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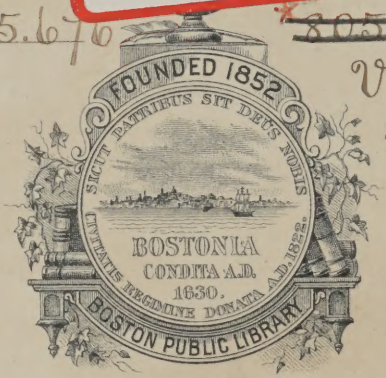

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THE MUSICAL TIMES

Price 3½d.

JANUARY 1, 1880

THE HIGHEST HONOUR, PARIS, 1878; THE CROSS OF THE LEGION OF HONOUR; THE GOLD MEDAL (L'ACADÉMIE NATIONALE); AND ALSO THE SILVER MEDAL; THE GOLD MEDAL AND DIPLOMA OF HONOUR, SOUTH AFRICA, 1877; THE MEDAL OF HONOUR AND DIPLOMA OF MERIT, PHILADELPHIA, 1876; THE GRAND DIPLOMA OF HONOUR, PARIS, 1874; THE GOLD MEDAL, PARIS, 1869; THE DIPLOMA OF EXTRAORDINARY MERIT, AMSTERDAM, 1869; MEDAL OF HONOUR, PARIS, 1867; PRIZE MEDAL, LONDON, 1862; &c., &c., HAVE BEEN AWARDED TO

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"NICOLAS RUBINSTEIN.
"D. MAGNUS."

"PARIS.

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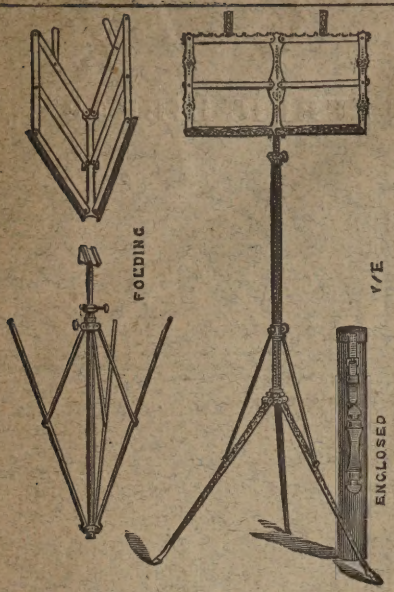

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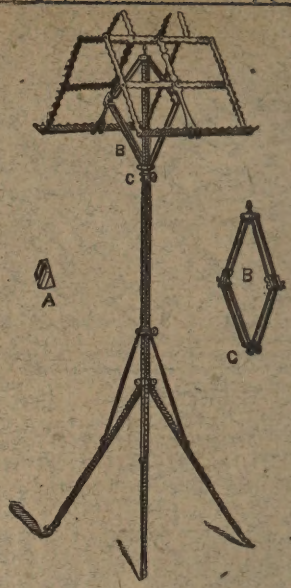

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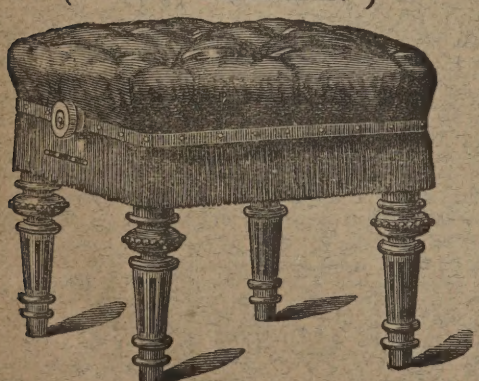

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THE MUSICAL TIMES
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JANUARY 1, 1880.

CHORAL ASSOCIATION.

By J. POWELL METCALFE.

"DOES the result pay for the toil and bother? Is the game worth the candle?" Such thought must ever and anon be thrusting itself on the mind of him who undertakes the work of improving choirs by association. At the outset then it will be well to take stock of the real and substantial benefits that accrue from Choral Association; benefits no less real and substantial because gradual in development. But first let us be quite sure that we set before us the improvement of our choirs for the better rendering of their home services as the first and chief, if not the only, end and aim of our Association.

Once for all let us accept the truth that the rightful aim of Choral Association can never be display—in church or out of church; its purpose cannot be to give opportunity to this or that choir to show off its cassocks and surplices, or what it may fancy is its superior skill. Nor even can it be for the general display of a grand service, though it may tend to show life and movement in the church; nor, again, can its aim be to supply occasion for pleasant outings to choirs and their hangers-on, and so to act as bait to catch new members that will assuredly turn out more for show than use.

No—let us repeat it—the rightful aim of Choral Association is the improvement of choirs. And in many ways does it tend to bring about this improvement.

It is the most potent and at the same time the least painful specific against that darling vice of choirs, conceit. It strikes at the very root of that too common choral fallacy, that all that is right, and good, and true is summed up in the little phrase, "what we do." It shows other choirs existing as choirs with other uses, which said uses—some of them—may possibly in time turn out worthy of adoption.

Then, "as iron sharpeneth iron," so does association brace up the flagging choir. "The men won't come to practice!" This is the cry of every choir-leader: but they will come to practice if they have got the festival book in hand with its new tunes and anthem that will "want a deal of getting-up," especially if their neighbours from B., and C., and D., are coming the week after next to meet the precentor with A. itself, and the choir of B. has been hard at work weeks ago, and it won't do to be behind B.—that it won't. And then should the choir of A. or B., or C. or D., be a really good choir, what an advantage will this united rehearsal be to the others. The best choirmaster breathing can never give so useful a lesson as can the better choir to the worse, by the mere act of singing together with it; and well indeed would it be if better choirs would realise their power for good and improve their talent to their neighbour's benefit, instead of meanly holding aloof from contact, practically mistrusting their own power in fear of being mistaught by the worse.

But not one word let us say against the better choir; for, truth to say, experience teaches that it is the better choir that as a rule is the readiest to associate. It might almost be said that such readiness to associate is of itself proof of proficiency; for strange as it may seem, it is the case, that those who would in reality gain the most by association are just those who most obstinately hold back from all united choral action.

The great mass of the non-associating is made up of choirs under the sole direction of the schoolmaster, and choirs where the ladies of the parsonage hold rule.

In the first case it is usually the total ignorance of music on the part of all the inmates of the parsonage that throws the reins of government into the hands of the schoolmaster, and he—not unnaturally and, from his point of view, most wisely—is unwilling to submit his qualifications to hold those reins to the test of association. In his own little village choir he is the cream of cream; he has certain reasons, no doubt exceedingly good, for thinking it within the range of possibility that, if mixed up with others, he might not rise, creamwise, to the surface; and so no association for him or the choir he reigns over. In the second case the good parson is, and never tires of telling you that he is, fully satisfied with the church-music supplied through the instrumentality of his wife or daughters. There is certainly something touching in the husband or father feeling, and owning to feel, that all music in his church must thus begin and end with his dear wife or daughters; but it is to be feared that some of the coarser and more matter-of-fact of the world will pronounce it somewhat hard on those who worship in that church. Perhaps it is not quite fair, after all, to lay the whole blame in every case on the husband or father. Let it be at once most heartily acknowledged that for earnest self-sacrificing choral work that knows no halting or weariness, for watchful tact and purpose that draws forth all true work from others, the Christian lady stands alone. Let it be acknowledged with deepest satisfaction how great is the number of such ladies who are at work with our choirs actuated by the highest and purest motives, thankfully accepting the aid and help of the sympathy association can alone supply. Grant all this, and we must ungallantly ask it, to be also granted, that for solid uncompromising opposition to all improvement by association or otherwise, without a rival, sometimes stands the lady who looks after her own choir. Every suggestion of change—improvement must not be hinted at—in the order established by her is met with a kindly smile of pity, as if there were some divine strain of melody, that she knew of and you did not, lying hid beneath the uncouth sounds she permits to pass under the name of choir-singing. Be on your guard; you must not interfere by the most distant suggestion, or you will lose all her goodwill and respect.

Yet one word more before we proceed to detail. Let us distinctly set before us that true Choral Association seeks to do its work by its own powers. It does not, rather it need not necessarily by any means, undertake to supply teaching to choirs. Its special object is, not itself to teach, but to foster and help, and give interest and heart, to home-teaching. No doubt most choral unions do make the supply of lessons by accredited choirmasters a part of their system; and, so doing, involve themselves in endless difficulties, and troubles, and expenses, which do not necessarily belong to the work.

There can, of course, be not one word to say against a certain number of choirs agreeing to employ the services of one teacher. Nor can it be otherwise than well that a choral union should be able to recommend a trustworthy choirmaster to any choir that finds its home-teaching power unequal to the task of preparation for the forthcoming festival; but this should be considered rather as outside the province of the Union. What is wanted is not direct teaching, but the communication of the one way, one *tempo*, one style, that will be used at the contemplated service by the proposed conductor of that

service; and one way, one *tempo*, one style, all must acknowledge must prevail in any associated service. And this may be best effected thus. As soon as the book is in hand, let the home choir-teachers meet the conductor at convenient time and place, and under him get up the service in the one uniform way to be adopted. Let this then be passed on to the several choirs by their teacher thus instructed; and as the festival day draws on, the conductor will rehearse the choirs in groups of not less than three, and so ensure that the needful uniformity is duly imparted. If the conductor duly comprehends the hot coals he will have to tread amongst, he will never cease to reiterate, "I do not come to teach, I come to convey the use of the festival day; for that service alone am I preparing you, so do not let me interfere or influence your usual style."

Now this conductor—let us give him the more dignified title of precentor—this precentor must be the heart of the whole work, whether the union be large or small. There is no fact that experience more clearly demonstrates than this, that the only form of government that will keep Choral Associations alive, when the first blush of novelty is passed, is the autocratic. As far at least as the music goes the precentor must be irresponsible dictator: he must appoint the music to be sung, left to himself to take counsel whence he may think fit; he must decide the way in which it shall be sung—if wise in his generation, adjusting to a certain extent to the more general use of the district. To place such matters in the hands of a committee is simply to court deadlock, and to set a trap for dissension and angry feeling.

It is a real work that has to be done, a work that the ordinary committee opinion-giving will only clog and hinder. Let those who would really help the cause at once accept the fact that criticism and barren opinion will only do harm, and let them set themselves to find some special and clearly defined part of the work into which they may throw their energy and heart and so help to the successful whole.

And now to the question of direct organisation. "Let us appoint a comprehensive committee, set down a good list of vice-patrons, name our various secretaries, advertise for one or more choirmasters, offering good salaries, give them a roving commission to teach choirs, and—after the first flash of novelty, die out." No, indeed, real work that will stand is not to be done with such airy generality as this. True choral organisation has no such Minerva birth, at any rate; like most other things it can only have a small beginning. The writer of this paper has often and often again received letters from various quarters far and near running thus: "Two or three of us are desirous of improving the choirs of our neighbourhood by starting a Choral Union; can you give us any suggestions to aid us in the work?"

Here, in the desire of two or three earnest men, is the true unit of choral organisation—small truly, but of right purpose—that may ultimately leaven a whole diocese. Let me, by answering my correspondents, show how this leavening may come about.

The first step will be to decide upon the precentor. It may happen that the services of an amateur, lay or clerical, of acknowledged competency, and with time and inclination for the work, may be had. For very many reasons such amateur is the fittest for the post; and his fitness is increased fourfold if he be blessed with a wife who can aid him at his visit with her voice or at the keys.

One of these reasons is the very reason that will make the home choirmaster of any of the associated choirs the least fit for the office. One home choirmaster will most assuredly kick at a brother home choirmaster being, as he will consider it, placed over him; the amateur especially, if accompanied by his wife, will stand distinct and separate, and outside these jealousies.

If the services of an amateur cannot be secured, then let a choirman be engaged from the choir of the cathedral or other church where the service is of acknowledged excellence; and let him be given to understand that he will be expected to sing with the choirs when he meets them, not merely criticise—least of all, take the accompanist's place.

One advantage of having the amateur as precentor is that he will, if he be of the right stuff, undertake all correspondence and manage all the business. If a choirman be appointed, it will be necessary to have a secretary for this work—an incumbent of a small cure, or other unpaid worker with time and inclination; and it will be for him to arrange and attend in person, to strengthen the precentor's hands, all the meetings of home choir-teachers and rehearsals of associated choirs, and to take the general management of all matters non-musical connected with festival services.

It would be found very advisable—rather, it may be said, necessary—that the secretary should also be treasurer, and have the management and control of all money matters connected with the work. It will be found in practice that to divide the offices will double rather than halve the work.

And this brings us to that most important matter, the funds. The absolute necessity for economy cannot be too strongly impressed upon those who undertake the management of choral unions.

Even for home operations there are very few choirs that do not know the pinchings of want: impecuniosity is apparently their normal condition. It is difficult enough to raise the money, except from the parson's own pocket, for the music and books necessary for current use, so that substantial subscriptions from choirs associating must not be thought of; and it will be found in practice that it is most difficult to enforce even a light subscription from every choir—indeed, the collecting of choir subscriptions is the most annoying and unpleasant duty that falls to the choral-worker's lot.

Nor can the general subscription list be regarded as a reliable, or even legitimate, source of revenue. It must be borne in mind that every subscription must come out of some parish or other. That parish, doubtless, would be only too glad of the £1 towards its own choir expenses, especially towards the expenses of the coming festival day, if it be associated; and it will assuredly look upon the treasurer running off with that £1 with much the same feeling as the keeper views the dirty shooting-coat with swollen pockets disappearing at the other side of the squire's covert. Instead of subscriptions—that is, as a regular system—it would be well to rely for needful income upon (1) the collections after festival services, (2) the money made by the sale of the service-book to the congregation, and (3) the profit on the books and music supplied to the associated choirs; and with strict economy the funds thus raised will be found sufficient. And one grand—nay, the grand—cause of useless expense will be at once cut off if the professional precentor be paid, not by salary, but by the lesson, and that lesson alone given by arrangement with the secretary, who will thus be enabled to adjust the money so spent to the probable receipts. Let the terms be liberal as the duties required may well demand; but let the price of the lesson, be what it may, be considered to cover all expenses whatsoever.

Let us here have a few words on the precentor's special duties. Now though, as we have said before,

it is no place of his directly to interfere with home uses, it is his place—his special place—to set himself stoutly to work to combat what may be termed home faults and home vices, those faults and vices that seem to come naturally of those needful never-ceasing home practices, namely, slovenly inarticulate utterance, not unfrequently in oft-recurring sentences, total omission of words, even the substitution of meaningless sounds for the words, want of attack, falsely made or utterly unmade notes, and consequent out-of-tune or no tune at all. Such faults and vices as these it is the mission of the precentor to root out, and for the rooting out of which he will plot and plan in all his work: and so the tunes he will set will be of the great Gibbons and Lawes strain, or the noble old German choral school; not all ancient or foreign surely, for there are composers living amongst us now who have given us models of the people's hymn-tune as true and real as the world has to show—great, earnest men's tunes, of that tone of thoughtfulness and purpose that seems to command irresistibly the true, round, positive note-by-note delivery and the massive deliberate *tempo* that Germany seems never to have lost to her great people's hymns, and that we held to so firmly in those days when three thousand voices would pour forth their metrical Psalm in one of our great traditional C. M. "Church tunes" at the preaching at "Paule's Cross," or when in York Minster that "vast, conchording unity of the whole congregational chorus came thundering in even as it made the very ground shake," to the "unutterable ravishing delight of the soul" of quaint old Thomas Mace, the lutenist.

Unison-singing will be a trusty and well-used weapon in the precentor's hands. A large proportion, if not all the verses, of the Psalms he will have chanted in unison, with varied accompaniments, looking also for the variety which is so absolutely needful in good rendering of the Psalms to *p.* and *f.*, and the alternation of the upper and lower registers separately. He will also employ a unison service of the style of which we may feel with deep satisfaction we now have many perfect models by our leading church composers—a style, though doubtless *the* style for smaller churches, yet that seems specially adapted for the singing of united choirs.

To the anthem will the precentor look to give him occasion for somewhat advanced teaching, and with this view will it be selected. Though well within their powers, it will yet be amply sufficient to interest and draw out the careful attention of the better singers. Nor will the precentor shrink from forbidding choirs, beyond whose power he knows the anthem to be, to attempt to join in singing it; and for the double reason will he so exercise his authority—to prevent harm to the worse choir by encouraging slovenly imperfectness, and to prevent harm to the better choir by allowing their truer efforts to be thwarted and their ears misled by the discordant attempts of those who are floundering out of their depth.

As the Psalms and service will be made occasion for leading the singers to feel the charm of eloquent declamation, so may the anthem be the means of showing the delights of the pure, well-balanced vocal chord; and the wise precentor will not lose the opportunity of pointing out how all this depends upon true production of note, the proper taking of the breath, and such other matters as make up what alone can be called singing.

There yet remain parts of the service which, although, alas! in many a church they may be heard muttered or gabbled as though the words were utterly meaningless, or, at least, in no way whatever concerned those whose mouths they pass, will meet from the true precentor that reverent attention and due care which surely the most casual thought must declare they deserve—Confession, Lord's Prayer, Creed, Preces, Amen. These will all be duly rehearsed, and the three former got up in their proper phrases in deliberate utterance, whether used with or without accompaniment; and the precentor will even not think it too trivial to point out that a thinking man will make a difference in his "Amen," according as it sums up his creed, his prayer, or his thanksgiving.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. VI.—MENDELSSOHN (*continued from page* 638).

IN 1837 Mendelssohn experienced what he called a "great and happy change"—that is to say, he took to himself a wife; and the assumption of new responsibilities by no means tended to check the growing seriousness with which he regarded his mission and his art. Some part of the autumn of this year he spent in England, having come over to attend the performance of "St. Paul" at a Birmingham festival. He was fêted incessantly, of course; for his charming music and scarcely less charming personality had made him a great favourite; but it is curious to observe from expressions, the genuineness of which we may not doubt, how distasteful was all this homage. He tells his mother, in a letter written soon after returning to Leipzig, that he had not "one single moment of real heartfelt enjoyment" in England; but something hereanent may be laid to the account of separation from a newly married wife. In other part the fact should be attributed to the disgust of a sensitive nature at witnessing the English treatment of Neukomm. This composer, as every reader knows, was once reckoned a great man amongst us, and held in special honour at Birmingham; but with the rising of Mendelssohn's star that of Neukomm set in clouds and darkness. The younger musician observed this, and seems to have read the lesson well. "You know," he writes, "how highly they honoured, and really overvalued him (Neukomm) formerly, and how much all his works were prized and sought after here, so that the musicians used to call him the 'King of Brummagem'; whereas on this occasion they neglected him shamefully, giving only one short composition* of his the first morning (the worst of all), and the public receiving him without the slightest attention. This is really disgraceful in men who, three years ago, knew nothing better nor higher than Neukomm's music. The only thing he can be reproached with is, that three years since he wrote an Oratorio for the Musical Festival, where effect was chiefly studied. The huge organ, the choruses, the solo instruments,—all were introduced on purpose to please the audience. People soon find this out, and it never answers; but that they should treat him with such ingratitude in return is a fresh proof of how little their favour may be relied on, and what the fruits of it are when sought after." Mendelssohn had met Neukomm not long before on a Rhine steamer, and then could only say of him to Hiller: "(He was) as polite and unapproachable as ever," but now a generous sympathy made him add: "I found him, as usual, most amiable, and as kind as ever, and I might well take example from him in a hundred

* This was his "Himmel-Fahrt," of which a critic said in the *Musical World*: "It reminds us of Jack Rag and his celebrated aphorism, 'There is nothing stirring but stagnation.'"

things. I never met with any one who combined greater sincerity with calmness and refinement, and he is, indeed, a steady true friend." But the treatment of the elder composer at Birmingham sank deeper into the heart of the younger than even this would imply. Hence we find Mendelssohn writing again to Hiller about Neukomm, "whom they (the English) on this occasion criticised so disdainfully, and received with as much coldness and neglect—in fact set aside as completely as, three years ago, they extolled him to the skies, when they placed him above all other composers, and applauded him at every step. Of what value then is their favour? You will, no doubt, say that Neukomm's music is not worth much—there we may agree, but those who were formerly enchanted with it, and now give themselves such airs, don't know this. The whole thing made me feel most indignant, while Neukomm's calm and perfectly indifferent demeanour appeared to me the more admirable and dignified when contrasted with that of others, and I like him better than ever since this manly conduct." Without pretending to excuse the public taste, or, rather want of it, which kicked the old toy into a corner as soon as a new one entered the nursery, we should not forget to point out that Mendelssohn was "out of sorts" during this short visit to England. His real self was left behind in Germany, which fact stands forth clearly enough on a page written to Hiller from London: "Here I sit—in the fog, very cross, without my wife—writing to you because your letter of the day before yesterday required it; otherwise I should hardly do so, for I am much too cross and melancholy to-day. It's nine days since I parted from Cécile at Düsseldorf; the first few were bearable, though very wearisome, but now I have got into the whirl of London—great distances, too many people, my head crammed with business and accounts, and money matters and arrangements—and it is becoming unbearable, and I wish I were sitting with Cécile, and had let Birmingham be Birmingham, and could enjoy my life more than I can to-day. D—n it! you know what that means, don't you?" From a man in this mood any acerbity may be expected, and Mendelssohn, when he saw his opportunity, naturally poured the vials of his ill-temper upon the people who had induced him to go beyond arm's length of his young wife.

That Mendelssohn's experience and observation in England of what is called popularity suggested grave thoughts is sufficiently clear from the manner in which, after his return home, he dwelt time and again upon the necessity of never seeking it. Concerning the applause lavished upon him he wrote home: "I now see beyond doubt that all this is only bestowed on me because in the course of my work I do not in the least concern myself as to what people wish and praise and pay for, but solely as to what I consider good; and I shall now less than ever allow myself to be turned from my old path. I therefore peculiarly rejoice in my success, and I feel more confident than ever that not the smallest effort shall be made by me to ensure success, nor indeed ever has been made." To his brother Paul he said: "It is singular that in my position I might complain of the very reverse of that which troubles you. The more I find what are termed encouragement and recognition in my vocation, the more restless and unsettled does it become in my hands, and I cannot deny that I often long for that rest of which you complain. So few traces remain of performances and musical festivals and all that is personal; the people indeed shout and applaud, but that quickly passes away without leaving a vestige behind, and yet it absorbs as much of one's life and strength as *better* things, or perhaps even more; and the worst of this is that it is impracticable to come half out when you are once in; you must either go on the whole way or not at all. I dare not even attempt to withdraw, or the cause for which I am responsible would suffer; and yet I would gladly see that it was not merely *my* cause, but considered a good and universal one." On the same theme he addresses Hiller: "The only things that interest me are new compositions, and of these there is a great lack. Often, therefore, I feel as if I should like to retire altogether and not conduct any longer, but only write; and yet such a regular musical life and the duty of directing it have a certain charm. . . . I felt just the same in Birmingham; I never made such a decided effect with my music as there, and never saw the public so much or so exclusively occupied with myself individually; yet there is, even in this, something—what shall I call it?—fleeting and evanescent, which I find irksome and depressing rather than cheering." Yet again, this—considering Mendelssohn's age—singular contempt for mere popularity comes to the surface in a letter to Ferdinand David: "I feel that in every fresh piece I succeed better in learning to write exactly what is in my heart, and after all that is the only right rule I know. If I am not adapted for popularity, I will not try to acquire it; and if you think this wrong, then I ought rather to say I *cannot* seek after it, for really I *cannot*, and have no wish to be able to do so. What proceeds from within makes me glad in its outward workings also, and therefore it would be very gratifying to me were I able to fulfil the wish you and my friends express; but I can do nothing towards it or about it. So much in my path has fallen to my share without my having even once thought of it, and without any effort on my part, that it may be the case with this also; if not, I shall not grumble on the subject, but console myself by knowing that I did what I could according to my best powers and my best judgment." All these extracts tend to show that increasing experience of the world drove Mendelssohn more and more in upon himself, and made him resolve to find his mission and his reward in doing that which his instincts and his genius prompted, heedless of what might follow. But we see this more clearly in a remarkable letter to a legal friend, Conrad Schleinitz, which contains the following extract: "Individual failures and strife must not be allowed to affect the heart; there must be something to occupy and elevate it far above these isolated external things. This speaks strongly in favour of my opinion (that professions are of equal value), for it is the best part of every calling, and common to all; to yours, to mine, and to every other. Where is it that you find beauty when I am working at a quartet or symphony? Merely in that portion of myself that I transfer to it, or can succeed in expressing; and you can do this in as full measure as any man, in your defence of a culprit, or in a case of libel, or in any one thing that entirely engrosses you, and that is the great point. If you can only give utterance to your inmost thoughts, and if these inmost thoughts become more and more worthy of being expressed—all the rest is indifferent."

It must be granted that these passages do not sustain a very common notion of Mendelssohn's personality. He is often described as a "brilliant butterfly" sunning himself in the light of popularity; or as a courtier bowing lowest before the throne which had the most to grant; or as a bee settling on one flower only till another showed promise of sweeter honey. But here, in these confidential letters to his most intimate friends we see him strenuously learning the lesson that simple duty done, the rest may be left to

God. Precocious in all things, Mendelssohn was precocious in this. Usually, men discern the vanity of going about to catch the varying winds of public favour only when they are somewhat advanced in life. But our master, quickened by what he saw at Birmingham, acquired this precious knowledge before the flush of youth had passed.

A deeper note than even that expressive of Mendelssohn's sense of duty is struck in a letter, written about the same time as those already quoted, to Professor Schirmer. The professor had conveyed to him a common remark that he had become a "saint," and thus did Mendelssohn meet the charge: "So I am said to have become a saint! If this be intended to convey what I conceive to be the meaning of the word, and what your expressions lead me to think you also understand by it, then I can only say that, alas! I am not so, though every day of my life I strive with greater earnestness, according to my ability, more and more to resemble the character. I know indeed that I can never hope to be altogether a saint; but if I ever approach to be one, it will be well. If people, however, understand by the word 'saint' a pietist, one of those who lay their hands on their laps and expect that Providence will do their work for them, and who, instead of striving in their vocation to press on towards perfection, talk of a heavenly calling being incompatible with an earthly one, and are incapable of loving with their whole hearts any human being or anything on earth—then, God be praised! such an one I am not, and hope never to become as long as I live. I hope, further, that to be sincerely desirous of living piously, and really to be so, does not necessarily entail the other character. It is singular that people should select precisely *this* time to say such a thing, when I am in the enjoyment of so much happiness, both through my inner and outer life, and my new domestic ties as well as busy work, that I really never know how sufficiently to show my thankfulness. And as you wish me to follow the path which leads to rest and peace, believe me, I never expected to live in the rest and peace that have now fallen to my lot. I offer you a thousand thanks for your good wishes, and beg you not to be uneasy on either of these points." Upon words like these it is needless to comment. They are a very intelligible revelation of the writer's inmost heart.

Several letters of the year 1838 show in what reverence Mendelssohn continued to hold Bach and Handel; while one, addressed to the committee of the Lower Rhine Musical Festival, is capable of such significant present application as to deserve special notice. It conveys the master's opinion upon the duty of a festival committee with regard to new works, and its more important passages run thus: "The more successful the previous Cologne festival was in reference to the pieces performed, especially in Handel's work with the organ, the more important it seems to me to have at least *one* piece in the programme by which this year's festival may be distinguished from others, and by means of which progress may, as far as possible, be manifested. For this purpose I consider it absolutely necessary to have the name of Sebastian Bach in the programme, if only for one short piece; for it is certainly high time that at these festivals, on which the name of Handel has shed such lustre, another immortal master, who is on no one point inferior to any master, and in many points superior to all, should no longer be forgotten. The same scruples which exist in opposition to this, must also have existed in former years with regard to the works of Handel, and you are all grateful to those who, disregarding such obstacles, revealed to you treasures of sublimity and elevation. Earn for yourselves, then, similar thanks from the Rhenish friends of music by making a beginning, which is indeed difficult (for this I do not deny) and must be proceeded with cautiously, but which will certainly be attended with the best results and universally imitated." In this extract we have a motto for every festival committee, who might with advantage inscribe on the walls of their council chamber—"At least *one* piece by means of which progress may, as far as possible, be manifested."

Touching Handel we find a good illustration of Mendelssohn's reverence, not only for the Saxon giant's music but for its original text, in a letter to Simrock, the publisher: "Would it not be well worth while for any publisher in Germany to publish just now some of Handel's principal oratorios from the *original* scores? This ought to be done by subscription, which would, I think, be successful, as not one of these scores exists with us. I thought of composing the organ parts for this purpose; they must, however, appear in small notes in the score, or in notes of another colour, so that, first, those who wished it could have Handel pure; second, my organ part in addition if required, and where there was an organ; and, third, in a *supplement*, the organ part arranged for clarionets, bassoons, and other wind instruments of the modern orchestra, when no organ can be had. Such a score would be useful to all institutes for oratorio music, and we should at last have the true Handel in Germany, not one dipped in Mosel water and thoroughly diluted." From this it appears that the characteristic instruments of a modern orchestra were only to be connected with Handel as the alternative of a supplement, the organ being the supplement, to be used "if required"; and they the alternative, where an organ was not available. What would the master say to our present treatment of his great predecessor?—treatment which so covers Handel up with supplements that, were he not a giant indeed, we might vainly try to distinguish his features.

It is in one of the letters of the year last named (1838) that the first reference to "Elijah" appears, and, as in the case of "St. Paul," so now, the better course will be to place this and all other allusions to the same subject in one group. Having gained so much from the services of Pastor Schubring, when preparing the book of his first oratorio, Mendelssohn naturally again resorted to his clerical friend for assistance, and there would appear to have been correspondence or communication between them prior to the date of the first published letter. On the other hand it is plain that the work had advanced but a little way, if, indeed, it had gone beyond Mendelssohn's first rough sketch of the "plot." As to this, we find the composer saying, "I ought to have previously told you that the sheets you took away with you are by no means to be regarded as containing a mature design, but as a mere combination of the materials I had before me for the purpose of eventually forming a plan." In this design Schubring at once made changes, approved by Mendelssohn: "So the passage of the widow, and also of the raven, being left out is decidedly most advisable, and also the whole commencement being abridged, in order that the main points may be dwelt on to one's heart's content." But Schubring's work, so far, gave the master general and entire satisfaction: "You again render me an essential service and I feel most grateful to you: how can you ask whether I wish you to proceed in the same way? When all is so well put together I have almost nothing to do but to write music for the words." On this happy footing the two men proceeded with their book.

In the same letter Mendelssohn enlarges upon the theme of "Elijah" after his usual intelligent and earnest manner, particularly with reference to the dramatic element that underlies so much of the favour now enjoyed by the oratorio: "I figured to myself Elijah as a thorough prophet, such as we might again require in our own day, energetic and zealous, but also stern, wrathful, and gloomy; a striking contrast to the Court rabble and popular rabble, in fact in opposition to the whole world, yet borne on angel's wings. Is this the inference you also draw from the subject, and this the sense in which you conceived an affection for it? I am anxious to do justice to the *dramatic* element, and as you say, no epic narrative must be introduced. I am glad to learn that you are searching out the always heart-affecting sense of the scriptural words, but if I might make one observation it is that I would fain see the dramatic element more prominent, as well as more exuberant and defined—appeal and rejoinder, question and answer, sudden interruptions, &c. Not that it disturbs me, for example, Elijah first speaking of the assembling of the people, and then addressing them. All such liberties are the natural privileges of such a representation in an oratorio, but I should like the representation itself to be as spirited as possible; for instance, it annoys me that Elijah does not reply to Ahab's words, No. 16, till No. 18, various other speeches and a chorus intervening.* I should like to have had an instant and eager rejoinder," &c. A little later Mendelssohn again discusses the subject with his colleague, and leads us to infer that Schubring lagged behind somewhat as respects the dramatic form of the book: "With regard to the dramatic element, there still seems to be a diversity of opinion between us. In such a character as that of Elijah, like every one in the Old Testament, except, perhaps, Moses, it appears to me that the dramatic should predominate—the personages should be introduced as acting and speaking with fervour; not, however, for Heaven's sake, to become mere musical pictures, but inhabitants of a positive, practical world, such as we see in every chapter of the Old Testament; and the contemplative and pathetic element which you desire, ought to be entirely conveyed to our apprehension by the words and the moods of the acting personages. . . . Do not be displeased if I send you a bit of criticism along with my thanks, for such is my insufferable custom. Besides, a cold and cough make me unusually rabid to-day." This was written in December, 1838, and, thenceforward, the published letters are silent about "Elijah" till December, 1842, when we find Mendelssohn resuming the theme as though the interval had been four weeks instead of four years. Once more the "dramatic element" makes our master eloquent. Schubring still lags in rear. "I cannot endure the half-operatic style of most of the oratorio words (where recourse is had to common figures, as, for example, an Israelite, a maiden, Hannah, Micaiah, and others, and where, instead of saying 'this and that is come to pass,' they are made to say 'Alas! I see this and that happening'); I consider this very weak, and will not follow such a precedent. However, the everlasting 'He spake,' &c., is also not right. Both of these are avoided in the text; still this is, and will ever remain, one of its weaker aspects. Reflect, also, whether it is justifiable that no positively dramatic figure except that of Elijah appears. I think it is. He ought, however, at the close, at his ascension to heaven, to have something to say (or sing). Can you find appropriate words for this purpose? The second part, moreover, especially towards the end, is still in a very unfinished condition. I have not yet got a final chorus. What do you advise it to be? Pray study the whole carefully, and write on the margin a great many beautiful arias, reflections, pithy sentences, choruses, and all sorts of things, and let me have them as soon as possible." Again the letters are silent for a long time, and it is not till May, 1846, that they once more speak of the oratorio. "Elijah" was to be brought out at Birmingham in August of the same year, and, knowing Mendelssohn's extreme fastidiousness regarding the production of his music, it is surprising to discover that only a few numbers of the second part were written down in May, while even the text of the remainder had not been decided upon. The third letter to Schubring enters rather minutely into these unsettled portions, and is further of interest as showing how different were Mendelssohn's ideas then from those ultimately adopted. Thus we gather that the second part was intended to begin with the words of Jezebel, "Have ye not heard," &c., and that the composer even then desired a chorus of the people against Elijah, which feeling he gratified at Birmingham by writing "Woe to him" on the eve of performance. The letter goes on: "I am in want, too, of some words for him (Elijah) to say at, or before, or even after his ascension, and also some for the chorus. The chorus sings the ascension historically from 2 Kings ii. 11; but then there ought to be a couple of very solemn choruses. 'God is gone up' will not do, for it was not the Lord but Elijah who went up; however, something of that sort. I should like also to hear Elijah's voice once more at the close. (May Elisha sing soprano? or is this inadmissible, as in the same chapter he is described as a 'bald head'? Joking apart, must he appear at the ascension as a prophet or can he do so still as a youth?) Lastly, the passages which you have sent for the close of the whole (especially the trio for Peter, John, and James) are too historical and too far removed from the grouping of the (Old Testament) story. Still I could manage with the former if, instead of the trio, I could make a chorus out of the words; it would be very quickly done, and this will probably be the case." Looking at all this, and then at the oratorio as it stands, we have reason to be thankful that "Elijah" escaped, though narrowly, a great misfortune. Imagine Elisha singing soprano at Elijah's translation, and Peter, James, and John coming forward at the last with a trio by way of terrible anti-climax!

The day after "Elijah" was produced at Birmingham Mendelssohn wrote a description of the event to his brother Paul. This, so often quoted, must be well known, and is noteworthy only for a studied calmness of style, which, however, does not conceal deep emotion. Another letter, to Frau Frege, contains a much fuller account and also a good deal of criticism upon the character of the performance. From this it is only necessary to quote one passage containing Mendelssohn's opinion with regard to an oratorio performance in England thirty years ago: "The rich, full sounds of the orchestra and the huge organ, combined with the powerful chorus, who sang with sincere enthusiasm, the wonderful resonance in the grand giant hall, an admirable English tenor singer; Staudigl, who took all possible pains, and whose talents and powers you already well know, and, in addition, a couple of excellent second soprano and contralto solo singers, all executing the music with peculiar spirit, and the utmost fire and sympathy, doing justice not only to the loudest passages, but also to the softest *pianos*, in a manner which I never before heard from such

* This no doubt refers to the scene in the present No. 10, where the treatment appears as suggested by Mendelssohn.

masses, and, in addition, an impressionable, hushed, kindly, and enthusiastic audience—all this is indeed sufficient good fortune for a first performance. I never in my life heard a better, or, I may say, one so good, and I almost doubt whether I shall ever hear one equal to it, because there were so many favourable combinations on this occasion." So much for Mendelssohn's opinion of a first-class English performance in 1846, and we may be well content to set it against that of Mr. Charles Hallé as recently expressed at a Social Science Congress. Three months after the Birmingham performance Mendelssohn is found busy with important changes, some of which were minutely set forth in *Concordia* during the existence of that journal, and all of which deserve careful consideration. With reference to these our last extract shall be made. In a letter to Professor Edward Bendemann, the master said: "You recommend that the 'Sanctus' should be followed by the command of God to Elijah to resume his mission. Such was, indeed, my original intention and I think of replacing it,* but I cannot dispense with an answer from Elijah, and I think both can and ought to be there. I shall not, however, be able to bring in King Ahaziah again. The greatest difficulty in the whole undertaking was, after the manifestation of the Lord in the 'Still, small voice,' to discover a conclusion for the whole with sufficient breadth (and yet not long), and if Elijah were to be *afterwards* introduced again in person as a jealous and avenging prophet (in a dramatic sense) it would, in my opinion, be difficult to represent, without great circumlocution, his significance towards the new dispensation (which, however, must necessarily be alluded to), while I think it most important that, from the moment of the appearance of the Lord, all should go on in grand narrative to the close. But when you say that one of these passages should relate that he (Elijah) came down, and again came down in vain, you are quite right, and I will try to accomplish it, as I am at this moment revising the whole, and re-writing several portions before sending it to the engraver. It is singular that the passage which caused me the greatest trouble is the very one that you would like to see omitted—that of the widow. To me it seems that, by introducing some phrases (either by the chorus or otherwise) the part might become still more significant and comprehensive, whereas you prefer its being a simple narrative. After all, you are possibly right, which would be unfortunate, for I believe that in the distribution of the whole, the passage in its present expansion could not possibly be spared." The moral of all this is that an oratorio composer should think "once, twice, and even thrice," about his own plans and those of his advisers. Mendelssohn thought a fourth time, perhaps even a fifth, and the result is a perfect work.

(*To be continued.*)

* He did replace it in "Go, return upon thy way."

APPROPRIATE MUSIC.

By Henry C. Lunn.

Those who have thoroughly tested the subject will, we are certain, quite agree with us that one of the most difficult intellectual studies is the attempt to arrive at a satisfactory definition of a word. Its conventional signification is so generally accepted that we are rarely called upon to consider its correct meaning; and thus it is that, mistaking the relative for the absolute, we often, for example, use the word "true," unmindful of the fact that what is true in one age is false in another. We could of course multiply instances of this kind; but, confining ourselves at present to the subject of our article, let us think what is really meant when we say that certain surroundings are "appropriate" to the occasion. Assuredly, in a rough sense of the word, they may be appropriate to the event for which they are designed, but some particular circumstance, unknown or overlooked, may render them most "inappropriate." Two instances occur to us at this moment. At a wedding-breakfast a distinguished orator, who was staying in the village, but was entirely unacquainted with the family of the bride, was invited, and, thinking it probable that he might be called upon during the morning to display his powers, he partially prepared a speech "appropriate to the occasion." Gratified, as he anticipated, by being asked to "respond" to a toast, he at once credited the bridegroom with the possession of all the virtues under the sun; and, after warmly eulogizing the lady of his choice, expressed a wish that she might "imitate the example of her dear mother." At hundreds of weddings this little compliment might have been received with acclamations of delight; but as it unfortunately happened that the mother in early life had eloped with her husband's coachman, a dead silence ensued, to the utter discomfiture of the innocent and unsuspecting speaker. The inappropriateness of this circumstance was of course unknown. Now for the case in which it was overlooked. It was decided to give a dinner to a millionaire, who had in early life sold candles, oil, and birch-brooms. Various orations were to be given after dinner, and songs were introduced between the toasts; but unfortunately the vocal piece selected after the health of the hero of the evening was "Buy a broom," the very first line of which threw such a damp over the assembly that, pleading illness, the chairman vacated his place at an early hour.

Let it not be thought that we have one word to say against "appropriate music" in its highest sense. Works glorifying the various seasons of the year in imperishable notes have been bequeathed to us by the great composers of the world; and the "Messiah" of Handel, the "Christmas Oratorio" and "Passion Music" of Bach will remain as the most eloquent sermons that can be preached to intensify the events which they record. But the conventional method of selecting music which, having some kind of relation to the event for which it is chosen, is at once presumed to be "appropriate," reminds us too much of the shopkeeper, who being asked to supply a customer with something for a child to play with on Sundays, immediately recommended a Noah's Ark, because, he said, it was "mentioned in the Scriptures." The truth is that in our ordinary social intercourse we rarely think deeply enough upon these matters, and imagine that any music not glaringly "inappropriate" to an occasion must be "appropriate." An amateur singer, whose *répertoire* of vocal pieces is derived exclusively from the "music halls," is invited to a party, and casually hearing that there is to be "music," without troubling himself to inquire what kind of compositions are to form the staple of the programme, launches forth one of these effusions on the first opportunity, in the midst of a selection from the works of the classical writers. A lady, knowing that there is to be "singing" during one of those friendly evenings gradually becoming more frequent in the present day, in her first song, by pathetically warbling about a dying child, who passed away on a Christmas-eve, the anniversary of which they are all met to celebrate, causes such anguish of mind to two mothers in the room that not only are *they* debarred from any further pleasure, but also the many friends

who, knowing of their bereavement, heartily sympathise with them. An ambitious pianist, finding himself at a quadrille party, feels somewhat aggrieved that during the early part of the evening he has not been asked to play. At length the pianoforte is opened, and, understanding that there is now to be "music," and thinking, we presume, that all "music" must be alike welcome, on being requested to favour the company performs straight through two Preludes and Fugues of Bach, to the utter consternation of the hostess and the many "engaged" couples whose flirtations are thus heartlessly suspended. In these three examples—all of which are within our own knowledge—it will at once be seen that want of thought of, and not disregard for, the persons by whom they were surrounded was the cause of well-meaning individuals giving much pain and annoyance.

But there can be no doubt that at many of our public establishments the very attempt to perform "appropriate music" leads to most absurd results. Handel's "Water Music" during the playing of the fountains at the Crystal Palace, or his "Firework Music" during a pyrotechnic display, certainly cannot be termed "inappropriate," although of course there is nothing abstractedly suggestive of water in the former composition, or of fire in the latter; but when we hear of "appropriate music" played before the diners at a restaurant the term ceases to convey any definite meaning. We know of no air but "The roast beef of old England" which could in any manner illustrate the occasion; and the band could not play this all day long.

"Arrangers of music" at theatres know perfectly well what is signified by the word "appropriate" as applied to accompaniments for the dramatic action on the stage. Soft music for the entry of the heroine, mysterious and tremulous music for apparitions, demoniacal music for all the underground effects, and "hurries" for combats and struggles, are composed to order in an incredibly short space of time by a skilful workman; and the model is handed down from generation to generation with but little variation. Such compositions as these may of course pass unquestioned, and even perhaps almost unnoticed, in the dramas for which they are written; but "appropriate music" for higher works must be supplied by a higher intellect; and we can now scarcely think of Shakespeare's "Midsummer Night's Dream" without associating it with Mendelssohn's sympathetic illustrations.

Let us then, as we have already said, before we talk of "appropriate music" attempt to define what we really mean. As we have shown, compositions suited for one occasion are utterly unsuited for another. At a recent banquet, for example, given to the heroic defenders of Rorke's Drift, much was said, in replying to the toasts, not only about the valour of the army, but about the staunch defenders of our country at sea. And so, thinking it necessary to have some music in consonance with the event, a selection, entirely vocal, was given from "H.M.S. Pinafore," in which, we need not remind our readers, everything relating to the navy is turned into rampant burlesque. Will not the many officers who were present agree with us, that never was "appropriate music" more "inappropriate"?

In the last number of the *Nineteenth Century* is a paper on "The Functions of the Brain," by Dr. Julius Althaus. It professes to give a summary of the latest observations on the effects caused by the application of electricity to the hemispheres of the brains of living animals. The chief result of this important step in modern research is the attempted explanation of what is familiarly known to us all as "unconscious cerebration." The subject is particularly interesting to musicians, as some curious manifestations of the mental phenomena referred to occur in the practice of music, and they are constantly chosen by physiologists as illustrations. The experiments which originated the present phase of the question were made by Fritsche and Hitzig, of Berlin, and by Dr. Ferrier in this country; and they rather tend to establish the main principle of an empirical science much in vogue thirty or forty years ago, and known as "phrenology." The foundation of phrenology is certainly the "specific localisation of cerebral faculties," and recent experiments seem to prove the existence of such localisations in at least the lower brain-centres. Dr. Carpenter, in noticing at the end of his "Mental Physiology" the results of Ferrier's experiments, takes occasion to observe, in regard to the higher mental processes, that "whether these processes be carried on volitionally or automatically, it still seems to the writer just as absurd as it formerly did to suppose that there can be special 'organs' for their performance, such as those named comparison and causality in the phrenological system." However, Dr. Carpenter's psychology dates from thirty years ago, and he comes suddenly on the experiments of Ferrier with all the preconceptions of a student of the era of Sir William Hamilton. Dr. Althaus, on the other hand, although he tells us little or nothing not contained in Dr. Carpenter's work, reminds us that modern physiology places the faculty of language in the same cerebral region indicated by Gall. In other points, and particularly in regard to the functions of the cerebellum, the mapping of the phrenologists appears to have been completely in error. How far they were in error in other respects is a question, as Dr. Althaus observes in allusion to other parts of the subject, which will be one of the greatest problems for the anatomy and physiology of the twentieth century to determine; and when such problems are solved, a complete revolution in psychology must be the result. It should be remembered that the experiments which have lately created so much interest were performed on animals under the influence of chloroform; so that what in the lower animals might correspond to the region of the intellect was in a state of torpor; and only those manifestations were visible that depend on the automatic operation of the inferior brain-centres, and amongst others the "central ganglia," which in the human brain perform mechanically what the will directs or stimulates in the common acts of life, such as walking, dressing, singing, and playing on musical instruments:

If each time (says Dr. Althaus) we do anything of that sort, a conscious effort were necessary for all the different parts of which the action is composed, the time at our disposal would not suffice for the hundredth part of the work which we actually get through in life; and some forms of activity, such as finished piano and violin playing, would be utterly impossible. . . . A key is thus furnished for the comprehension of many singular occurrences which would otherwise be quite inexplicable. A pianist, for instance, finds himself playing one of Rubinstein's sonatas by heart, and is perhaps thinking all the time of his coming trip to Switzerland, or something else which may happen to engage his attention; that is to say, the "central ganglia" play the sonata, whilst the "hemispheres" are busy elsewhere. . . . The highest development of brain matter is found in the hemispheres, convolutions or grey surface of the brain, which is the material base of all mental and moral activity. This portion of the brain is not a single organ, as was formerly supposed, but consists of a number of thoroughly differentiated organs, each of which possesses certain functions, and is yet in the closest possible connection with all the others. . . . The convolutions in the left hemisphere are more important for intellectual manifestations than the right, and it is in the third left frontal convolution where the faculty of expressing ideas in words exists. This discovery was foreshadowed by Gall, but actually made by Broca. . . . Talking, writing, drawing, &c., are habitually done by the left hemisphere alone, while both hemispheres have to be trained for musical performance. Pianists educate them both equally, whilst violinists and 'cellists have to train them dissimilarly; and this is probably the reason why it requires more practice and is more difficult to play upon stringed-instruments than on the piano.

To many of us who pride ourselves on our manual dexterity and brilliant performances on musical instruments, it is not agreeable to find that our skill is so dependent on the activity of the lower motor-centres of the brain, and on such things as "ganglia," which appear to "play sonatas" if they do not compose them. Fortunately, there are the psycho-motor centres more closely in contact with the seat of the reasoning faculties; and the modern scientist seems inclined to pet music, and admit that the highest centres are actively employed in its intelligent pursuit. In fact, it is the exceedingly complex nature of the musical art in any of its branches, which is at once the secret of the pleasure it affords to its votaries, and its protection against depreciative attacks. As for the ancient type of literary solemnity, who is tolerant of no æstheticism not bound in vellum, or printed in black letter or in Greek text, his race is all but extinct; although occasionally he still appears in a third leader in a London newspaper, when the daily "copy" is not abundant. Scientific culture and habits of thought seem to be growing more and more essential in the literature of the present day; and it is satisfactory to musicians to discover that, whether the particular question be the "functions of the brain" or the revelations of physical science, the more fearlessly we probe the secrets of our nature, the more certainly will he and his art be dragged to the front in intellectual discussions. The figure he will play as an individual depends very much on his own efforts, and on whether he chooses to bury himself in the special knowledge or charms of his art, or whether he chooses to widen the scope of his information and prove that, in common with the highest and most intellectual pursuits there is much in the practice of his art which is purely automatic, he is not himself an automaton. There is no subject in which the thoughtful experience of the musician will be so valuable as in "this most important step in modern research" to which Dr. Althaus alludes in the *Nineteenth Century*. It is part of the daily reflections and conversation amongst musicians to estimate in themselves and their pupils the relative values of "work," of "talent," and of "genius." The subject has hitherto been treated in vague generalities, and obscured by sentimentalism, and not unfrequently disfigured by well-meant but homely moralising in the *labor omnia vincit* vein, a proverb conveying a partial truth often more injurious to the young than an absolute misstatement. It is the province of science or of mental physiology to dispel such errors, to define genius, and to limit our hopes and direct our labours according to our organisation, so that our lives may not be wasted in vain aspirations.

Assuredly this is the age of "methods," and we would counsel all, therefore, who have invented a system by which anybody can acquire the art of music with scarcely any trouble or expense to "make hay while the sun shines;" for rivals are rapidly springing up on all sides. Only a short time ago we drew attention to the advertisement of one who undertook to teach those who know nothing of music how to play on the pianoforte or harmonium for elevenpence. Now we are favoured with a prospectus from a professor who styles himself the "Inventor of the Fork-Lightning System," by which, he says "any person can play immediately, after reading the instructions, on the piano or harmonium, without study, although they might never have touched the keys of an instrument before." The dazzling effect of the words "Fork-Lightning" fancifully written in blood-red ink at the commencement of the prospectus prepares the reader for the variegated colours in the page of "instructions," by the aid of which the student is said to be enabled to play "Home, sweet home." How this feat is accomplished we cannot exactly say; but, according to the inventor, by fitting the given card over the key-board of the pianoforte, striking a key with the right hand pointed out by what is termed a "red or white tongue," and then glancing along a line, either to the right or left to see what the next is to be, playing some "quickly," and "pausing" on others (though it is not said *how* quickly, or how long we are to pause), out will come "Home, sweet home." Equally clear directions are given for the left hand, so that it is impossible for the dullest person to go wrong, or at least, if he does, he may have the satisfaction of knowing that it is his own fault. The discoverer of this system, it appears, does not rely exclusively upon "Forked-Lightning." He has another method for those who wish a higher course of instruction, superior to any yet known; in proof of which he writes, "Cases undertaken by me where 6, 9, 12, and more years had been wasted on attempts, has been productive, under my new method, of glorious results." After giving his address, he says, "Please note, as a guide at night, 'The Transparency'." Let us hope that this is not a sign emblematical of his systems.

We have lately been asked by a correspondent if we could tell him whether we had ever heard of any instance in which a vocalist has broken his collar-bone in attempting to reach the high notes of his voice. We cannot say that we know of such a case, but as the very question seems to imply that there is danger in forcing the vocal organs, it would be good, we think, to warn the lady who was recently summoned for singing too loudly at church that such a result is possible. It appears that this ultra zealous member of the congregation was in the habit of singing "at the topmost pitch of her voice," and that—in consequence, we presume, of her vocal power being superior to her musical knowledge—she was generally a "little before" or a "little after" the choir. She had been remonstrated with by the officials and the churchwardens; but, in spite of this, she continued her conduct; and the vicar had even gone so far as to declare that he would put a stop to the singing altogether unless the lady was either silenced or brought under proper subjection. In defence, she said that "her whole heart and soul were in the service of the Church, which she had attended for twenty-seven years." She had always felt that she was doing her duty in singing during the service, but candidly confessed that "her voice was very high." Thus much perhaps it was necessary to admit, in justification of her drowning the other vocalists; but after protesting that she had not the slightest intention of annoying any one, she boldly changed her apologetical tone, and asserted that "she thought the choir broke down a great deal more when she did not sing than when she did." This was certainly "rebutting the evidence" with spirit; and we cannot but think that the vicar, churchwardens, and congregation will find her an awkward person to deal with. It is true that the magistrate hinted at a probable £5 fine; but may we again suggest that some person should throw across her future the shadow of the catastrophe we have already hinted at? She would not mind paying £5 for the luxury of singing "at the topmost pitch of her voice," but we question whether she would like to break her collar-bone.

Instances have occurred within our recollection where an excellent drama has been produced with signal success, and simply because the actor or actress identified with the principal part has either

been taken ill or seceded from the company, the piece has been laid aside, and scarcely ever afterwards heard of. Whether this arise from the selfish caprice of the original representative of the character, who, on the principle of the "dog in the manger," refuses to allow any other to play a part which he or she can no longer fill, or from the fact of the public having so associated the individualities of one artist with the character that no other will be accepted, we cannot say; but certain it is that it has a bad effect upon the drama; for by placing the actor above the author the writer becomes a mere lackey to those whose fame he has really created. At the Opera for many years the same method has been pursued, and has acted most deleteriously upon the public taste. A *prima donna* takes possession of an Opera, and the presentation of the work is henceforth dependent upon the engagement of this vocalist at the establishment where the Opera is originally represented; for not only will no equally good singer undertake the part in that company but in any other, the tacit reason being, we presume, that she will not give the public a chance of instituting comparisons. Happily, Mr. Mapleson has, during his autumn and winter season, so thoroughly abolished this vicious principle that we much doubt whether, at his establishment at least, it will ever be again acted upon. The heroines in his most attractive operas—not even excepting "Carmen"—have been cast in turns to the best singers in the company; and thus the public is afforded an opportunity of hearing different readings of the same parts. We may now perhaps find that even "fashionable" people can go to the Opera rather to hear the music than the vocalists.

AT the annual series of "Promenade Concerts" in the metropolis, it has always been a question whether the refreshments are to be looked upon as an accompaniment to the music, or the music as an accompaniment to the refreshments. It may, of course, be said that as both are held out as inducements to the general public, there can be no reason for too curiously inquiring which most engages the attention of the lessees; but this is a mistake, for there can be no doubt that if grottoes, mirrors, and marble tables are profusely scattered over the building, the music must act but a secondary part in the evening's amusement. In the conduct of the recently established "Temperance Music Halls," however, those who have their direction must be very cautious not to take pattern by these popular entertainments, by thinking too lightly of the mental fare provided; for they may rest assured that a diminution in the attraction of the refreshments must be compensated for by an increase in the attraction of the music. A case strongly illustrating this fact has lately occurred at Liverpool. It appears that a Coffee Music Hall has been opened, in the arrangements of which it is said "great attention was paid to temperance, but very little to music." As the performers appeared to be totally incapable—one indeed proclaiming from the stage that he had never before been in a theatre in his life—the auditors took the liberty of expressing their very decided dissatisfaction; and so, we are informed, "after a very few performances the attempt collapsed." So far from blaming the visitors to this "People's Concert," we are glad to hear that they spoke out in so unmistakable a manner. A man does not go to a Music Hall to practise temperance, but to hear music; and if the music is not worth his hearing, he will assuredly not be tempted there by the mere absence of strong liquors.

IN a recent number of that excellent and useful weekly journal, *Replies*, we perceive that an attempt has been made by a correspondent (in whose initials, "C. K. S.," we recognise a frequent contributor to our own pages) to answer the following question: "Can you give me the origin and precise meaning of 'higher development,' as applied to pianoforte playing?" Now, of course it is easy enough to give the "origin" of this term, because, as everybody knows, it was invented by a knot of artists, either of foreign extraction, or with strong foreign proclivities, to designate a certain school of pianoforte-playing, for the furtherance of which an Academy has been founded; but to describe its "precise meaning" is a task which we have vainly endeavoured to perform, and which "C. K. S." himself has not more successfully grappled with. True it is that he tells us what it is *not*, but only in the gentlest manner hints at what it *is*—or rather what it *may be*. "Carrying our memory back to a period of more than half a century," he says, "we recall the great performances of the illustrious masters of the pianoforte," and then he mentions a number of the grandest artists, amongst whom are natives of England, France, Germany, Italy, and Russia. As none of these pianists have termed themselves apostles of "higher development" what it is *not* is of course evident. What it *is*, or *may be*, is thus shadowed forth: "Exaggerated readings of the classic works of Beethoven and other great masters, illustrated by unauthorised changes of time, by substituting *Andantes* for *Adagios*, and *Prestos* for *Allegros* and *Allegrettos*, have been long noticeable in the performances of some pianists, even of the most exalted fame. Shall we call this a *higher* development?" We pause for a reply.

HER MAJESTY'S THEATRE.

THE winter season of Italian Opera, which terminated on the 13th ult., has, like the autumn season, been entirely devoted to repetitions of well-worn works. The appearance of Madame Hélène Crosmond as *Elsa* in Wagner's "Lohengrin," at a morning performance, deserves, however, special record, for, despite the success of her predecessors in this arduous part, she fully succeeded in enlisting the sympathies of her audience, and elicited warm and well-deserved applause throughout. The steady advance of Madame Marie Roze in public estimation must also be chronicled. No artist has more fairly won her way to the position she now enjoys; and we are glad to find that her reception by the aristocratic frequenters of the establishment has been even exceeded in cordiality by what may be termed the more "popular" audiences lately appealed to. The theatre will be reopened by Mr. Carl Rosa on the 10th inst. for the performance of Operas in English.

ALBERT HALL CHORAL SOCIETY.

No one expects novelties, which demand time for preparation, at the beginning of a season, and therefore it would be absurd to express either surprise or disappointment at the familiar way in which the above Society has commenced the work of its ninth year. Well-known music must have been expected, and critical interest looked forward to nothing save what the initial performances might show of the numerical and artistic resources of an institution that, in its time, has done good service, and will, with proper encouragement, do more. The second concert took place on November 27, when Haydn's "Creation" was given under Mr. Barnby's direction with as much efficiency as "Elijah" had been rendered on the highly successful opening night. There was not, however, so large an audience, for reasons by no means obscure. Popular as the "Creation" may be, it yields in that respect to "Elijah," while with the execution of Mendelssohn's Oratorio was associated the singing of Madame Albani. These two facts are quite able to explain the falling-off in attendance, even if it were at

all reasonable to look twice in succession for such an enormous gathering as that of the "Elijah" night. But there was no abatement in the merit of the work done, and especially should the choir be commended for an admirable delivery of the choruses, which, though subordinate in numbers and importance to the solos, are nevertheless capable of much effect. The one really grand and fully developed number—by which, of course, we mean "The heavens are telling"—was given with admirable strength and expression, leaving, in point of fact, very little, if anything, to be desired. It is always a matter of concern when soloists have to be chosen for the "Creation," so much real vocal skill and power do Haydn's graceful airs demand. But the difficulty was well surmounted in the present case. As sopranos go, to whom the English tongue is native, very few are better than Mrs. Osgood, and the American lady's singing of music with reference to which every amateur is a critic, met with marked commendation. That the efforts of Mr. Edward Lloyd were equally fortunate goes without saying. The "Creation" songs suit his voice and style in a particular degree—always excepting, of course, the air, "Now vanish," which every tenor would willingly give up—and his delivery of "In native worth," so smooth, well-phrased, and expressive, was one of the evening's greatest successes. Signor Foli lent the attraction of his sonorous voice to the bass solos, and completed a triad of artists that need not, on the whole, avoid comparison with others of earlier and more vaunted times. Mr. Barnby conducted with the firmness and intelligence so often remarked upon.

The third Concert took place on the 11th ult, and was devoted to "Judas Maccabæus," given under the special conditions first introduced at the performance of the previous season. As regards the employment of a military band in Handel's martial oratorio, we can add nothing to previous observations; nor can we take anything away. The matter simply stands thus: If it be allowable to change Handel's score from what it was as it left the composer's hands, then the nature of the change becomes simply a question of taste. Handel's scores are always altered, and that which is universally tolerated cannot be considered as disallowed. Therefore, the military band in "Judas" must be criticised, for practical purposes, from the stand-point of propriety, and that its use in the more warlike numbers heightens their effect we consider as beyond question. It may, no doubt, be said that, however tolerated, an addition to the master's score is an offence, and the objection opens up a grave matter. But it takes in Mozart's extra accompaniments to the "Messiah" as well as the military band in "Judas," and therefore is a general topic with which we are not now specially concerned. The band assisting on the occasion referred to was that of the Coldstream Guards, the practised skill of the military musicians making Mr. Barnby's task in directing his augmented force one of complete assurance. In the numerous and splendid choral numbers of Handel's work the choir had abundant opportunities of exhibiting its powers, and took full advantage of them; but the effect made in "O Father, whose Almighty power," "Hear us, O Lord," "Fallen is the foe," and "We never will bow down" being in each case worthy the magnificent theme, and sustaining the just repute of English oratorio singing. Miss Anna Williams took the principal soprano solos, and made an impression deeper, perhaps, than ever before. Alike in "Pious orgies" and the highly-contrasted air "From mighty kings" Miss Williams was equal to her task. Her colleague in the soprano department was Miss Carina Clelland, while the contralto songs were taken by Madame Mary Cummings. Mr Joseph Maas, who is not so well known in oratorio by Londoners as by the amateurs of Birmingham and other places, won a distinct success as principal tenor. Beginning well with "Call forth thy powers," he went on better with "How vain is man," and reached a climax in the exciting "Sound an alarm." It is quite safe to say that the future of Mr. Maas as an oratorio singer lies in his own hands. The bass soloist of "Judas" has not much to do, but Herr Henschel did it well, obtaining marked applause for "The Lord worketh wonders," wherein he showed himself thoroughly conversant with Handel's most characteristic manner. After this it is almost superfluous to add that the general performance of the Oratorio sustained the credit of the Society.

The usual Christmas performance of the "Messiah" was announced for the evening of Boxing Day.

CRYSTAL PALACE.

MR. SHAKESPEARE'S Piano Concerto in C major was the special novelty of the Crystal Palace Concert on November 29. Some of our readers will be aware that Mr. Shakespeare originally entered the musical profession as a pianist, though he subsequently abandoned this branch of the art in favour of singing. Unlike too many of our vocalists, he is also an excellent musician. The Concerto given at Sydenham was composed several years ago, and is the same work which was performed at Mr. Kuhe's last Brighton Festival, the soloist on that occasion, as on this, being Miss Annette Kuhe. The work was so fully analysed in these columns, in our notice of the Brighton Festival, that it is needless to say more than that a second hearing of the music confirmed the opinion then expressed, and that the solo part was well rendered by Miss Kuhe. A charming little symphony by Haydn, entitled "La Chasse," from the character of its finale, was given on the same afternoon for the first time at these concerts. It is not one of Haydn's greatest orchestral works; but it is full of delightful melody, the graceful slow movement and the finale being especially pleasing. The rest of the programme consisted of pieces more or less familiar at the Crystal Palace, including Brahms's clever and interesting variations for orchestra on a Theme by Haydn, Handel's Largo in G (Hellmesberger's arrangement), the Overture to "Der Freischütz," and vocal numbers by Madame Sherrington and Mr. Shakespeare.

The first appearance at the Crystal Palace of the composer, pianist, and organist, M. Camille Saint-Saëns was the principal feature of the concert on the 6th ult. M. Saint-Saëns, it is scarcely necessary to remind amateurs, occupies a conspicuous position among living French musicians, and has been more than once heard in London, though not previously at Sydenham. He brought forward on this occasion his third Concerto for piano, in E flat. Like most of the composer's music, the work challenges our admiration for its cleverness more than it appeals to the heart; it seems to have been carefully thought out rather than deeply felt. From this general criticism, however, we must except the slow movement, the themes of which are charming. The whole work, which is somewhat irregular in form, is ingeniously constructed, and brilliantly scored. The pianoforte part is immensely difficult; but M. Saint-Saëns performed it with a technical mastery, and an apparent ease, which showed him to be a pianist of the highest rank. At the same concert M. Saint Saëns also conducted his symphonic poem "Le Rouet d'Omphale"—an unpretentious little piece, very pleasing in its themes, interesting in its treatment, and charmingly orchestrated. Both works were very warmly received by the audience. The symphony of the afternoon was Schumann's No. 4 (in D minor), in which, as well as in the "Tannhäuser" overture, which concluded the concert, Mr. Manns's band was heard to special advantage. The celebrated Crystal Palace orchestra has certainly never played more finely than during the present season.

Mr. Manns being absent to fulfil his engagement at the Glasgow Orchestral Concerts, his place was filled on the 13th ult. by Mr. H. Leslie, who brought his choir with him. The first part of the concert was occupied by a performance of Mendelssohn's music to "Antigone." Though not one of the most frequently heard of its composer's works, the music is quite sufficiently known to render criticism superfluous; it will be enough to say a few words on the performance. The male voices of Mr. Leslie's choir did full justice to the music, the popular "Hymn to Bacchus" creating especial enthusiasm. The incidental lyrics were extremely well read by Mr. Charles Fry, who left nothing to desire either in clearness of enunciation or appropriateness of expression. The "Antigone" was followed by a miscellaneous selection, comprising Bach's motett for a double choir, "The Spirit also helpeth us"—one of the great show-pieces of Mr. Leslie's choir—

Mendelssohn's "Judge me, O God," and Morley's ballet "My bonny lass she smileth"—in all which pieces the choir was heard to advantage. A new singer, Mdlle. Marie Breidenstein, made her first appearance in Weber's recitative and air, "Non paventar," without any great success. The lady has a fine voice, but is at present far from being a finished artist. Mr. Henry Guy sang Balfe's serenade "Good night, beloved," and the overture to "Ruy Blas" concluded the concert.

MONDAY POPULAR CONCERTS.

Four evening Concerts were given by this institution during the past month, previous to the usual adjournment for the Christmas vacation, viz., on the 1st, 8th, 15th, and 22nd respectively, the programmes offering, as usual, numerous attractions to the lover of classical chamber-music. At the first-named concert Madame Norman-Néruda introduced, as in the previous month, a string quartet by Haydn, which had not been performed here before, viz., that in E major (Op. 17, No. 1), which was played in excellent style by the lady referred to, who was assisted by MM. Ries, Zerbini, and Piatti. This bright and genial composition, with its somewhat antiquated leading theme in the first movement, its graceful minuet, its busy and vivacious finale, was evidently much appreciated by the audience, and will doubtless meet with a repetition before long, although some thirty-five similar works by this prolific composer as yet await their introduction to the frequenters of these concerts. The pianist on this occasion was Mr. Charles Hallé, who played with his well-known lucidity and finish Beethoven's Sonata in D major. Signor Piatti received a perfect ovation after his performance of Locatelli's Sonata in D major, originally written for the violin and transcribed for the instrument of which Signor Piatti is such a consummate master. He was most ably supported by M. Zerbini, who played the pianoforte accompaniment. The concert concluded with an admirable rendering on the part of Madame Norman-Néruda and Mr. Charles Hallé of Beethoven's so-called Kreutzer Sonata, for violin and pianoforte, a great favourite with this, as indeed with any other audience, and which elicited the usual rounds of applause. Herr Henschel was the vocalist, and contributed an Aria from Handel's opera "Rinaldo," as well as two songs by Schubert. The singer accompanied himself on the pianoforte, a proceeding admirably adapted to the drawing room, but scarcely to a public performance in a large hall; for whatever the performance under such circumstances may gain in artistic sympathy, is more than counterbalanced by the want of directness of appeal to the audience on the part of the singer. We fancy Herr Henschel will not be long in recognising the truth of these remarks. His double performance was, however, an admirable one, and resulted in the usual calls for an encore.

At the second Concert of the month M. Sainton was the leading violinist, in which capacity he played, in conjunction with MM. Ries, Zerbini, and Pezze, Mendelssohn's String Quartet in A minor (Op. 13), and Haydn's String Quartet in G major (Op. 77, No. 1), both works being rendered in a masterly manner, as indeed the mere mention of the names of these artists sufficiently indicates. Mdlle. Janotha reappeared after her recent indisposition, and gave a very poetic reading of Beethoven's Pianoforte Sonata in E minor (Op. 90). This is the Sonata dedicated to Count Moritz Lichnowski, consisting of two movements only, in which the love-romance of the Count is said to have found its musical illustration. However that may be (it is Schindler who first related the circumstance), the work in question is one which demands a distinct artistic individuality on the part of its exponent, a quality which Mdlle. Janotha possesses in a marked degree, and which partly explains the fact of her having so rapidly become a favourite at these concerts. Miss Hope Glenn sang Beethoven's well-known concert Aria "In questa tomba," as well as Sterndale Bennett's "Castle Gordon," there being an absence of artistic warmth in the lady's delivery which may, perhaps, have been the result of nervousness. The concluding number of the programme consisted of two pieces by representative composers of the modern German school, written for two pianofortes, the one entitled "La Belle Griseldis," called by its composer (C. Reinecke) an "Improvisata," but treated in the regular form; the other being a "Tarantelle" by Joachim Raff (Op. 84, No. 12). These interesting compositions were well executed by Misses Hopekirk and Ockleston. Sir Julius Benedict acted as accompanist, an office in the discharge of which he greatly excels.

The third Concert referred to brought a repetition of Haydn's genial Quartet in B flat major (Op. 50, No. 1), which had been first introduced to the audience in the previous month, and whose interest in the work has evidently gained by the second hearing. Haydn is so talkative, and at the same time he has so much to say that is worth listening to, that his quartets require a repetition in order to be fully appreciated, albeit "good old Haydn" is now-a-days looked upon by some as a composer whose works have long since been superseded and may be understood at a glance. Mdlle. Janotha was again the pianist, and reaped endless applause in her characteristic rendering of a Capriccio in B minor, by Brahms, a Romance by Madame Schumann, and the Novelette in B minor by Schumann, which was encored. The vocalist was Miss Lillian Bailey, whose bright voice told well in her delivery of Bach's joyous Pfingst-Cantate, "Mein gläubiges Herze," although her singing was evidently somewhat influenced by nervousness. The second vocal portion of the programme were two songs written by Herr Henschel and sung with much spirit by the lady just mentioned, the composer accompanying on the pianoforte. Beethoven's beautiful and ever-popular Septet—played here for the thirty-fourth time—concluded the programme, the executants being Madame Norman-Néruda, MM. Zerbini, Clinton, Wendtland, Wotton, Reynolds, and Pezze. Signor Piatti at this, as in the previous Concert, was prevented by indisposition from occupying his regular post at the violoncello.

For the last Concert of the month the following programme had been announced: Schumann's Quartet in A minor (Op. 41, No. 1), a Pianoforte Sonata by Beethoven, Mozart's Sonata for pianoforte and violin in F major, and songs by Handel and Buononcini; the executive artists being Mesdames Norman-Néruda and Janotha, MM. Ries, Zerbini, and Pezze; vocalist, Mr. F. King. We must defer our notice of the performance until our next number. These Concerts will be resumed on the 5th inst.

HERR HENSCHEL'S CONCERT.

A very remarkable Concert was given on the 2nd ult. in St. James's Hall, by Herr Henschel. The German baritone is an ambitious man, as every one whom Heaven has specially gifted should be within fair and honourable limits; wherefore, though known and respected for his vocal powers, he could hardly rest satisfied in obscurity as a composer. One or two works from his pen had been publicly heard prior to the event of which we speak, but they were comparatively slight in texture, and by no means revealed their author's capacity as he would have it understood. It is difficult, however, even for a man in Herr Henschel's position to command opportunities of showing what he can do on a large scale; the best proof of which is that Herr Henschel determined to perform his works at his own cost and charge, placing the enterprise under the ægis of charity, and seeking therewith to pecuniarily benefit not himself but the Victoria Hospital for Children. In this manner the Concert was invested with pretensions that attracted besides connoisseurs of music, many who sympathise with afflicted humanity in its most touching and pathetic aspect. We may add that the performance took place under the patronage of the Princess Louise, who is deeply interested in the welfare of the Hospital, and who, with the Duke of Edinburgh and the Duke and Duchess of Connaught, was present on the occasion. Herr Henschel spared neither pains nor money with a view to satisfactory results. He engaged a large and efficient orchestra; his chorus was chosen from the members of the Albert Hall Choral Society, and if his soloists were comparatively unknown to fame, it could not be said that they were unequal to their assigned tasks. Thus equipped, and with the concert-giver and Mr. Barnby as joint conductors, the venture promised well, and, as will be seen, achieved no little.

DEDICATED TO THE CLEVELAND VOCAL SOCIETY, U.S.A.

New Year's Song.

Words by G. E. Troutbeck. Composed by Berthold Tours.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato, ma risoluto.

Soprano. A- rise, O Year, in garments pure and white, The snow-light radiant on thy

Alto. A - rise, O Year, in garments pure and white, The snow-light radiant on thy

Tenor. A - rise, O Year, in garments pure and white, The snow-light radiant on thy

Bass. A - rise, O Year, in garments pure and white, The snow-light radiant on thy

Piano. ♩ = 96.

wings, . . A - rise, and with thee bear to mor - tal sight The hope that round thy com-ing

wings, . . A - rise, and with thee bear to mor - tal sight The hope that round thy com-ing

wings, Arise, a-rise, a - rise, and with thee bear to mor - tal sight The hope that round thy com-ing

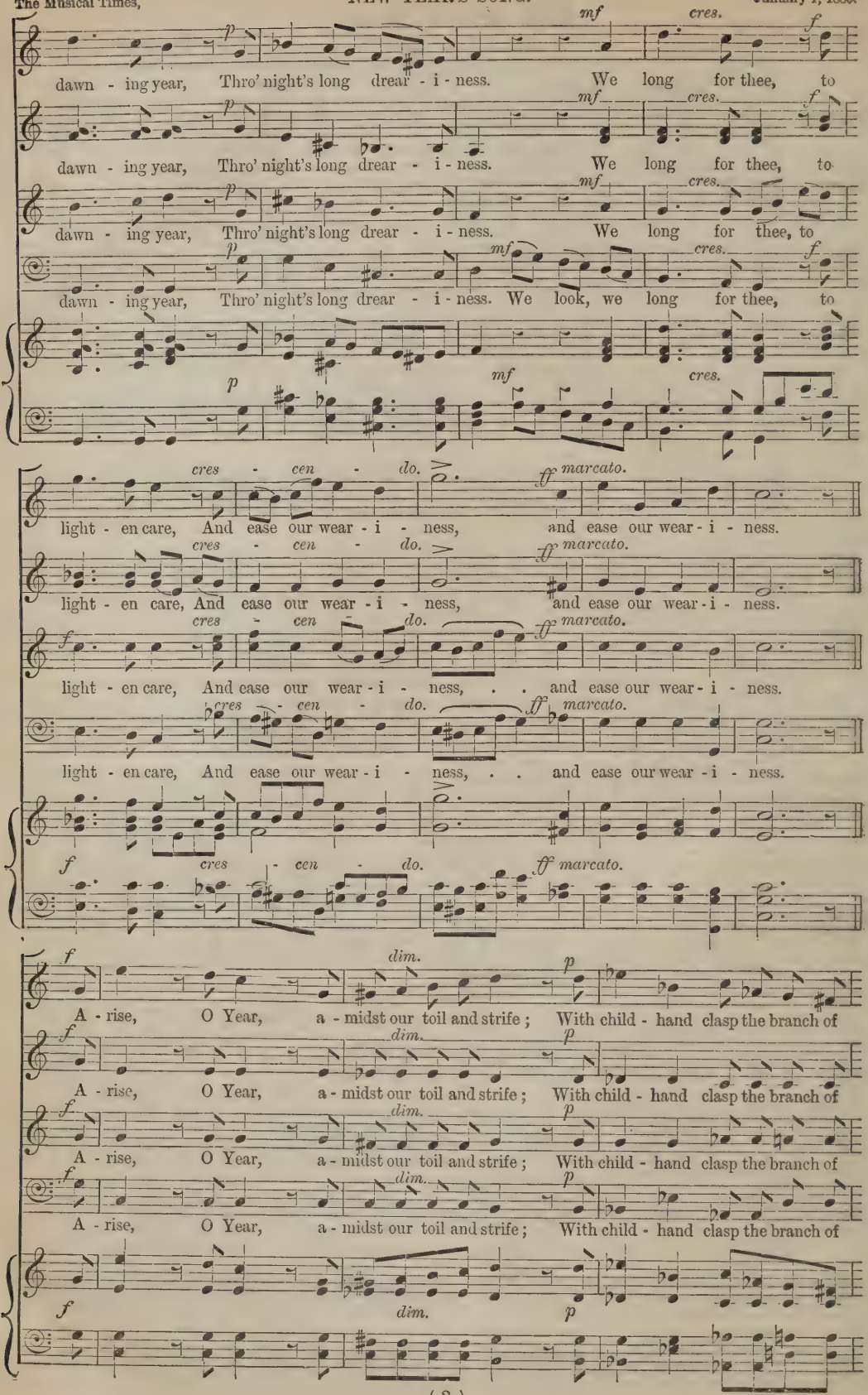
wings, Arise, a-rise, a - rise, and with thee bear to mor- tal sight The hope that round thy com-ing

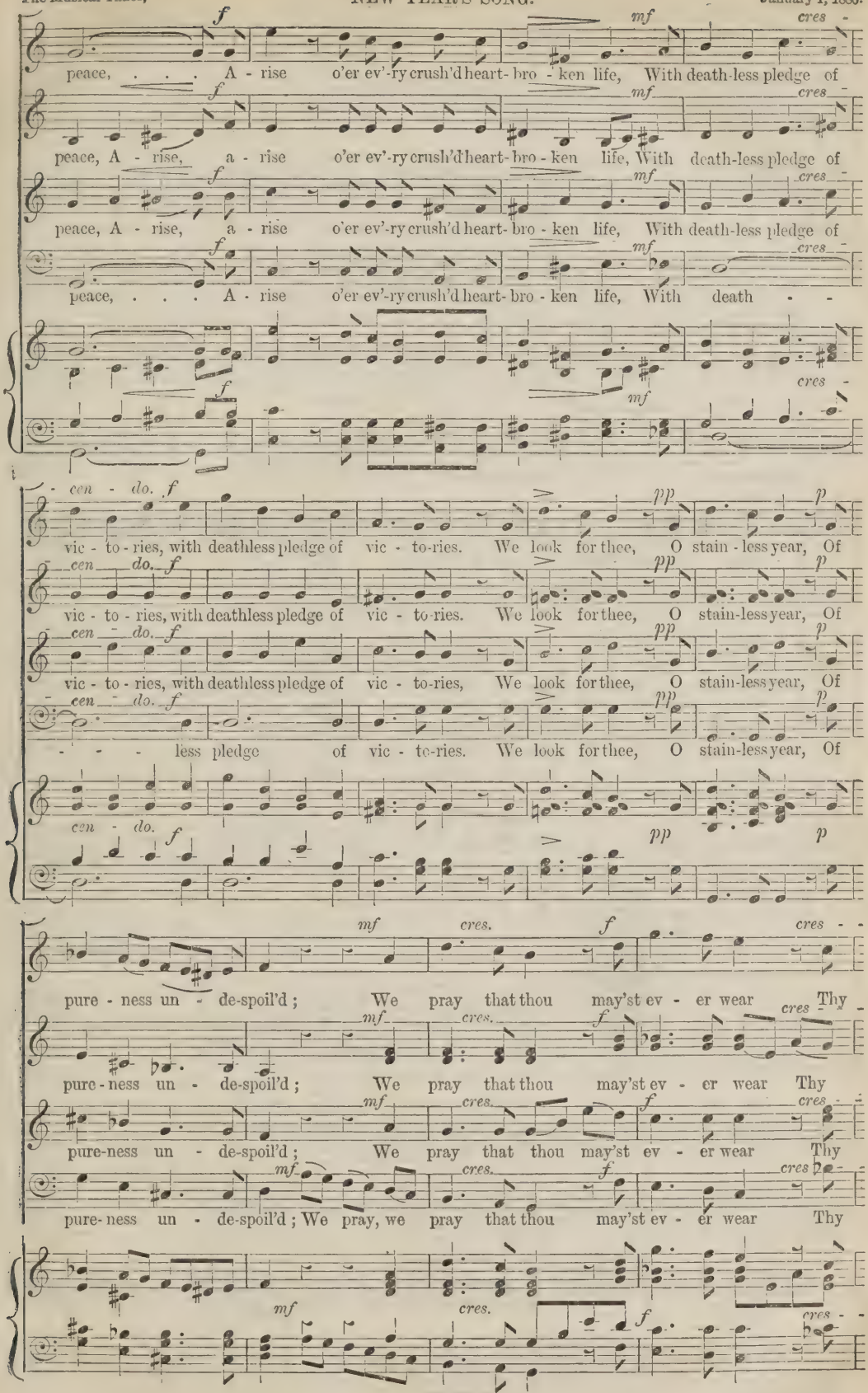
clings, the hope that round thy com- ing clings. We look for thee, O

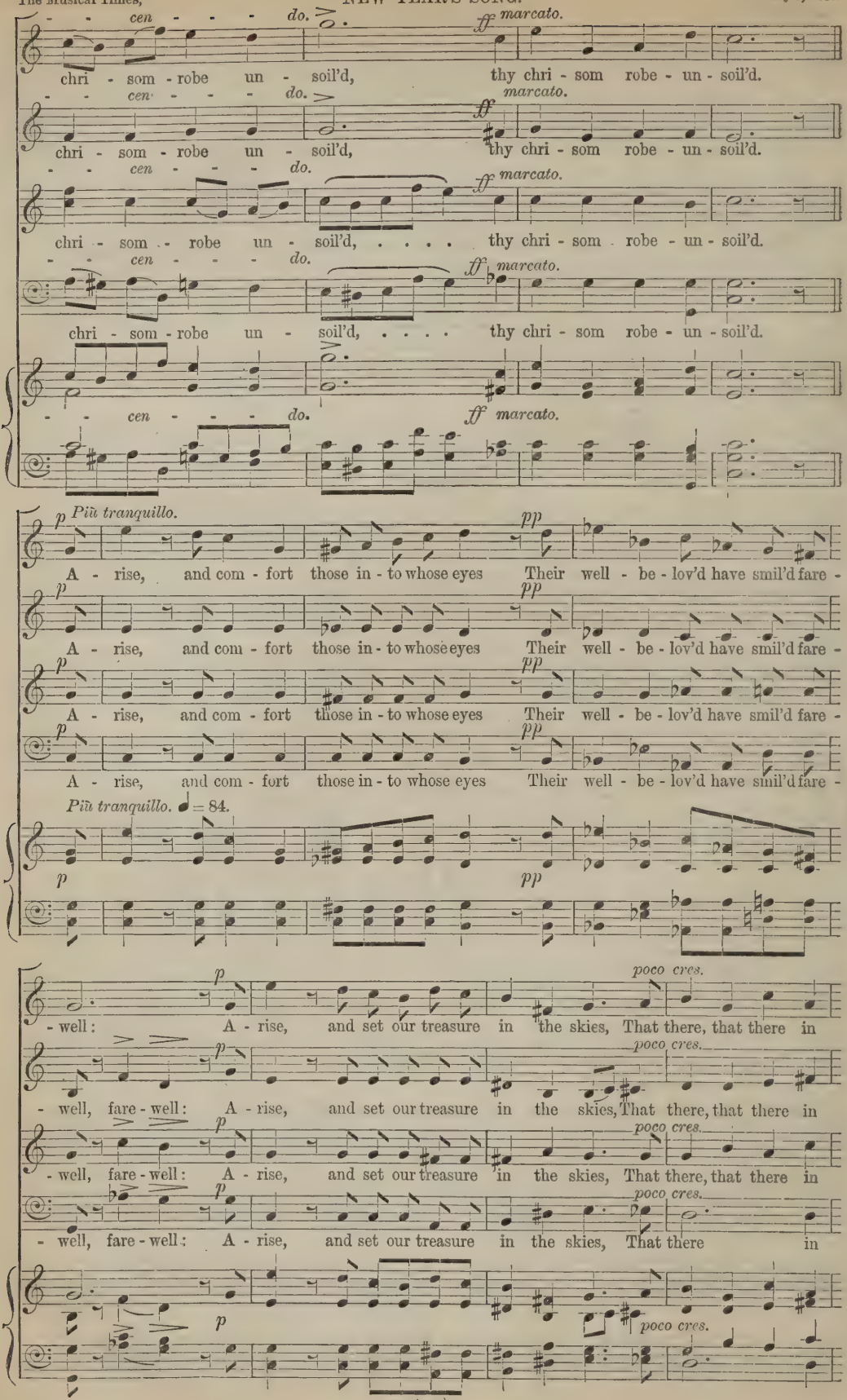
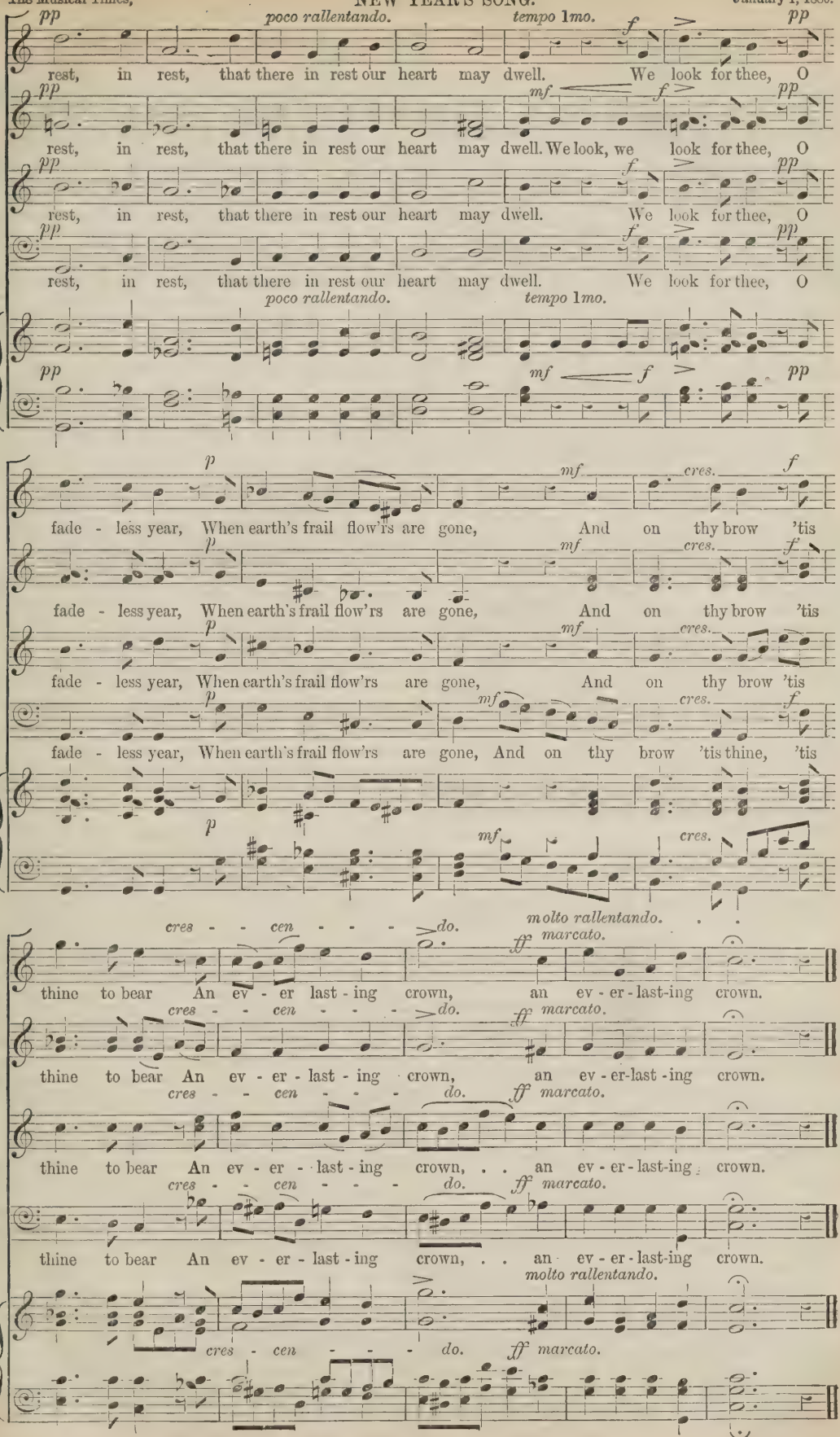
clings, the hope that round thy com - ing, thy com- ing clings. We look, we look for thee, O

clings, . . . the hope that round thy com- ing clings. We look for thee, O

clings, . . the hope that round thy com-ing clings. We look for thee, O


dawn - ing year, Thro' night's long drear - i - ness. We long for thee, to
dawn - ing year, Thro' night's long drear - i - ness. We long for thee, to
dawn - ing year, Thro' night's long drear - i - ness. We long for thee, to
dawn - ing year, Thro' night's long drear - i - ness. We look, we long for thee, to
light - en care, And ease our wear - i - ness, and ease our wear - i - ness.
light - en care, And ease our wear - i - ness, and ease our wear - i - ness.
light - en care, And ease our wear - i - ness, . . and ease our wear - i - ness.
light - en care, And ease our wear - i - ness, . . and ease our wear - i - ness.
A - rise, O Year, a - midst our toil and strife; With child - hand clasp the branch of
A - rise, O Year, a - midst our toil and strife; With child - hand clasp the branch of
A - rise, O Year, a - midst our toil and strife; With child - hand clasp the branch of
A - rise, O Year, a - midst our toil and strife; With child - hand clasp the branch of


peace, . . . A - rise o'er ev'-ry crush'd heart- bro - ken life, With death-less pledge of
peace, A - rise, a - rise o'er ev'-ry crush'd heart- bro - ken life, With death-less pledge of
peace, A - rise, a - rise o'er ev'-ry crush'd heart- bro - ken life, With death-less pledge of
peace, . . . A - rise o'er ev'-ry crush'd heart- bro - ken life, With death - -
- cen - do.
vic - to - ries, with deathless pledge of vic - to-ries. We look for thee, O stain - less year, Of
vic - to - ries, with deathless pledge of vic - to-ries. We look for thee, O stain-less year, Of
vic - to - ries, with deathless pledge of vic - to-ries, We look for thee, O stain-less year, Of
- - - less pledge of vic - to-ries. We look for thee, O stain-less year, Of
pure - ness un - de-spoil'd; We pray that thou may'st ev - er wear Thy
pure - ness un - de-spoil'd; We pray that thou may'st ev - er wear Thy
pure-ness un - de-spoil'd; We pray that thou may'st ev - er wear Thy
pure-ness un - de-spoil'd; We pray, we pray that thou may'st ev - er wear Thy


- - - cen - - - - do.
ff marcato.
chri - som - robe un - soil'd, thy chri - som robe - un - soil'd.
chri - som - robe un - soil'd, thy chri - som robe - un - soil'd.
chri - som - robe un - soil'd, ... thy chri - som robe - un - soil'd.
chri - som - robe un - soil'd, ... thy chri - som robe - un - soil'd.
p Più tranquillo.
pp
A - rise, and com - fort those in - to whose eyes Their well - be - lov'd have smil'd fare -
A - rise, and com - fort those in - to whose eyes Their well - be - lov'd have smil'd fare -
A - rise, and com - fort those in - to whose eyes Their well - be - lov'd have smil'd fare -
A - rise, and com - fort those in - to whose eyes Their well - be - lov'd have smil'd fare -
Più tranquillo. ♩ = 84.
poco cres.
- well: A - rise, and set our treasure in the skies, That there, that there in
- well, fare - well: A - rise, and set our treasure in the skies, That there, that there in
- well, fare - well: A - rise, and set our treasure in the skies, That there, that there in
- well, fare - well: A - rise, and set our treasure in the skies, That there in

pp poco rallentando. tempo 1mo. f pp
rest, in rest, that there in rest our heart may dwell. We look for thee, O
pp mf f pp
rest, in rest, that there in rest our heart may dwell. We look, we look for thee, O
pp f pp
rest, in rest, that there in rest our heart may dwell. We look for thee, O
pp f pp
rest, in rest, that there in rest our heart may dwell. We look for thee, O
poco rallentando. tempo 1mo.
pp mf f pp
p mf cres. f
fade - less year, When earth's frail flow'rs are gone, And on thy brow 'tis
p mf cres. f
fade - less year, When earth's frail flow'rs are gone, And on thy brow 'tis
p mf cres.
fade - less year, When earth's frail flow'rs are gone, And on thy brow 'tis
p mf cres. f
fade - less year, When earth's frail flow'rs are gone, And on thy brow 'tis thine, 'tis
p mf cres.
cres - - cen - - - - do. molto rallentando. ff marcato.
thine to bear An ev - er last - ing crown, an ev - er - last-ing crown.
cres - - cen - - - - do. ff marcato.
thine to bear An ev - er - last - ing crown, an ev - er-last - ing crown.
cres - - cen - - - do. ff marcato.
thine to bear An ev - er - - last - ing crown, . . an ev - er - last-ing crown.
cres - - cen - - - do. ff marcato.
thine to bear An ev - er - last - ing crown, . . an ev - er - last-ing crown.
molto rallentando.
cres - cen - - - do. ff marcato.

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The object of the present essay is to tell this story, which is hitherto but little known in England; and it will form, it is hoped, an appropriate companion to the various editions of the "Requiem" published by Messrs. Novello and Co.

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But the most remarkable feature in the whole scheme was the programme—one of those uncompromising selections which make no concession to prevalent weaknesses, but assume that if the public are not up to the mark of classical music it is necessary, for shame's sake, to act as though they were. Herr Henschel, like Herr Joachim, is a friend and admirer of Brahms, and what, in the programme of his Concert, was not by the *entrepreneur* himself was from the pen of his gifted countryman. Thus, the Concert opened and closed with Brahms, the central position being occupied by Henschel with two works, both of them novelties. One of these—the Psalm, "Out of darkness"—has lately been reviewed in our columns among the publications of Messrs. Novello, Ewer and Co., and was discussed at such length, with the help of musical examples, that it is unnecessary now to go over the same ground. Enough that the merits then pointed out, and others not visible on the pages of a pianoforte score, were undeniably manifested, and that the claim of the work to English favour on the ground of dignified character and musicianly skill was fully established. A more useful or more "safe" composition for Concerts that devote one half of the evening to sacred music could not be found among recent productions. The performance, which Mr. Barnby conducted, was on the whole excellent. Few difficulties being presented by the choral numbers, they received ample justice at the hands of the choir, while Miss Lillian Bailey, Mr. Boyle, and Herr Henschel rendered the solos in a manner open to little, if any, reproach. Herr Henschel was, of course, unchallengeable as an interpreter of his own music; while Miss Bailey, as his pupil, reflected in all she did the composer's exact feeling, and added to them the force of her own bright intelligence and excellent method. The concert-giver's second work was a setting of Lord Byron's lyric "O weep for those that wept by Babel's stream," two bass voices and a full orchestra with harps and two *violoncelli obbligati* being employed. In this the composer appears to singular advantage, and excites expectations which it is to be hoped he will not disappoint. The music is expressive, far beyond common, but utterly free from trickery. Dignified in character and poignant in utterance, it illustrates the happy medium between dry scholasticism and mere "gush," while the scoring shows Herr Henschel to be a master of that branch of his art. The scope of the work is, no doubt, very limited, owing to repetitions, but even within such narrow limits a good deal is compressed, and we do not go too far in saying that the composer has in this case gained the respectful attention of amateurs for anything he may choose to bring forward at a future time. Herr Henschel and Mr. King gave the voice parts every advantage by a careful interpretation, and, at the close, the composer-executant was loudly applauded.

Of the two works by Brahms, one was no stranger to the large gathering of connoisseurs, many of whom had heard the Symphony (No. 1) in C minor either at Cambridge, where it was first played to an English audience, or at the Crystal Palace, or at a Philharmonic Concert. Herr Henschel might have found a greater novelty in its recent successor, but his actual choice needs no defence. We should be the last to disparage the merits of the Symphony (No. 2) in D, but we should also be last to admit an equality of value with the earlier work, wherein Brahms approaches more nearly the lofty standard set by the great masters, if, indeed, he does not actually reach it, and entitle himself to a place among the glorious company. This, however, is not the time for discussion upon the point thus raised. Enough that Herr Henschel made a good selection, and that under his careful and intelligent guidance the orchestra well interpreted the symphony. We might, perhaps, if disposed to be hypercritical, take exception to one or two of Herr Henschel's *tempi*, but, as Mendelssohn indicated when he scoffed at the metronome, this is a matter of feeling, as to which, within limits, musicians may legitimately differ. The second work representative of Brahms was altogether a novelty in this country, although destined, it may be, to a foremost place among those which will hand his name down to posterity. We refer to the "Triumphlied," written in commemoration of the Franco-German war, and dedicated to the Kaiser Wilhelm. It is possible now to judge this work in a purely musical sense. The "angry passions" excited by the event which inspired it have subsided, and, although Englishmen may have their own opinions as to the way in which the "triumph" here celebrated was provoked, those opinions are not now dominant enough to create prejudice. A German moreover would naturally look at the "world-earthquake" of 1870-71 from a German point of view, which, of course, admits the fullest extent of feeling, whether elegiac, as in Brahms's "Requiem," or jubilant as in Hiller's "Song of Victory," Wagner's "Kaiser March," and the still more elaborate composition now under notice. The "Triumphlied" is, as becomes it, peculiarly German, both in musical style and pervading earnestness. With respect to its text, we need hardly point out that conventional lines are followed. The "God of battles" is praised with endless "Hallelujahs," on the assumption—which, if there be a God of battles, was well founded—that He always ranged Himself on the side of the Germans. Once, however, the beaten track is departed from, and here Brahms lays himself open to the charge, whether deservedly or not, of identifying the Prussian King with the Apocalyptic Warrior who went forth "conquering and to conquer." If the introduction of this august figure have no reference to the aged gentleman who was saluted emperor in the palace dedicated to the glories of France, then it has no significance at all, and we confess an extreme repugnance to it in any case. This, however, lies outside the question of musical worth, about which no doubt can exist. Some critics have seen in the "Triumphlied" the influence of Handel. For ourselves, we are able to detect nothing of the kind. Brahms has submitted rather to that of Bach, and his work is a reflection of the Leipzig master surrounded by the accessories of modern art. Composed for the full orchestra of our day, and for a double chorus, but nearly always in subservience to the severe scholasticism of Bach's style, the "Triumphlied" is a curious and striking exemplification of what may be done in the matter of blending old essentials and new details. As such it deserves grave attention. But it errs on the side of excessive difficulty. Not only are the double choruses elaborate and involved, but the separate parts are sometimes unvocal to an unusual degree. Like his great exemplar Brahms treats the voice as though it were an instrument to be played upon with mechanical certainty, and to this must be attributed the ineffective performance of not a few passages. The choir, robbed by division of the confidence and strength due to numbers, sang with timidity, less through any fault of their own than as the result of music written without regard to the nature of the means employed. The voice demands vocal music, not such as would be given to a clarionet or bassoon—a fact which the old German masters never recognised, or, at best, did so slowly and in part. All the same must this "Triumphlied" be looked upon as a grand work, of lofty character and severe proportions, like some stern old Doric temple. It is a masterpiece of scholarly composition, and, if not destined to the popularity of music more easily appreciated, will ever command the respect and admiration of those who are enlightened worshippers at the shrine of art. The performance, as already indicated, was not entirely perfect, owing to manifest unfamiliarity with the difficulties to be encountered, but it conveyed a fair idea of Brahms's purpose, and excited a desire for closer acquaintance in time to come. Herr Henschel, who seemed to have every bar in his head, conducted with unflagging zeal, and him we must doubly thank, not only for making the work known to us but for superintending its execution in a manner otherwise unattainable.

MISS AGNES ZIMMERMANN'S CONCERT-TOUR.

THIS gifted artist, whose eminent and varied qualities both as pianist and composer it has been for years the privilege of English audiences to appreciate and admire, is just now engaged, for the first time, upon a Concert-tour in different parts of Germany. Miss Zimmermann, as is well known, though born at Cologne, owes her musical education to this country, she having been a distinguished pupil of our Royal Academy of Music, and her present *début* at the musical centres of her native land must there-

fore be looked upon as an important event of her artistic career. That the faultless *technique*, the artistic earnestness and thoughtfulness, which characterise the lady's interpretations, should meet with due recognition in an eminently musical country was, indeed, almost a foregone conclusion. Nevertheless, the fact must be highly gratifying to the artist, as well as to her numerous English friends, that from the commencement of her visit in Germany the reception accorded to her has been everywhere of the most flattering nature. At Düsseldorf, Hamburg, Brunswick, Berlin, Leipzig, where she has hitherto appeared at various concert-institutions, her success has been most marked, as may be gathered from the notices contained in the local organs of the press. An enumeration of the programmes of concerts in which Miss Zimmermann took part will be found in the column of this journal usually reserved for that purpose. As regards the estimate taken by German critics of the lady's qualifications, it will be of interest to our readers if we offer an extract from a fairly representative notice, published in the Berlin *Tribune* of the 4th ult. That journal, referring to a musical *soirée* given by Miss Zimmermann, with the co-operation of Herren Joachim and Hausmann, says: "The execution of the pianoforte part of Beethoven's Trio in B flat major (Op. 97) was, apart from the unerring precision in the surmounting of its technical difficulties, throughout a combination of exhaustive study, of an intimate entering into the poetic intentions of the composer, and of a refined taste. Whoever can play like this has followed the manifestations of genius step by step, until the secret of his realisation of the beautiful has quite revealed itself. . . . The Sonata in G minor (Miss Zimmermann's, for pianoforte and violin) is a grandly conceived work in four movements, which alone should be sufficient to testify to the composer's artistic maturity. Among the truly remarkable productions with which in these latter days 'woman' has entered into competition with man, this sonata may certainly lay claim to the fullest recognition, albeit that to our thinking the scherzo, which was most favourably received, appeared, because of its mazurka style, somewhat out of keeping with the rest. . . . It was, however, in her rendering of Bach's Prelude and Fugue in E minor, where the entire individuality, and the highest artistic emotion of the pianist became manifest. . . . As far as we can remember, only Hans von Bülow is in the same degree capable of initiating us into the secrets of that composer, and it is in this direction especially where we hope soon to meet the artist again."

Miss Zimmermann was expected to play at one of the Gewandhaus Concerts at Leipzig during the early part of this month, and it is needless to add that we shall continue to follow her artistic progress in Germany with much interest.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

THIS Society continues its good work of musical exploration, taking full advantage of the opportunity afforded by cultured members and patrons, whose greatest pleasure, like that of the ancient Athenians, consists in hearing something new. Few musical institutions are, in this respect, so highly favoured. Committee, singers, and audience are all more or less amateurs in the best sense of the term, and the managers can safely present, because the public are prepared to welcome, whatever may be deemed worthy of revival or production. Many more such societies are needed throughout the land. Upon them the best interests of our art depend, and every success achieved at Cambridge is an incentive which should operate far and wide, wherever two or three are willing to act as the missionaries of music in its noblest development. At the Concert given by the University Musical Society on the 3rd ult., much was done of an interesting character, each piece in the programme being more or less a novelty. It may be that Leo's "Dixit Dominus," with which the proceedings commenced, had not been publicly heard in England for very many years, although its publication in a cheap form by Messrs. Novello and Co. might have drawn attention to the claims of a truly noble work. To the majority, therefore, who were not familiar with the music as arranged for the organ by Vincent Novello, the "Dixit Dominus" came with all the freshness of a new thing, and in their experience, we venture to say, it illustrated the eternal youth of true art. Good music never becomes old. It is we that change towards it. But neither does true appreciation greatly vary. The connoisseur who deserves to be so called is superior to the fluctuations of fashion and taste, and can welcome an old master no less heartily than a young one, nor ever think of deriding his *perruque*. Thus it was with Leo at Cambridge. His grand and lofty strains, so learned yet so spontaneous, made a deep impression, particularly the opening chorus—one of the most majestic utterances of sacred song that the ages have produced. Surprising, too, was the freshness of the soprano air, "Donec ponam" and the quintet "Dominus a dextris"; beautiful compositions to which time has only given an added charm. But, indeed, the whole work must have been a revelation to those who made its acquaintance for the first time, and could not fail to excite a desire for further knowledge of Leo's genius. It is to be hoped that either the Bach Society or the London Musical Society will take up the cause of these old Italian masters. Depend upon it they are worth any amount of trouble. The Cambridge performance of the Psalm was on the whole very good, the choruses being especially well given, thanks to zeal and training of no common order. After the "Dixit Dominus" came two Motetts, one by Palestrina, "Hodie Christus natus est," the other by Brahms, "Es ist das Heil." The plain massive harmonies of the father of Italian Church music were rendered with fitting sonority, and the general result of the performance, as in the case of Leo's work, was to call forth regret that so much music, equally noble, is lying neglected or forgotten. Brahms's Motett consists of a choral, first given in free five-part harmony, and then announced phrase after phrase, as a kind of plain-song by the first basses, while the other parts accompany with the same theme contrapuntally treated. All this is scholarly and interesting, but the greatest charm of the piece lies in its Coda, which may be described as simply beautiful. The work is not easy, but Mr. Villiers Stanford's choir gallantly overcame all obstacles in the way of success, and earned for themselves hearty applause. After Bach's Violin Concerto in A minor had been surprisingly well played by an amateur—the Rev. F. W. Hudson, M.A.—the Concert ended with Purcell's "Yorkshire Feast Song," as recently published under the auspices of the Purcell Society. When the new and magnificent edition of this interesting work was noticed in our columns, the music itself received attention, and we are relieved, therefore, from the task of dwelling upon its claims as representative of Purcell's genius and of the style of his day. Rather let us bear witness to the enterprise which induced its production at Cambridge, and revived an English masterpiece after, it may be, a century of neglect. All honour to the University Musical Society for such excellent service, none the less honour because, owing to the local nature of its subject, the "Yorkshire Feast Song" can never become a work of general interest. But much of Purcell remains yet to be heard, and the more often his name comes before the public the better. Again we must praise the chorus for some excellent singing; nor should the orchestra, led by Mr. Burnett, be forgotten, inasmuch as all its duties were well performed. The soloists—Miss Thorndike, Mrs. Stanford, Miss Arnim, Rev. L. Borissow, Mr. Wing, and Mr. Thorndike—all laboured zealously at their task; and the audience, as was fitting in a centre of "sweetness and light," appeared to be deeply interested by what was done. Too much praise cannot be given to Mr. Villiers Stanford for successfully presenting a selection so full of interest.

HIGHBURY PHILHARMONIC SOCIETY.

A CONCERT of much interest was given by this Society, at the Highbury Athenæum, on the 15th ult., the principal composition selected for performance being the late Mr. Henry Smart's short Oratorio "Jacob." Whether the lamented death of the composer has invested this work with an interest which could not be created for it during his lifetime, or whether it takes six years to convince a London public that a man has written a work worth hear-

ing, we cannot say; but certain it is that, although "Jacob" was produced with decisive success at the Glasgow Festival of 1873, it has never been given in the metropolis until, under the skilful direction of Dr. Bridge, it was performed by the Highbury Philharmonic Society on the evening above named. After the exhaustive notice upon the Oratorio which appeared in our columns on the occasion of its first performance, it would of course be unnecessary again to state our opinion upon its merits, which we may say, on a second hearing, remains unaltered. True, there are many parts which remind us strongly of Mendelssohn, but these are rather reminiscences than plagiarisms, and the writing throughout is so charmingly natural, the instrumentation so delicately handled, and the music so sympathetic with the text, that few will be disposed to raise any minor objections to its reception as a representative work by one of our most gifted English composers. As a rule, most of the numbers which produced the greatest effect at Glasgow were equally well received at Highbury. The melodious Solo, "This is my beloved," was rendered with much dramatic feeling by Miss Jessie Jones; the true love duet between Jacob and Rachel, "Tell me, O fairest of women!" was excellently sung by Mr. Harper Kearton and Miss Jones; the Trio, "Come let us sing unto God," by the above-mentioned singers and Mr. R. Hilton, was warmly applauded; and the Quartet, "Gracious is the Lord," which included the services of Mrs. Bradshawe McKay, received every justice and was thoroughly appreciated. Dr. Bridge has brought his choir to a state of efficiency which deserves warm commendation, the execution of the choruses, "The Lord is thy keeper" (with its admirable fugal effects), "Happy art thou, O Jacob," and "Oh praise the Lord," being especially good. The tone of the choir is fairly balanced, and every attention has been paid to ensure that due observance of what is technically termed "light and shade," without which all becomes dull and wearisome. The second part of the Concert, which was miscellaneous, included Mr. C. E. Stephens's clever Overture, "A Dream of Happiness." The room was extremely well attended, and the Concert in every respect thoroughly successful.

THE Committee of Management of the Royal Academy of Music, at a meeting on Wednesday, the 10th ult., passed the following minute, in reply to a letter of H.R.H. Prince Christian, of May 28 last, inquiring whether the Royal Academy is willing to surrender its present charter and accept a new one in the form of an enclosed draft, if, on or before May 1, 1881, an annual sum of at least £3,000 can be guaranteed:—

The Committee of the Royal Academy of Music, having by virtue of their charter the exclusive and entire management of the Institution, deem that they would not fulfil their duty did they not convey to the Directors their views upon the question of the surrender of their charter, which will be brought before the meeting on the 13th inst. Considering that the Directors of the Royal Academy of Music, in view of the disastrous financial state in which the Institution was unfortunately placed in the year 1868, thought it desirable at that period to surrender the royal charter to the Queen; considering that Her Majesty returned the charter to the Directors, declaring that she was not empowered to receive it back or to annul it; considering that the Professors then engaged in teaching at the Institution, at a great personal sacrifice, undertook to carry on the Royal Academy of Music at their own risk and on their own responsibility; considering that the highly satisfactory position—both artistic and financial—which the Royal Academy of Music enjoys at present, and has enjoyed during the last ten years, is mainly due to the zeal and self-denial of the staff of Professors; the Committee of Management thought it was due to the Professors to acquaint them with the scheme of the New Musical Corporation, and to ask them to express their views on the subject. At a meeting of Professors, held at the Institution on Friday, June 6, the subject of the surrender of the present charter was fully discussed, and the following resolution was agreed to: "The Royal Academy of Music is willing to be placed on a more solid basis than that upon which it is now constituted, and to be enabled to enlarge its sphere of operation, but it cannot surrender its present charter on any conditions whatever." The Committee are advised that it is impossible to surrender the charter unless by the consent of the whole body corporate, and as there are members of the Committee and of the Board of Directors who would be unwilling to surrender the charter upon any conditions whatever, it appears to the Committee that it is simply impossible for the Directors to take any step in annihilating the present charter. The Committee would gladly see the Institution placed on a more permanent basis than that upon which it at present rests, and they venture to think that this object would be better obtained by giving to the Royal Academy of Music, without reservation, the patronage and support which are promised to the proposed College, than by erecting a new Institution.

At an extraordinary meeting of the Directors on Saturday, the 13th ult., to consider the question contained in Prince Christian's letter, the following resolution was passed:—

"That as a very large number of the members of the body politic and corporate of the Royal Academy of Music are not willing to surrender their present charter, the Directors feel compelled to decline most respectfully the proposition contained in the letter of His Royal Highness Prince Christian of May 28th last: at the same time they would gladly welcome any aid that could be given to the Royal Academy, which would enlarge the operations and advance the art of music in this country."

A CONCERT was given by the Hampstead Choral Society on the 19th ult., in the New Vestry Hall, Hampstead. The programme was not only reflective of the cultivated taste of the Conductor of the choir, Mr. Willem Coenen, but well selected to gratify the many amateurs whose growing love for good music is one of the most hopeful signs of the day. Mendelssohn's Psalm, in eight parts, "Why rage fiercely the heathen," Gade's Cantata, "Christmas Eve," and the "First Walpurgis Night," one of those truly dramatic works by which Mendelssohn proved to the world how great he might have been in Opera, were the principal compositions chosen for the display of the choir, every department of which showed the result of zealous and judicious training. Especially in the "Walpurgis Night" the good quality of the voices, as well as the perfect balance of tone, were successfully exhibited; and Mr. Coenen may fairly congratulate himself upon the result of his exertions in the past, and confidently look forward to higher results in the future. Gade's work was heard, we believe, for the first time in England; but now that its merits have been revealed, there can be little doubt that it will take its place amongst the many beautiful works of a composer who is rapidly making his way in this country. The choruses—especially that in which the seraphic and pastoral subjects are woven together—are charmingly written, and truly sympathetic with the text; and the solo which runs throughout the work—excellently sung on this occasion by Mdlle. Hélène Arnim—is extremely effective. Besides the vocalists already named, Mr. Basil E. Lawrence and Mr. Frederick King lent their assistance in the important works as well as in some solos; a graceful and well written song by Mr. Coenen, "True love," being received with warm and well deserved applause. In addition to conducting the choral portion of the programme Mr. Coenen performed the pianoforte part of Mendelssohn's well-known Trio in C minor, and, considering that he was assisted by Messrs. Wiener (violin) and Albert (violoncello), it is needless to say how perfectly this work was rendered. The pianoforte accompaniments to all the works mentioned were performed with much skill and judgment by Miss Amy Gill. In every respect the Concert gave the utmost satisfaction to a large and sympathetic audience.

CONSIDERING how much England owes to Germany for her erudite works on musical art, it becomes a pleasure to record a graceful recognition from Germany of an important contribution on the same subject from England. Mr. Ebenezer Prout's "Instrumentation Primer" has, it seems, been translated into German by Mr. Bachur; and the review upon the work in the *Allgemeine Musikalische Zeitung*, by no less an authority than Dr. Chrysander, deserves to be read in this country, if only as a proof that an Englishman's labours find a ready appreciation in a land which measures not its admiration for art by the boundaries of its own territory. We have not space to insert the entire notice, but quote the following portions:

The author wrote this work for a series of music primers published by Novello, Ewer and Co., and Mr. Bachur, a young, intelligent music-seller in Novello's business, translated it into German. As there is in our language a translation of the well-known work of Berlioz, and as we have besides that a large work by Lobe on Instrumentation, it will be needful to say that this little book of Mr. Prout's is not a compilation, but an entirely new and independent work, which even may be considered as a supplement to the already existing books on the subject. . . . The examples given deserve high praise for the compressed way in which they are produced. By giving the necessary information in the shortest possible way, it has been possible to give eighty-seven examples from the works of the greatest masters, from Handel to Brahms, and to find room in the 144 pages of which the little book consists to give full explanations on the subject. The examples in the book are especially praiseworthy because they represent the whole concern of the instrumentation from a much more independent standpoint than any of the examples in its predecessors. The author is a man of great knowledge, of excellent memory, and of that happy independence which permits him to choose and take the good wherever he finds it

We therefore do not hesitate to say that this little book is richer and more independent than any of its predecessors.

After minutely criticising several chapters in the book, Dr. Chrysander ends his review thus:

But Prout has widened considerably the limited horizon of his predecessors, Berlioz and Lobe, and he has written an Instruction Book which, in spite of its smallness, may be considered the best work of its kind.

We understand that the arrangements for the completion of the new National Opera-house on the Thames Embankment have been finally entered into, and that the works will now very shortly be resumed. According to the terms agreed upon, it is said the new company which has been formed undertakes to take over the uncompleted building from its original owners and representatives at the sum which has already been expended upon it, together with the ironwork and other material on the ground necessary for continuing the works, less a certain percentage for dilapidations and decrease in value caused by the long exposure of the works; and it also further agrees to reimburse to the original promoters some portion of the large amount of ground-rent which during the last few years has been paid by the lessees to the Metropolitan Board of Works, amounting to several thousand pounds. The amount which had been expended on the building when the works were stopped was upwards of £40,000, something like one-half of which was incurred in the excavations and getting in the foundations. The building has already proceeded as far as the grand tier.

At the Annual Meeting of the London Gregorian Choral Association, recently held at St. Barnabas' Schools, Pimlico, the Lord Steward (Earl Beauchamp) presided, and after the usual routine business the noble chairman, who is president of the Association, presented to Mr. R. Alderson Turner a Broadwood pianoforte, accompanied by an illuminated address and a purse of sovereigns. Mr. Turner has held the office of Hon. Sec. from the foundation of the Society in 1870, since which period over 1,800 members have been enrolled, and similar Associations formed in Colonial and American dioceses. Earl Beauchamp claimed for Mr. Turner the honour of having organised modern Gregorianists, and for the Rev. Thomas Helmore, a veteran in the cause, that of having revived the use of Gregorians in the English Church thirty years ago. Owing to overwork the Hon. Sec. has retired, and Mr. H. C. Richards has been elected to fill his place.

An excellent Amateur Concert was given, under distinguished patronage, by Miss Pattisson at her residence, 20, Clifton Gardens, Maida Hill, on the 16th ult., to aid in the maintenance of forty new beds lately opened at the University College Hospital, Gower Street. A well-selected programme was very creditably sustained by Miss Pattisson, Miss Blair, Mr. Slack, Mr. Enthoven, Mr. Frank Bertioli, Mr. Foord, and others, under the able direction of Signor Adelmann (who kindly sang during the evening solos by Bizet, Wagner, and Gounod). Miss Pattisson exhibited exceptional talent both as a vocalist and a pianist; and we sincerely hope that her philanthropic efforts may prove of substantial assistance in so worthy a cause. We are asked to state that Miss Pattisson's subscription list will remain open until the 5th inst., so as to enable all who are charitably disposed to contribute.

The Dedication Festival was held on Sunday, November 30, at St. Andrew Undershaft, Leadenhall Street. The sermon in the morning was preached by the Rector (the Bishop of Bedford), and in the evening by the Curate (the Rev. W. Fraser Nash, LL.B.) Both services were fully choral. At the morning service the anthems were "Now we are ambassadors" and "How lovely are the messengers" (Mendelssohn); in the evening Spohr's Cantata, "God, Thou art great," was performed in the place of the anthem. The choir, numbering 40 voices, sang with great effect, being conducted by Mr. Faulkner Leigh, who sang the solo parts in the Cantata, assisted by Master Ward and Messrs. Dutton and Latta. Mrs. Stirling Bridge presided at the organ, and gave at the conclusion of the service "The War March of the Priests."

The Saturday evening Promenade Concerts, instituted by Mr. Charles Dubois at the Royal Aquarium, are likely to prove highly attractive if we may judge from the enormous audience assembled on the opening night, the 13th ult. We could well spare Jullien's "British Army Quadrille" from the programme; but so many good things were given, including an admirable performance of Mendelssohn's "Andante and Rondo Capriccioso" by Miss Christina Britton, and some vocal music by Madame Mary Cummings, Mrs. Weldon, and Mr. Barton M'Guckin—that this concession to what is presumed to be the "popular taste" may well be pardoned. The choral music was carefully rendered by about 200 singers, trained by Mrs. Weldon, who conducted.

The Annual Concert in aid of the funds of the Post-Office Orphan Home was given at St. James's Hall, on the 13th ult. The principal vocalists included some of the most eminent artists of the day, amongst whom may be mentioned Madame Marie Roze, Madame Liebhart, Miss Annie Sinclair, Messrs. W. H. Cummings, Wallace Wells, Henry Guy, and Frederick King. There were many—too many—encores in the vocal portion of the programme; and the instrumentalists — Messrs. Viotti Collins (violin), Oluf Svendsen (flute), and John Thomas (harp) were warmly applauded. The room was crowded in every part. Besides accompanying the vocal music, Sir Julius Benedict performed, with Mr. John Thomas, a duet for harp and pianoforte.

A Concert was given at the Tolmer's Square Institute on Tuesday, the 25th ult., by the Christ Church Choir, Westminster Road, under the direction of Mr. F. G. Edwards, Organist. The programme included several choruses and part-songs, an anthem for female voices, "The Lord is my Shepherd," and a Bridal March for the pianoforte, the two latter pieces composed by Mr. Edwards. The soloists—Miss Collins, Miss Hellis, and Mr. George Whillies—received frequent applause; and the choir, which is a voluntary one, sang throughout with much care. The hall was crowded by an appreciative audience. Mr. F. Beckley was an efficient accompanist.

At the annual social gathering of the Guilds which are enrolled in the Union some excellent music was given by members of the Church and Stage Guild, with other friends. The meeting took place in the large school-room of St. Barnabas, Ebury Street, S.W., and was largely attended by guildsmen and clergy. Mr. and Mrs. Newton Baylis (Madame Libbie Konss) lent their valuable assistance in the vocal department and were warmly received, as was also a clever amateur pianist, Mr. G. A. Horne, who rendered the March from "Tannhaüser" and an "Andante Capriccioso" of Mendelssohn with much skill.

A Concert—or rather what was termed a "full rehearsal"—of the Guildhall Orchestral Society was given on the 15th ult., before a large audience. The orchestral pieces, which included a portion of Schubert's Symphony in C, and the Overtures to "Faust" (Spohr) and "Guillaume Tell" (Rossini), were excellently rendered considering that the band is entirely composed of amateurs. Mr. Weist Hill, to whose skill and untiring exertion the Society owes its present state of efficiency, played during the evening the slow movement from one of Spohr's Violin Concertos, which elicited the warmest applause.

The South London Choral Association, under the direction of Mr. Leonard C. Venables, gave a Concert at St. James's Hall on the 5th ult. Miss Annie Marriott, Mr. Barton M'Guckin, and Mr. Santley were the soloists, and their efforts were much applauded. The chief feature of interest was, however, the singing of the choir, which was heard to much advantage in a selection of part-songs, glees, and choruses, well adapted to bring out the many excellent qualities of the thoroughly competent body of singers, whose intelligent and refined execution elicited hearty and well-deserved applause.

An interesting musical performance of the pupils of the London Society for Teaching the Blind to Read was given on the 12th ult. at the Institution, Upper Avenue Road, Regent's Park, under the able direction of Mr. Edwin Barnes, the Society's Conductor. The first part consisted of a selection from the "Messiah" (the solos in which were particularly well sung, Mozart's accompaniments being effectively represented on the organ), and the second part was miscellaneous.

THE Dedication Festival Services at St. Edmund the King and Martyr, Lombard Street, were held on November 20. At the choral celebration, at noon, Ouseley's Service in F was sung; and at evensong Ebdon's Evening Service, C. E. Horsley's "I was glad," and Ouseley's "It came even to pass" were efficiently rendered. On November 27 (being the octave), Handel's "Hallelujah" chorus was sung after the evening service. Miss Kate Westrop presided at the organ, and Mr. C. E. Tutill conducted.

WE understand that the Telephone is now adopted as a means of rapid communication by Mr. Alfred Hays, of the City Box Office, 4, Royal Exchange Buildings, Cornhill, his establishment being connected by this medium with a large number of the most eminent merchants' and bankers' offices in the City and with all the principal theatres; thus giving every facility for the transaction of orders. Mr. Hays already possesses telegraphic communication, and in adding telephonic has well earned the thanks of his numerous patrons.

MESSRS. BREITKOPF AND HÄRTEL, of Leipzig, the famous publishers of the complete works of Beethoven, Mendelssohn, Mozart, and Chopin, are about to add another name to this illustrious list of composers. They announce a subscription edition of the complete works of Robert Schumann, edited by Clara Schumann. Additional interest will attach to this edition from the fact that the name of Madame Schumann is connected with her late husband's works, which will now appear for the first time in a complete form.

ON Tuesday evening, the 16th ult., the Tufnell Park Amateur Choral Society gave its first Invitation Concert of the sixth season at St. George's Church Room, Holloway, N. Besides several solos and Randegger's Trio, "The Mariners," the programme included Spohr's "24th Psalm," Ferdinand Hiller's "Lurline," and Schumann's "New Year's Song." Mr. W. Henry Thomas conducted, and also played Mendelssohn's Capriccio in B flat minor. Mr. Frank Thomas was the accompanist.

WE are glad to be enabled to state that the temporary indisposition of Sir John Goss, caused we believe by the recent exceptionally severe weather, has now passed away. This good news will, we are assured, be received with the utmost pleasure not only by the musical public but by the many personal friends of the composer, the anxious inquiries of whom during his illness have amply attested the high esteem in which he is held.

AT the last weekly practice of the Bach Choir (held in the Lecture Theatre of the South Kensington Museum) the following selection of music, including solos, was announced for rehearsal: J. S. Bach's Sanctus in D, Brahms's "Requiem" (the first three numbers), Palestrina's eight-part Motett, "Hodie Christus natus est;" and the second Cantata from J. S. Bach's "Christmas Oratorio."

AN interesting Concert by the boys of Christ's Hospital was given in the Great Hall of the Institution on the 18th ult. The programme included Mendelssohn's "Hear my Prayer," and Sir John Goss's "Hymn for Christmas Day," besides several part-songs and solos, all of which were admirably rendered by the juvenile vocalists, and loudly applauded by a highly appreciative audience.

A CONCERT was given at Steinway Hall by the pupils of Madame Sainton-Dolby's Vocal Academy on the 18th ult., in which much talent was exhibited in the rendering both of choral and solo music. The instrumentalists were Miss Margaret Gyde (Royal Academy of Music) and Mr. William Sutton, whose solos on the pianoforte and violin respectively elicited much applause.

THE competition for the Santley Prize of 10 guineas, "to the one who may be judged to accompany best and to transpose at sight," took place at the Royal Academy of Music, on Monday, the 15th ult. The examiners were Mr. H. C. Deacon, Mr. Sidney Naylor, and Mr. Santley, and the prize was awarded to Richard Harvey Löhr.

IN a Congregation holden at Oxford, on November 27, presided over by the Rev. Dr. Evans, Vice-Chancellor, the following were admitted to the degree of Bachelor in Music: E. J. Bellerby, New College and Selby, Yorkshire; F. Bentley, New College and Derby; G. H. Stone, New College and Torquay.

THE autograph score of Handel's Opera "Amadigi" was sold by Messrs. Puttick and Simpson on the 15th ult. for the sum of £35 10s., and that of Mozart's Quintet in D major for £45 3s. They were from the collection of the late Mr. F. Smee, of the Bank of England.

WE regret to announce the death at Maidstone, on Nov. 26, of Mr. Charles Spackman Barker, the well-known inventor of the pneumatic action as applied to organs, and also of the electric action.

MR. STEDMAN has resigned his position as Director of the Music at St. Andrew's Church, Tavistock Place.

REVIEWS.

Songs from the Published Works of Alfred Tennyson. Set to music by various composers. Edited by W. G. Cusins. [C. Kegan Paul and Co.]

THIS volume, gorgeous in scarlet and gold, ranks among the remarkable books of the season. In conception and execution it is alike worthy of its theme, and it embodies the result of a serious effort to combine the art of poetry, as represented by the graceful numbers of the Laureate, with the art of music as exemplified in strains of which these numbers need not be ashamed. It may be said that Tennyson's lyrical verses do not in every case lend themselves readily to musical treatment, and the assertion is no doubt true, owing sometimes to irregularity of construction, sometimes to peculiarities of diction. But, on the other hand, they are always instinct with the spirit of poetry, and when that is the case a true composer never fails to evolve a musical complement which, united to the words, makes up perfect expression. The songs chosen by the editor are forty-four in number, taken impartially from the entire range of Tennyson's muse, and affording examples both of his earlier and later style. Upon these no fewer than thirty-six composers have exercised their skill; the majority of them being, very properly, English by birth or adoption, while all the foreigners are to some extent or other famous men. The English musicians, actual or by courtesy, who have collaborated with Mr. Cusins are Sir J. Benedict, Sir Herbert Oakeley, Messrs. Barnett, Sullivan, Hatton, Barnby, Leslie, Jackson, Pinsuti, Goldschmidt, Hullah, Parry, Manns, G. A. Macfarren, Walter Macfarren, Hueffer, Corder, Silas, Emily J. Troup, Blumenthal, Harold Thomas, Cowen, Berger, Randegger, Tours, Florence A. Marshall, Stanford, and Cummings; while among the foreigners are Liszt, Gounod, Raff, Saint-Saëns, Scharwenka, Henschel, Joachim, and Massenet. It must be allowed that these names represent a very considerable aggregate of musical talent; and surfeited though Tennyson may be with the honours continually setting towards him from all parts of the English-speaking world, he cannot but appreciate the splendid testimonial offered by so many professors of an art kindred to his own.

We shall hardly be considered tedious, looking at the important character of the volume, if we go through its contents in order, dwelling upon each item according to its apparent value. Mr. John Francis Barnett leads the way with a setting for mezzo-soprano solo and two-part female chorus of "The Sea Fairies." This is a charming number. Mr. Barnett always writes clearly, smoothly, and melodiously, and he does so here, while reflecting to a shade the spirit of the words. The piece opens with a short solo in G minor, "Slow sailed the weary mariners"; after which, in G major, *allegretto*, come the bright tripping strains of the syrens, with harp accompaniment. The song nowhere presents difficulties, and is sure to be a favourite. Next Mr. Ciro Pinsuti presents "The Miller's Daughter":

> It is the miller's daughter,
> And she is grown so dear, so dear,
> That I would be the jewel
> That trembles at her ear.

This is set, *allegretto moderato*, in F, for a medium voice, with the accompaniment chiefly in *arpeggio*. The style is, with entire propriety, that of the ordinary simple English

ballad, which depends for expressive effect more upon the singer than the song. Ambitious music would not in the least have suited so bucolic a theme, and this Mr. Pinsuti had, of course, discernment enough to see.

Love that hath us in the net,
Can he pass, and we forget?

The two verses beginning thus—from the same poem as the words of the song preceding—were entrusted to Mr. J. L. Hatton, who has done well with them, considering their somewhat jerky character. This is another *allegretto* in F major, and in simple style. But Mr. Hatton rarely composes even an unaffected song without showing the hand of a master, and several points in the present little work at once arrest attention on that account. After the author of "To Anthea" follows Mr. Robert Jackson with the well-known "Death of the Old Year"—

Full knee-deep lies the winter snow,
And the winter winds are wearily sighing.

In our opinion Mr. Jackson has by no means done justice to the pathetic beauty of his theme. His music is a plainly harmonised melody in C minor, with a chorus in C major of no special character, and made like a Psalm tune to accompany the varying expression of many verses. This lyric has yet to be set. We have next the editor himself, who comes with a part-song, *grave*, in F minor, to the stirring yet majestic lines, beginning—

Of old sat Freedom on the heights,
The thunders breaking at her feet:
Above her shook the starry lights:
She heard the torrents meet.

Mr. Cusins's well-developed composition may not be accused of commonplace; indeed, the first and more serious portion shows rather a determined effort to be distinctive, which in a great measure succeeds. The utterance of the music is bold and sonorous, like that of the verse, whilst an occasional ruggedness of harmony makes the association still more complete. A change to triple time (*andante*), and the tonic major on the words, "May perpetual youth keep dry their light from tears," affords a charming contrast, and altogether this part-song must be accounted a good thing. Mr. Cusins further undertook the setting of some rather unlyrical verses from "Audley Court"—

Oh! who would fight and march and counter-march,
Be shot for sixpence in a battle-field?

We are inclined to doubt the propriety of selecting these verses at all, but as the Editor gallantly took them himself there is not much cause for complaint, and it must be owned that his dealings with them are not unsuccessful. Nobody could have made the verses entirely acceptable as a song with music. Very different must have been the experience of Mr. Otto Goldschmidt with the delightful lines beginning—

Sleep, Ellen Aubrey, sleep and dream of me:
Sleep, Ellen, folded in thy sister's arm,
And sleeping, haply dream her arm is mine.

At any rate the result is very happy. An elegant and flowing melody in 6-8 time (G major), with a not less elegant accompaniment, gives just expression to the feeling of the text; and the entire song, though simple in construction, bears unmistakable signs of taste and skill. In "The Golden Year"—

We sleep and wake and sleep, but all things move;
The Sun flies forward to his brother Sun—

Mr. Henry Leslie affords another proof of his competence as a writer of concerted vocal music. It contains an episode in unison and harmony, "to be declaimed something like recitative, and in very free *tempo*," which certainly has a striking effect, and points to a new resource in the vocal treatment of freely constructed verse. But the whole composition is vigorously wrought out, and interesting. To Herr Scharwenka was allotted the verses from the story of the "Sleeping Beauty," beginning—

And on her lover's arm she leant,
And round her waist she felt it fold,
And far across the hills they went
In that new world which is the old.

The composer has set them, *moderata assai*, in E major, with freedom but without any extravagance of style. Athough the accompaniment is throughout elaborate and somewhat difficult, the principal melody is quite simple, and only in a passionate episodical theme in C major does Herr Scharwenka give the rein to his glowing fancy. We like the song very much, as one of the best musical illustrations of Tennyson now before the public. The next number is Mr. Arthur Sullivan's "St. Agnes' Eve"—a song already well known, and upon which, therefore, it is now needless to dilate. Mr. Sullivan is also the composer of the number following, in which the bucolic love-story of "Edward Gray"—

Sweet Emma Moreland of yonder town,
Met me walking on yonder way—

receives sympathetic and appropriate treatment. The composer knows well how to be expressive, and at the same time perfectly natural and unaffected. He is so here. "Edward Gray" is a simple ditty—a true ballad, but it does not contain an unmeaning or matter-of-course phrase, and if it were published in a separate form, popularity would doubtless be its fate. Sir Julius Benedict's "Farewell"—

Flow down, cold rivulet, to the sea,
Thy tribute wave deliver:
No more by thee my steps shall be,
For ever and for ever—

belongs to the most masterly things in the volume; the melody in E flat, 6-4, having well-marked characteristics, while both the "figures" and the harmonies of the accompaniment are distinguished by freedom and boldness. The verses from the story of King Cophetua and the Beggar Maid follow—

Her arms across her breast she laid;
She was more fair than words can say—

and these have fallen into the congenial hands of Mr. Joseph Barnby, by whom they have been set very gracefully. Equally meritorious of its kind is Mr. John Hullah's music to "Come not when I am dead." Indeed our English composers appear in most of these little works to singular advantage, as though association with the greatest living English poet put them on their mettle.

Next month we shall complete our notice of this beautiful and attractive volume, which, there can be little doubt, will pass from many a hand to many another hand as a seasonable token of Christmas remembrance.

Original Compositions for the Pianoforte. By Felix Mendelssohn-Bartholdy. [Novello, Ewer and Co.]

THE publishers of this handsome folio, and of its companion in octavo, issued some time since a complete edition of Mendelssohn's pianoforte works in four volumes, which, no doubt, will ever remain a favourite copy with amateurs. But it was desirable, in the interest of economy, to produce if possible the same works in one book, and this task has been very successfully accomplished. Looking at the mass of matter to be dealt with, the most obvious difficulty lay in compressing it into a handy volume. By dint, however, of a careful selection of paper combining lightness with quality, the obstacle has been overcome, and every bar of Mendelssohn's published music for the household instrument is now brought within one cover. The edition will be a boon to amateurs generally on this account, but it is otherwise acceptable as a beautiful specimen of music engraving and printing. The eye rests on each page with pleasure, not merely because of the legibility of the text, but also because every character is perfectly formed and the whole tastefully displayed. It may be worth while to add, lest the point escape attention, that the edition contains both the Concertos (with their orchestral passages compressed into pianoforte score) and the entire eight books of the "Lieder ohne Worte."

Watchfulness: The Parable of the Ten Virgins. A Cantata for Treble and Contralto Voices. The words compiled from the Holy Scriptures by W. A. Barrett, Mus. Bac. The music by Henry Hiles, Mus. Doc., Oxon. [Forsyth Brothers.]

PENDING the composition of a new Oratorio, sacred Cantatas are springing up with a rapidity which convinces us that we have writers in our midst fully capable of supporting the dignity of musical art in this country, and that they only await that encouragement so freely awarded to the composers of other nations to take their true place in the world of art. Dr. Hiles's latest contribution to our fast-increasing stock of such pieces is unpretentious in character, but so well written throughout as to ensure its acceptance

with musical as well as unmusical hearers. After a brief instrumental introduction, the Cantata opens with a soprano solo, followed by a chorus. This solo, commencing on the final crotchet of the bar, which is bound to the first crotchet of the next bar, is agreeable enough musically; but the syncopation compels such a false accent to the words that we cannot reconcile ourselves to the phrase. A short soprano recitative precedes an important chorus, which contains two movements contrasted in character, and includes some well considered and effective points. The Scena for contralto, "While the Bridegroom tarried," is vocal and full of interest; but the solo with chorus which follows is somewhat laboured, and scarcely tones with the rest of the Cantata. The Trio, "They that be wise shall shine as the firmament," is an exceedingly graceful and melodious specimen of part-writing, and may probably make its way out of the work for which it was written. After a recitative the graceful chorus "The Virgins that be her fellows shall bear her company" follows with much effect. Perhaps the best-written piece in the work is the succeeding chorus in A minor, "Lord, Lord, open to us," the choral response to which, in F major, "Not every one that saith to me 'Lord! Lord!'" is exceedingly dramatic and in true sympathy with the words, some good imitative passages occuring towards the latter portion of the chorus. The Cantata ends with a repetition of the opening phrase, slightly altered, in chorus. There is no monotony in key nor in style throughout this work, but there is a monotony in rhythm which we cannot but think must be felt in performance; for—with the exception of the brief chorus in A minor, and the equally brief Trio—*every* piece is in 4-4 time. We perceive that the Cantata is scored for the orchestra; and should be glad to hear it with that instrumental colouring which no doubt carries out the composer's original intention, for in parts the pianoforte accompaniment sounds thin. No work written for an orchestra can be fairly judged by a pianoforte reduction of the score; and every writer, therefore, who instruments his composition should, as Dr. Hiles does, state the fact upon his title-page. As the work is by no means difficult of execution, we especially commend it to the attention of the many metropolitan and provincial choirs in search of novelty. A Cantata of moderate length, and demanding no exceptional solo or choral power, should be a boon to concert-givers who are desirous of performing entire works, and yet not ambitious enough to battle with the intricacies of full Oratorios.

Christmas Album. Twenty-four Pieces for the Pianoforte. Composed by P. Tschaikowsky. [Neumeyer and Co.]

WORKS especially dedicated to the festive season of the year must not be kept waiting for a notice; and although the Album now before us comes too late to be recommended as a Christmas present, we may urge it upon the attention of parents and guardians as a most appropriate New Year's Gift. No doubt Schumann has set the fashion of writing quaint little pianoforte pieces with equally quaint titles; and perhaps in the present day this fashion—like most others—is almost worn to death; but when we get fanciful sketches as good as we find scattered throughout this volume they may be certain of a cordial welcome. We say "scattered throughout" the book, because all are not equally entitled to praise; but amongst the two dozen pieces none are bad, and many are really excellent. Of course it is difficult, indeed impossible, to realise musically such titles as "The young Lord," "Mamma," "The New Doll," or "Grandmother's Story"; but this objection may be urged as much against Schumann's "Kinderscenen" as against the "Christmas Album"; and we cannot afford to ignore good music, even of such simple construction. Our especial favourites in this collection are the "March of the Toy Soldiers," "Dolly is ill" (an appropriately pathetic piece in G minor, in which the moanings of the much loved invalid are admirably suggested), "Happy Dream" (a really charming "song without words"), "The Swallow's chirping," and "The Hurdy-Gurdy." All those we have mentioned are of course peculiarly fitted for illustration; but there are very many not lending themselves as well to musical treatment, which may be equally acceptable to the young performer.

The Child's Book of Praise. A Manual of Devotion, in Simple Verse, by C. F. Hernaman. With accompanying Tunes, edited by C. A. Barry. [J. T. Hayes, Joseph Masters and Co., and Novello, Ewer and Co.]

"ONE of the last undertakings of the late lamented Dr. J. B. Dykes," says the editor of this work, in his preface, "was that of preparing a musical edition of 'The Child's Book of Praise,' by C. F. Hernaman, the text of which, with a preface by the Rev. Jas. Skinner, had already been published in 1873." Unfortunately the death of Dr. Dykes happened when he had completed but five tunes for the book, and received one or two others from friends; but his plan of soliciting musical contributions from others to add to his own compositions was carried on by Mr. Barry, and the result is a work which reflects the utmost credit upon those who have so zealously laboured in the cause. The five tunes by Dr. Dykes are not only excellent, musically speaking, but deeply sympathetic with the words to which they are allied, No. 8, "Easter," especially being noticeable for its simple eloquence and appropriateness to the season for which it is written. The other contributors are Dr. G. B. Arnold, W. A. Barrett, Mus. Bac., Henry Gadsby, Dr. E. G. Monk, Professor Sir Herbert Oakeley, Mus. Doc., Rev. A. B. Orr, Sir F. A. Gore Ouseley, C. Hubert H. Parry, Ebenezer Prout, Dr. Stainer, C. E. Stephens, Professor Sir R. P. Stewart, Mus. Doc., C. Villiers Stanford, and the editor, who although having furnished a large number—indeed the largest number—of tunes, has modestly reserved the smaller hymns for himself. It would be invidious where all are so good to select any particular compositions for praise; but we may say generally that the many eminent artists who have assisted in the work have worthily sustained their reputation; and that either in children's services, at school or in the home circle, this little Manual of Devotion will be found most valuable.

The Girl to her Bird. Words by Hamilton Aidè. Music by A. G. Thomas. [Stanley Lucas, Weber and Co.]

MR. THOMAS is a stranger to us; but his song is the work of an artist. We are always frightened of vocal pieces in which any reference is made to a bird; for what may be described as the conventional "twiddle" on the pianoforte is almost certain to occur whenever an opportunity offers, and very often when it does not. The composer of this artless little ballad has, however, very properly given a musical setting rather to the feeling than to the words of the poetry; and the result is a charming little duet for voice and pianoforte, which we cordially commend to the attention of vocalists in search of novelty. We are particularly pleased with the treatment of the phrase "O let me fly," the long-held G for the voice, on the dominant harmony of C, dropping through the seventh to the key-note, expressing the words most sympathetically. Mr. Thomas might, we think, with tolerable certainty, calculate upon an equal amount of success in some more important work.

A Swing-Song, for the Pianoforte. By Eugene Woycke. [Paterson and Son.]

SWING-SONGS, like all pieces in which the rhythmic character so materially assists the composer in his work, are multiplying fast. Marches, Gavottes, Mazurkas, Bourrées, &c., flood the market; and their authors, therefore, must not be surprised if we begin to judge such compositions not so much by their adherence to the orthodox type as to their abstract musical merits. Whether, then, we can obtain the "swinging" effect in the piece before us by obeying the composer's direction to mark every half-bar powerfully is scarcely so important a consideration as whether he has written a good composition; and, viewing it in this light, we cannot accord it any very high praise. The subject is not particularly striking, and the enharmonic change after the second double bar seems somewhat forced. Nevertheless, we think the piece would please, especially if its title be proclaimed, before performance, to all the listeners.

The Psalmist. A Collection of Tunes, Chants, and Anthems for Public Worship, and for Domestic and Family Use. [Haddon and Co., and Novello, Ewer and Co.]

THIS book appeared many years ago in a less compendious form. We have from time to time noticed in these

columns the different parts as they reappeared in their enlarged form, so that we have only to state that the work is now complete in one volume, and will be found to contain a large variety of music for every portion of the service which is usually rendered chorally.

We venture to remind our readers that the book is intended for Nonconformists, and contains 627 tunes, selected chiefly from the best hymn-books of the day; and also two sets of chants to the whole of the Psalter and other portions of Scripture; several settings of the Te Deum, Benedicite, Responses to the Commandments, &c., as well as what is generally known as Tallis's Service. There are also upwards of 100 anthems, chiefly of a congregational character. The book is under the editorial superintendence of Mr. Ebenezer Prout.

The Literature of National Music. By Carl Engel. [Novello, Ewer and Co.]

THESE interesting papers upon National Music—republished from "THE MUSICAL TIMES"—will, we doubt not, form a standard work for reference upon the subject; for, as Mr. Engel says in his preface, most of the publications where accurate information is to be found are out of print, and there is no probability, except in some rare instances, of their being reprinted. The author of these articles has collected them into a neat little book, and offers them to the librarian, as well as the musician, in the confident hope that by drawing attention to the most important works on National Music, he will save the student much trouble and inconvenience. We sincerely hope that the labour of so earnest an historian will be fully appreciated by the musical public.

The Professional Pocket-book; or, Daily and Hourly Engagement Diary for 1880. Published under the immediate direction of Sir Julius Benedict. [Rudall, Carte and Co.]

LITTLE can be said upon an annual like the "Professional Pocket-book," for the announcement of its appearance, with the conventional commendation of its usefulness, must really meet all the wishes of the publishers. It may be mentioned, however, that the space usually allotted to the record of "Quarterly Engagements," and the registry of "Literary and Musical Works" at the beginning, and to "Receipts and Expenditure" at the end, is in the issue of this year not provided for. This makes the book look, of course, much thinner; but we really do not see that in a "pocket-book" such entries would often be made by professors.

A Festival Setting of the Magnificat and Nunc dimittis in D, for voices in unison, with accompaniment for Organ. By G. F. Huntley. [Weekes and Co.]

MR. HUNTLEY has in this instance written excellent music for the Canticles, but we are sorry the setting is not arranged for four parts, instead of for voices in unison. It would then probably be heard in some cathedrals where nineteenth century music is not altogether ignored. The vocal part is of very moderate compass—almost within the limit of the octave—but the organ accompaniment is of a much more elaborate character.

The Potter. Part-song. The poetry by Longfellow. Music composed by Alfred R. Gaul. [Novello, Ewer and Co.]

A HAPPY setting of some words which seem written for musical treatment. The song is full of character, the monotony of verses 1, 2, and 3 being excellently contrasted by the fourth verse, where the theme is placed in the minor. The gradual stopping of the wheel is managed with much skill at the conclusion, the voices dying off on the opening phrase with good effect. The composition thoroughly deserves all the popularity it is certain to obtain.

Sing, O Heavens. Anthem by George Wilks. [Novello, Ewer and Co.]

THIS anthem consists of three movements, and in many ways is highly commendable. A certain want of experience is here and there visible, but the general melodiousness of the music tempts one to overlook these slight failings. We think the last movement is not, from any point of view, equal to the first two, but as a whole the work is successful and interesting.

The Angel's Whisper. Part-song. Composed specially for and dedicated to the Members of the Blackheath Choral Society. By J. T. Field. [Novello, Ewer and Co.]

THE words of this song—already so successfully set as a solo—are well suited for a part-song; and Mr. Field has judiciously wedded them to a placid and sympathetic melody, instead of displaying his knowledge by contrapuntal effects, out of keeping with the subject. The modulations are natural and not too numerous, and the part-writing is extremely good throughout.

Christmas Hymns and Carols. By Edwin Lemare. [Weekes and Co.]

THE general character of the music to these hymns is tuneful and tasteful, but we are inclined to think that the parts, in some cases, are too high for any but good choirs. We have not sufficient space to notice them singly, but we must be allowed to give a word of praise to the expressive music written to the "Lullaby."

Magnificat and Nunc dimittis in F major. By T. Musgrave. [Novello, Ewer and Co.]

THE composer has not attempted anything out of the common order, but he has written very well, in an unpretentious manner. The music throughout is melodious, and will be popular with choristers wherever it is performed.

FOREIGN NOTES.

THE projected first performance of Herr Wagner's music-drama "Parsifal" having been indefinitely postponed, the aims of the Society of Patrons of the Bayreuth undertaking are now directed towards the foundation there of a central national school for the fostering of a purely national style in symphonic and musico-dramatic works, and the establishment and carrying on of a living tradition within the limits of the proposed institution. In furtherance of this project the Society has recently published a pamphlet calling upon the numerous admirers of the poet-composer to aid in subscribing the necessary capital, so that in May, 1883, the latter's seventieth birthday may be celebrated, together with the realisation of the scheme in hand. However much the existence of any "purely national" art, as regards music, may be questioned, there can be no doubt that an institution like the one contemplated would be unique in its way, and might bestow a benefit upon the art by concentrating the efforts of native genius. To the number of German towns where the Nibelungen Tetralogy has been performed in its entirety Brunswick may now be added, where the gigantic work has recently been mounted at the Hof-Theater under the direction of Capellmeister Abt.

Eduard Lassen, at present conductor of the orchestra at Weimar, has, it is stated, been offered a similar post at the Royal Opera at Hanover, in the room of Dr. Hans von Bülow, but has declined to accept it.

It is rumoured that Herr Max Bruch has resigned the post of conductor of the Stern'sche Gesangverein at Berlin, which he has held but for a short time, and that Herr Julius Stockhausen, its former director, will again assume that position.

Herr Rubinstein's Opera "Nero" continues to be the chief attraction at the Hamburg Stadt-Theater. The new work is in course of preparation also at the Imperial Opera of Vienna.

We read in the Leipzig *Signale* that the preparations for the performance during this summer of the "Passion Play" at Oberammergau are being actively carried on, a new theatre having been erected for the purpose capable of holding some five or six thousand spectators.

Max Bruch's Cantata "The Lay of the Bell" has recently been performed at Magdeburg and at Breslau, meeting on each occasion with great success.

At one of the recent subscription Concerts of the Munich Musical Academy, the newly engaged harpist, Mr. Lockwood, created a highly favourable impression, the purity and precision of his tone and the clearness of his phrasing being especially commented on.

The second part of Goethe's "Faust," with Pierson's music, is shortly to be produced both at Königsberg and at Dresden, the fact being the more interesting considering

the enormous difficulties which the mounting of the work presents.

Herren Reinecke and Schradiek are just now engaged upon a concert-tour in Germany having for its special object the performance on two successive evenings of the whole of Beethoven's violin sonatas, to the number of ten. The undertaking creates much interest in musical circles.

Hans Richter, the capellmeister *par excellence*, whose contract with the Viennese Opera terminates in May next, has, it is stated, entered upon a fresh engagement for ten years as orchestral director at that institution.

Mdlle. Marie Wieck, the eminent pianiste, sister of Madame Schumann, has made a most successful concert-tour in Sweden and Norway, in association with Paul Viardot, the gifted violinist.

There has been no novelty produced at the Paris Grand-Opéra during last month, but several more or less successful *débuts* have taken place of the newly engaged company, among which may be mentioned that of M. Maurel in "Don Giovanni," the tenor Dereims in "Faust," the tenor Mierzwinski as Vasco in "L'Africaine." In the last-named opera Mdlle. Krauss continues to charm the audience in the *rôle* of Selika, and Mdlle. Heilbron in that of Zerlina in "Don Giovanni." Meyerbeer's opera "L'Etoile du Nord" has been remounted at the Opéra-Comique. The severe temperature ruling in Paris has, however, greatly interfered with the daily receipts of the theatres of the French capital, some of which were obliged to suspend their performances for several days together.

M. Vaucorbeil, the present director of the Paris Grand-Opéra, has increased his popularity with the *personnel* of that establishment by proposing to the Ministry of Fine Arts to add the sum of 100,000 francs to the salaries of the members of the orchestra, the chorus, and the ballet. Thus for instance, the salaries of the orchestra, which hitherto absorbed 30,000 francs, is to be increased to 50,000 francs, the augmentation of pay being apportioned according to priority of service and individual merit.

M. Massenet, who has just completed a five-act opera entitled "Hérodiade," is now engaged upon the composition of a lyrical work bearing the title of "Werther," the libretto being founded on Goethe's well-known sentimental novel.

Le Ménestrel reproduces an article recently published in the journal *Le Français* from the pen of M. Adolphe Jullien, directed against the disparaging criticism regarding the compositions of Robert Schumann, contained in a late number of Herr Wagner's organ, the *Bayreuther Blätter*, and presumably dictated by the poet-composer himself.

An opera in four acts entitled "Preciosa," the first lyrical stage-work of the young maestro Smareglia, was recently performed with success at the Teatro Dal Verme of Milan.

Our Turin correspondent writes that the musical season there is beginning to show signs of activity. At the Teatro Vittorio Emmanuele, Signore Anna Renzi and Mariannina Lodi have made successful appearances. The first Concerto Populare of the thirty-fifth season took place on November 23 last, including a performance of Beethoven's "Fidelio" overture. Our correspondent adds: "It may be interesting to the many English admirers of Thalberg to know that on All Souls' Day the pavement of the beautiful little chapel which contains his monument, in the Campo Santo at Naples, had been converted into a rich carpet of flowers, arranged in geometrical designs."

According to the journal *Il Trovatore* no less than six hundred and twenty-five new operas have appeared in Italy during the years 1858 to 1879, giving an average of thirty for each year.

The prospectus for the present season of opera at the Teatro Bellini of Naples mentions among the singers engaged, Mesdames Galli-Marie, Musiani, Trebbi, Barbieri, Rossi; the tenors, Gnone, Deliliers; the baritones, Barbieri, Souvestre, Morelli; and the basses, Lombardelli and Sebastiani. Among the operas to be produced at that institution for the first time are named Bizet's "Carmen," Weber's "Freischütz," Usiglio's "Le Donne curiose," and D'Arienzo's "La Figlia del Diavolo."

The *Gazetta Musicale di Milano* records the great success of Ponchielli's opera, "Gioconda," which was performed at Genoa for the first time there on November 27 last, and has since met with frequent repetitions. The composer was called before the curtain no less than thirty-five times. The performance itself is spoken of as having been highly satisfactory.

Advices from Madrid speak of the extraordinary enthusiasm created by the appearance of Madame Nilsson, as well as of the tenor, M. Gayarré, in the operatic representations held at the Spanish capital in connection with the royal marriage festivities.

Madame Albani, after achieving a series of triumphs at the Theatre Pagliano at Florence, has gone to Geneva, where she is fulfilling a short operatic engagement. The eminent vocalist will continue her artistic journey in Holland and Belgium.

The Belgian Government has appointed a Commission composed of a number of eminent musicians and literary men, for the purpose of superintending the publication of the works of the old Belgian composers. The collection is to be inaugurated with the works of Grétry, comprising not only his musical but also his literary writings, and contributions are solicited on the part of possessors of autograph letters and other manuscripts from the pen of that remarkable composer—an appeal which will, no doubt, be readily responded to.

We record the death, at the age of sixty-five, of Louis-Desiré Besozzi, a musician of merit who had gained the Grand Prix de Rome when a pupil of the Conservatoire in 1837, and whose life had been devoted to the organisation, in the French capital, of choral societies, for whom he wrote numerous compositions.

The death is also announced of Adolf Klauwell, the composer of a number of vocal and pianoforte Etudes, and much esteemed as a professor of the art. He died at Leipzig at the age of sixty-nine.

We subjoin, as usual, the programmes of Concerts* recently given at some of the leading institutions abroad:—

Paris.—First Conservatoire Concert (November 30): Symphony in C (Schumann); Fragments from "Fernando Cortez" (Spontini); Overture, "Coriolan" (Beethoven); Two Choruses from "Israel in Egypt" (Handel); Overture, "Carnaval Romain" (Berlioz). Concert Populaire (November 30): Overture, "Phèdre" (Massenet); Rêverie (Schumann); Gavotte (Lulli); First and Second Act, "La Prise de Troie" (Berlioz). Châtelet Concert (November 30): Reformation Symphony (Mendelssohn); Hymn to "St. Cecilia" (Gounod); Scènes Poétiques, orchestral suite (B. Godard); Pianoforte Concerto, E minor (Beethoven); Pavane du XVIe Siècle (composer unknown); Schiller Marsch (Meyerbeer). Châtelet Concert (December 7): "La Prise de Troie" (Berlioz). Concert du Conservatoire (December 14): Symphony, B minor (Beethoven); Pavane, Chorus from sixteenth century. Overture, "Fingal" (Mendelssohn); Choruses from "Oberon" (Weber); Symphony, C (Mozart).

Leipzig.—At St. Thomas's Church (November 22): Prelude and Fugue in F minor (Handel); Motett (Zöllner); Prelude on "Jesu meine Freude" (Bach); Choral Motett (Mendelssohn). Euterpe Concert (December 2): Symphony, E flat major (Haydn); Violoncello Concerto (De Swert); Prelude to Opera "Die Albigenser" (De Swert); Cantata for male voices (Brambach). Gewandhaus Concert (December 4): Pianoforte Concerto, E major (Reinecke); La Farfaletta (Scarlatti); Toccata, D minor (Bach-Tausig); Symphony, C (Schubert), vocal soli. Conservatorium Concert (December 1): Violin Sonata, C minor (Beethoven); Preludes and Fugues (Bach); Cavatine from "Romeo" (Bellini); Suite (Bennett); Violin Sonata, D major (Mozart); two movements from German Requiem (Brahms).

Berlin.—Bilse Concert (November 29): Overture, "Rienzi" (Wagner); Polonaise in E (Liszt); Symphony, C minor (Beethoven); Overture, "Dimitri Donskoi" (Rubinstein).

Düsseldorf.—Second Concert of the Bach-Verein (November 20): Overture, "Ossian" (Gade); "Schicksalslied" (Brahms); Third Concerto for violoncello and orchestra (De Swert); "Vor der Klosterpforte," soprano and alto solo, with chorus, organ, and orchestra (Grieg); Violoncello solos (Bach and Piatti); Prelude to Opera, "Die Albigenser" (De Swert); "The Pilgrimage of the Rose" (Schumann).

Breslau.—Concert of the Orchester-Verein (December 2): Overture, "Faniska" (Cherubini); Concerto romantique for violin (B. Godard); Symphony, E flat major (Haydn); Ballade for violin (Moszkowski); Overture, "Genoveva" (Schumann); Hungarian Songs for violin (Ernst). Chamber Concert of the Orchester-Verein (December 9): Quartett, A minor, Op. 41 (Schumann); Variations for pianoforte on a Theme by Handel (Volkmann); Trio, E flat major, Op. 70 (Beethoven). Chamber Concert of the same (December 23): Quartett, D (Haydn); Pianoforte Sonata, C minor, Op. 111 (Beethoven); Trio, B flat major (Schubert).

Wiesbaden.—Concert at the Curhaus (November 28): Serenade for stringed instruments, violoncellos and basses (Dvorák); Pianoforte Concerto, D minor (Mendelssohn); Symphony, No. 1, D major (Mozart); Polonaise for Pianoforte (Liszt); Overture "Corsair" (Berlioz). Concert at the same (December 5): Symphony, No. 4, in A (Mendelssohn); "Francesca da Rimini," Orchestral Fantasia (Tschaikowsky); Overture, "Leonore" (Beethoven); vocal soli.

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

Miss Agnes Zimmermann's Concert-Tournée.—At the Städtische Tonhalle, Düsseldorf (November 4): Sonata for Pianoforte and Violoncello, D major (Mendelssohn); Violin Concerto (Witte); Etudes en forme de variations, for pianoforte (Schumann); Barcarole (Rubinstein); Mazurka (A. Zimmermann); Etude (Mendelssohn); Polonaise Brillante, for pianoforte and violoncello (Chopin); vocal soli. Handwerker Verein, Berlin (November 23): Trio, C minor (Mendelssohn); Stücke in Volkston, for violoncello; Nocturne, D flat major (Chopin); Gavotte (A. Zimmermann); Caprice (Rubinstein), for pianoforte; Barcarole (Spohr); Hungarian Dances (Brahms-Joachim), for violin; vocal soli. Concert of the Hof-Capelle (November 18): Symphony, "Ländliche Hochzeit" (Goldmark); Pianoforte Concerto, No. 4 (Sterndale Bennett); "Abends" (Schumann); Gavotte (A. Zimmermann); Rhapsodie Hongroise, No. 8 (Liszt), for pianoforte; vocal soli. Musical Soirée, Berlin (December 2): Trio, B flat major (Beethoven); Prelude and Fugue, E minor (Bach); Rondo piacevole (Sterndale Bennett); Sonata for Pianoforte and Violin (Beethoven); Etudes Symphoniques en forme de variations (Schumann).

Cologne.—Concert Gesellschaft (December 16): Overture "Leonore" (Beethoven); Air from "Creation" (Haydn); Pianoforte Fantasia (Rubinstein, played by the composer); "Beim Sonnen Untergang" for chorus and orchestra (Gade); Pianoforte Soli (Chopin); Dramatic Symphony (Rubinstein).

Baltimore.—Concert of the Peabody Institute (November 29): String Quartett, E flat major (Mozart); Quintett, A minor, Op. 145 (Franz Lachner); Air of the Countess ("Le Nozze di Figaro").

Auburn (New York).—Mr. Richardson's Academy Concert (November 12): Cathedral Service in A, Cantate Domine (Bridgewater); Sextett (Beethoven); Ave Verum (Mozart); Requiem (Jomelli); String Quartett in G, No. 12 (Mozart); Cathedral Service in A, Deus misereatur (Bridgewater).

CORRESPONDENCE.

CHORD OF 6-4-3.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have not before acknowledged the letters of Mr. Harding or Mr. Ward on the Chord of 6-4-3, thinking it probable that some other of your readers might have remarks to offer on the subject. As, however, it seems now to rest with the above-named gentlemen, I would, in thanking them for their communications, add a few words to conclude my share of the discussion.

I. The Age of the Chord (Mr. Harding's letter, vol. xx., p. 492). I am not concerned to defend Mr. Havergal's precise words: he was not an exact writer. But when, in 1844, he described the Chord as "hardly a century old," it was only in passing, the gist of his observation being that it was not recognised by our earlier Church composers. This position is scarcely invalidated by the discovery of the Chord in a German treatise some twenty years earlier. A specimen from the writings of Dr. Blow, Dr. Croft, or Jer. Clark would have been more to the purpose. I must still think, therefore, that the insertion of the Chord in Dr. Turner's Chant, published in 1674, must be condemned as an anachronism.

II. Handel's avoidance or use of the Chord (Mr. Ward's letter, vol. xx., p. 545). It will strike most persons as rather singular that authors like Dr. Callcott and Dr. Crotch should assert that Handel "uniformly omitted the fourth," and "avoided it as much as possible" in this combination, if it is to be found in such well-known works as "Solomon" and "Israel in Egypt." Indeed, Mr. Harding avows his belief that "Handel never used it." There must surely be some misconception. But we may turn to Mr. Ward's illustrations.

1. "With pious heart," measure 9.—Here is D forming a fourth to the bass. But it is not struck at the beginning of the chord; it occurs at the end of the measure as it moves into its resting-place in the final harmony. No question but fourths of transition and anticipation are to be met with in the scores of the old masters.

2. The "Hailstone" Chorus, ante-penultimate measure of voice parts.—Here G is held on throughout, and so forms a fourth on the bass, unaccented note, as it passes from C to E. The thorough-bass gives the figure 6 *solus*, showing that the fourth did not enter into Handel's calculation.

And thus, by the way, we see the value of the good old plan of figuring the bass; it revealed the harmony in the mind of the composer, whatever might be the disposition of the parts.

It will be remembered that Dr. Crotch arranged Handel's Choruses for the piano, and was celebrated for his own performance of this one. Would he have ignored this passage had he considered it a case in point?

3. So in the final chorus, at the words "He thrown into the sea," G is continued through the whole measure. It only forms a momentary fourth on a transient bass, in a cluster of notes.

These can hardly be admitted as "positive instances" of the harmony; and when it is recollected how continually evident pains were taken by the "Giant" to exclude the fourth in his use of Re, Mr. Havergal was justified in styling it "the non-Handelian chord of 6-4-3."

I am, Sir, faithfully yours,

HENRY PARR.

Vicarage, Yoxford, December 2, 1879.

THE CAMBRIDGE EXAMINATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I should like to call attention, in the columns of the leading musical paper, to the results of two years' trial of the reformed scheme of examination for degrees in music at Cambridge. I believe the facts are that last year nineteen candidates entered for the first stage of the examination, ten of whom passed it. Only three of these had their exercises accepted, and only one of them succeeded in passing the final examination. This year seventy-four candidates entered the first examination, thirty-nine of whom passed it. Probably the whole of these thirty-nine did not send up exercises, but as there were seven of last year's men in addition eligible to send in new exercises, the number received probably did not fall far short of thirty-nine. Only seven exercises were approved, one of which was by a last year's man, so that only six of the exercises of 1879 were passed. Lastly, the degree was obtained by six men, three of whom had been plucked in different stages last year. So that, speaking briefly, in 1878 nineteen men started, of whom one finished, and in 1879 seventy-four men started, of whom three finished. It must be borne in mind that these men are, as I believe, almost without an exception, over thirty years of age, having availed themselves of the liberty allowed to such candidates during this year and last. They have nearly all been in the profession for years, and are possessed of the judgment and knowledge that teaching brings.

I venture to say that such wholesale plucking of candidates, already selected by age for examination, is unknown in the annals of any university or educational institution. Standards of examination are human, and everyone can see that the Cambridge examiners have set up a standard which is wholly impracticable.

In other subjects at the university a pass degree is always within the compass of a man who works industriously. It is a disgrace to leave the university without a degree. A year's delay at the utmost will ensure success. Yet here we have six of the ten men who passed the first stage last year still without their degrees.

The conclusion to me is obvious. The examiners have wholly ignored what may be called the pass stage, and have approved those only in each stage who would be said in other examinations to pass in honours or first class.

In calling attention to this matter I have no disappointed interests to serve. I have merely looked up the facts from the published lists, and my motive is to call attention to what I regard as a serious miscarriage of justice.

I am, Sir, truly yours,

December, 1879. MUS. BAC.

LONDON SUNDAY SCHOOL CHOIR PRIZE COMPOSITIONS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Can you or any of your readers inform me whether the two prizes offered by the London Sunday School Choir for an Anthem and a Part-song (*vide* "THE MUSICAL TIMES" for July), have yet been awarded? I have searched your columns in vain for the notification which was promised when the award should have been made; and, probably, many others who sent in compositions would be glad of the information.

Your obedient servant,

SEPTUOR.

December 19.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANFF.—The first Concert of the Banff Musical Association for the present season, under the direction of Herr J. Hoffmann, was given at the County Hall on the 5th ult. The programme included the *Stabat Mater* of Rossini (to English words by W. Ball), the soloists being Mrs. Barclay, Miss Isa Dickson, Messrs. Alex. Simpson, and A. Mitchell; Sir Michael Costa's Serenata, *The Dream*, Misses Lisa Ker and Isa Dickson, Messrs. Walker and Baird being the principal singers, and a very good instrumental selection, in which Herr Hoffmann successfully displayed his talents both as pianist and violinist. The accompanists were, at the pianoforte, Miss J. Simpson and Mrs. Gordon; and at the harmonium, Miss K. Martin.

BEVERLEY.—The members of the Musical Society gave their eleventh Concert on the 16th ult., in the Norwood Rooms, when Smart's *Bride of Dunkerron* formed the first part of the programme, the second being miscellaneous. The principal vocalists were Miss M. Court, Mr. E. Dunkerton, and Mr. A. McCall. Mr. John Camidge conducted.

BIRMINGHAM.—The Carl Rosa Opera Company ended their second visit, for six nights, on November 30. *Mignon* was performed twice, and on the 27th Goetz's *Taming of the Shrew* was given for the first time in Birmingham, and was well received. The other performances were repetitions of familiar works.——Mr. Stratton's Second Popular Chamber Concert took place in the Masonic Hall on November 25. The programme comprised works by Beethoven, Raff, Sterndale Bennett, &c., all played with excellent effect. The attendance was greater than at the opening Concert. At these Concerts encores are abolished, and no one allowed to enter or leave the room during actual performance, arrangements which meet with the entire approval of the subscribers.——Handel's *Messiah* was given in the Church of the Saviour on the 4th ult., by the members of the singing-classes connected with the Church. The solos were taken by Miss Fraser Brunner, Mrs. Forrest Currie, Messrs. Banks, Roper, and W. Pearson; the choruses were generally very well executed. There was a small band led by Mr. Synyer; Mr. Stratton presided at the organ, and Mr. Stevenson conducted. There was a very large attendance.——The second of Messrs. Harrison's Popular Subscription Concerts took place in the Town Hall on the 10th ult., Mr. C. Hallé's band being the great attraction. The programme was made up from Beethoven, Rossini, Svendsen, Leo Délibes, &c. Madame Néruda played a Concerto by Vieuxtemps, and pieces by Nardini and Paganini; Mr. Hallé gave a Nocturne (Op. 37, No. 2), and Valse (Op. 34, No. 3), by Chopin, and, with orchestra, the Gavotte and Musette from Raff's Suite for orchestra and pianoforte. The vocalists were Mdlle. Minnie Hauk (her first appearance in Birmingham), Mr. Maas, and Mr. Frederick King. Their selections met with great success, and there were several encores. A large audience was present.——The Cheap Concerts for the People still meet with great success, the Town Hall being crowded every Saturday evening. On November 30 there was an Orchestral Concert given by the Edgbaston Amateur Musical Union, conducted by Mr. C. J. Duchemin. The vocalist was Miss Maude Kelly, who sings with taste and finish, and was encored several times. Two instrumental items also met with that compliment. On the 13th ult. Mr. A. J. Sutton's Choir occupied the platform, and performed Dr. Stainer's *Daughter of Jairus;* and on the 20th the Handsworth Philharmonic Society gave Macfarren's *May Day* and some Christmas Carols.

BRADFORD.—The members of the Manningham Vocal Union gave a Complimentary Concert to their Conductor, Mr. F. C. Atkinson, at the Church Institute, on November 25. The programme was well calculated to display the exceptionally good training of the choir, the part-songs especially being most effectively rendered. Schumann's *Gipsy Life* was also included in the selection, and was done ample justice to. The solo vocalists were the Misses Misdale, Mrs. Ter Meer, Miss Sweeny, Miss Milligan, Messrs. J. Pollard, F. C. Atkinson, Emsley, and R. Richardson, Mr. T. Akeroyd (a pupil of Mr. Atkinson), contributing two solos on the pianoforte with much success. The Concert was extremely well attended.——On Wednesday morning, the 3rd ult., the Bishop of Ripon consecrated Christ Church, Bradford, which has been erected at a cost of £12,000, towards which £10,000 has been received from the Corporation for the site of the old church for improvements. There was a large congregation. The organ, which is the gift of Mr. William Waud, has cost about £600, and has been built and erected by Messrs. James Conacher and Sons, of Alfred Street, Princess Street, Huddersfield, from a specification drawn up by Mr. Jeremiah Rhodes (Organist of Carlisle Road Wesleyan Chapel, Manningham), who presided at the instrument throughout the service The instrument is admitted by those who heard it to be very fine, and equal to any in Bradford. The reeds are of particularly good quality, and free from harshness. The organ, which was thoroughly well played by Mr. Rhodes, both in the voluntaries and the service, gave perfect satisfaction to that gentleman and all connected with the church.——Mr. S. Midgley gave the first of two Concerts of Chamber Music in the Church Institute on Friday evening, the 5th ult., when he was assisted by Herr Straus and Herr Daubert. The most interesting item in the programme was Beethoven's Trio in B flat, Op. 97, which was well rendered. Among the various solos Herr Straus created the greatest impression. Herr Daubert played a Sarabande and Gavotte by Popper with fine expression and pure tone. Mr. Midgley, in addition to his other arduous labours, contributed three pianoforte solos.

BRIGG, LINCOLNSHIRE.—The Fourth Concert of the Brigg Choral Society was given in the Corn Exchange on Tuesday, November 25, when selections from the *Messiah* and *Samson* were rendered by an amateur band and chorus of eighty performers. The room was crowded, and the Concert a great success. Madame Evison, of Hull, Mr. Hayes, of Boston, and Mr. Dodds, of Leeds, were the soloists. Mr. C. W. Cray conducted, and Miss F. Smith accompanied.

BRIGHTON.—The fourth and last of Mr. Kuhe's Subscription Concerts for this season took place on Monday evening, the 1st ult., in the Pavilion. The entertainment was most successful. Mr. Sims Reeves was unable to appear, and his place was taken by Mr. Barton M'Guckin, a very efficient substitute. The other vocalists were Mesdames Sterling and Trebelli, Miss Robertson, Miss Fanny Robertson, and Mr. Santley. Madame Térèse Liebe, was the violinist. Mr. Kuhe's Festival Choir, under the direction of Mr. King, contributed some welcome part-songs. —— The Sacred Harmonic Society gave the last Concert of the thirty-fourth season on the 9th ult., when J. F. Barnett's *Ancient Mariner*, and a selection of part-songs, ballads, &c., were performed. The soloists were Miss Marianne Jones, Miss Josephine Cravino, Mr. Harper Kearton (who appeared as a substitute for Mr. F. Boyle), and Mr. F. Ward. The Cantata was excellently rendered, and both soloists and choir were much applauded. Two part-songs were also sung by the chorus, one of which, "The Convert," was written expressly for this Concert by Mr. R. Taylor. The music is admirably adapted to the words, and the piece, capitally sung, was enthusiastically encored. Miss Annie Spearing and Miss Spearing were the accompanists, and Mr. R. Taylor conducted.

DURHAM.—The Third Evening Concert of the Philharmonic Society (for the benefit of the Durham County Hospital) was held in the Town Hall on Wednesday, the 3rd ult., when Haydn's Oratorio, *The Creation*, was performed. The principal singers were Miss Tomlinson, Mr. Verney Binns, and Mr. Grice. Miss Tomlinson was loudly applauded throughout the evening, especially for her rendering of "With verdure clad" and "On mighty pens." Mr. Binns and Mr. Grice sang with fine effect the recitatives and airs with which the Oratorio abounds. The choruses were extremely well rendered, and the band, with Mr. J. Wood as leader, played remarkably well. Great credit is due to Mr. D. Whitehead, the Conductor, for bringing the Society to such perfection in so short a time.

EDINBURGH.—Sir Herbert Oakeley gave an Organ Recital on the 4th ult., in the Music Class-room, to a numerous audience, including a large number of students. The opening piece, by Corelli, a composer to whom it is said that Handel was greatly indebted, was played chiefly on the diapasons. Handel's air "Verdi prati," which was sung at the last Reid Festival, was next given, and introduced the softest stops on the swell organ; and in the chorus which followed, both wood and metal "32's" on the pedal organ were used with great effect. The original scoring (four horns and strings) of Beethoven's Sestet was closely imitated, and amongst other interesting items Kowalski's Menuetto and Trio, written in the old style, was very successfully rendered. A Gavotte is always a favourite movement in the Music Class-room, and Bach's No. 2 was irresistibly redemanded, and partly repeated. The combination of stops, embracing orchestral oboe, clarionet, and cor anglais, was especially noticeable in this number.——A second Recital by Professor Oakeley took place in the Music Class-room on the 18th ult., when an interesting programme was gone through. The vocalist was Miss Wakefield, who gave four songs in a very effective manner.

FROME.—A very successful Concert was given at the Mechanics' Hall on the 16th ult. by Mr. W. H. Cox, who was assisted by Miss Laura Cox (grand piano), Mr. W. G. Cox (violin), Mr. Andrew Waite (violoncello), and the following amateur vocalists: Miss Archard (soprano) and Mr. E. R. Trotman (baritone). The programme, which consisted principally of classical music, was thoroughly enjoyed by a select and fashionable audience.

GEORGE TOWN, DEMERARA, WEST INDIES.—Mr. J. W. Potter, Organist of St. Andrew's, gave an Organ Recital on October 28, at that Church, to an audience of over 1,000 people. The programme was highly interesting and the several pieces gave much satisfaction to the listeners.

GRAVESEND.—The Annual Concert in aid of the funds of Her Majesty's Customs' Orphanage was given on the 9th ult., under the direction of Mr. W. H. Phillips, the Assembly Rooms being filled with a most appreciative audience. The artists engaged were Miss Josephine Pulham, R.A.M., Miss Martha Harries, Madame Edwyn Frith, Miss Annie L. Turner, Messrs. C. Rowcliffe, Arthur Thomas, Edwyn Frith, and H. P. Matthews; Miss Turner and Miss Clare Matthews solo pianists, and Mr. W. Miller accompanist. The programme was well selected, and, on the whole, rendered with much effect.

HEMEL HEMPSTEAD, HERTS.—The Annual Concert of Mr. Parsons, Organist of the Parish Church, was given in the Town Hall on the 2nd ult. Miss Jessie Royd, Madame Belval, Messrs. Langton, Fletcher, and C. J. Bishenden were the principal vocalists. The Concert was highly patronised and most successful. Mr. Parsons and his sons played various pieces with considerable skill.

KINGSBRIDGE.—Haydn's Oratorio, *The Creation*, was given on Tuesday evening, the 9th ult., at the Town Hall, by the members of the Vocal Association, assisted by Miss Marian Williams, Mr. Bywater, and Mr. Farley Sinkins. The choral singing was, as usual, especially good. The accompaniments were played by Mrs. Squire and Miss Annie Pitts at the pianoforte (four hands), and Mr. Craddock rendered valuable assistance at the harmonium. Mr. Squire conducted.

LADYWELL.—The first entertainment of the Sixth Series in aid of St. Mary's National Schools, Lewisham, was given on November 25, by Mr. Stephen Jarvis, assisted by Miss Rose Barnby, R.A.M., and the British Glee Union (Messrs. S. Barnby, H. Parkin, L. King, and Prenton), under the patronage of the Earl of Dartmouth, Viscount Lewisham, Hon. and Rev. Canon Legge, &c. Mr. Lovett King accompanied the various songs, &c., and contributed several buffo sketches, which added much to the enjoyment of an excellent programme, the arrangements of which were carried out under the direction of Herbert Furze, Esq., Hon. Sec.

LIVERPOOL.—The members of the Philharmonic Society gave the fifth Concert of the present season on the 2nd ult. The principal attractions were the appearance of Senor Sarasate, the Spanish violin player, the revival of the finale to Mendelssohn's *Loreley*, the production for the first time in Liverpool of Raff's No. 3 Symphony, "Im Walde" ("In the Woods"), and of an Overture by Mr. Arthur O'Leary, which is associated with the same composer's incidental music to Longfellow's poem, "The Spanish Student." The Raff Symphony bears in every bar the impress of a man of genius, whose ideas gain greater significance owing to the daring originality of the orchestral medium through which they pass. Mr. O'Leary's overture is a bright and telling work by a composer evidently familiar with the resources of the modern orchestra. Sir Julius Benedict conducted.

LLANSTADWELL.—A Concert in aid of the Restoration Fund of the Parish Church was given on Friday evening, Nov. 28, at the National Schoolroom. The programme was divided into two parts, sacred and secular. The sacred portion consisted mainly of selections from Spohr's *Last Judgment*, which had evidently been most carefully practised. The second part contained well-known songs, which were very well received by the audience, the singing of Mr. Whitton being a special feature. A cornet solo was well given by Mr. Anthony James. Mrs. Avery acted as accompanist throughout the evening, and too much praise can scarcely be given for the careful way in which she performed her task. Mr. Clifton conducted.

LONDONDERRY.—The members of the St. Columbs Choral Union gave their first Annual Concert in the Corporation Hall on Thursday, the 4th ult. The first part of the programme consisted of Barnett's *Ancient Mariner*, the principal solos being taken by Miss Macdonald and Messrs. Stewart and Fowles. The second part was miscellaneous. The Rev. W. H. Lang presided at the pianoforte, and Mr. R. Jones at the harmonium. The Concert was a great success. The organist of the cathedral, Mr. D. Jones, F.C.O., conducted.

MADELEY, SALOP.—On Friday, the 16th ult., the Madeley Choral Society gave a performance of the *Messiah*, with band and chorus of sixty performers. The band, led by Mr. Blythe, was selected from Birmingham. The vocalists were Mrs. Sutton, Miss Lloyd, Mr. Grayson, Mr. Amtice, Mr. Webb, and Mr. Harvey, these last three being members of the Society. There was a crowded audience, and the performance throughout most praiseworthy. Mr. Smart (Newport) was an efficient Conductor.

MADRAS.—A Concert was given (the first of the sixteenth season) on November 21 by the Madras Philharmonic Society, in the Banqueting Hall, Government House. The work selected was Barnett's *Paradise and the Peri*, with full orchestral accompaniment. The whole performance was very satisfactory, the solos being capitally rendered by members of the Society. The quartets were especially well sung, and the members of the orchestra are deserving of great praise for the admirable way in which they rendered their portion of the music. Mr. W. Douglas St Leger (Organist of St. George's Cathedral), the Musical Director of the Society, conducted.

MANCHESTER.—The members of the Vocal Society at their third Concert for the season, on the 10th ult., in addition to a miscellaneous selection, gave Méhul's *Joseph*, a work little known in England. The libretto was furnished by the president, B. St. J. B. Joule, Esq. Mr. George Fox took the *rôle* of Jacob, and Miss F. Bristow as Benjamin, and Mr. Thompson as Joseph, acquitted themselves very successfully.

MANSFIELD.—The Musical Society gave a performance on the 18th ult. of Mendelssohn's *Lobgesang*, with a miscellaneous second part, consisting of ballads, part-songs, &c. The soloists, Miss McEwen and Mr. Dunkerton, were much appreciated. The accompanists were Miss Jolly and Mr. W. H. Garland, Mus. Bac., Oxon., and Mr. Ouston ably conducted. The Concert was very successful.

MIDDLESBOROUGH.—The Choral Society's first Concert of the season took place on November 25, when Macfarren's *May Day* and a miscellaneous selection were given. Mr. Franz Grönings conducted, and the Concert was a great success, the large hall being quite full. It is in contemplation to give Haydn's *Seasons* or a grand Oratorio next spring.——The Philharmonic Society gave the second Subscription Concert on the 17th ult., when the following artists appeared: Miss Annie Marriott, Mr. J. H. Pearson, Mdlle. B. Brousil (solo violin), Mons. J. A. Brousil (solo cello). The orchestra, under the direction of Mr. Franz Grönings, gave an excellent rendering of Beethoven's C minor Symphony, Mozart's *Die Entführung* (Overture), and Balfe's *Bohemian Girl* (Overture).

MODBURY.—A Concert was given in the Assembly Rooms on Wednesday evening, November 26, under the direction of Mr. W. A. Davis, Organist of the Parish Church. The artists were Madame Thaddeus Wells, Miss Kate Baxter, Mr. Farley Sinkins, and Mr. Nicholson. The programme was well selected, and the entertainment, musically, highly successful.

MOSSLEY.—On Sunday, the 14th ult., the Anniversary Services in connection with the Wesleyan Chapel were held. A selection from the *Messiah*, including Recitative "Thy rebuke," and Air "Behold and see," sung by Mr. Maude, "But thou didst not leave," by Miss Buckley, and several Choruses were successfully rendered. Mendelssohn's *As the hart pants*, was also given. The accompaniments were played by a small band, the whole being under the direction of Mr. Watts Maude.

NEWPORT, SALOP.—On Thursday evening, the 11th ult., the Choral Society gave a Concert in the Town Hall, with a band and chorus of forty performers. The first part consisted of a selection from *Samson*. Mrs. Sutton gave "Ye men of Gaza" and "Let the bright seraphim" (encored) most artistically. Mr. Griffiths sang the pathetic air "Total eclipse" carefully and with feeling. The Choruses were well rendered. The second part was miscellaneous. Mr. Smart, Organist of the Parish Church, conducted.

NORTHAMPTON.—On Tuesday, the 9th ult., the choir of All Saints' Church gave a Concert in the Corn Exchange in aid of the Fund for repairing the Organ at the above-named church, Farmer's Oratorio, *Christ and His Soldiers*, being chosen for performance. The soloists were Miss Honeybone, Miss Hall, Mr. Adcock, and Mr. Kirkby. The band and chorus numbered upwards of 150 performers. Mr. Farmer ably conducted, and Mr. Ebenezer Law was organist.

PAISLEY.—A Concert was given in the Drill Hall on the 11th ult., by the members of the Paisley Philharmonic Society, a body of gentlemen amateurs who deserve to be commended for their taste in selecting, and their ability in playing, good music. The programme was exceptionally fine, and the manner in which it was performed reflected great credit upon the young conductor, Mr. W. T. Hoeck.

SIDMOUTH.—A most successful Concert was given on the 13th ult., at the Assembly Rooms. The programme contained a selection from the *Messiah* and some choice extracts from the works of popular composers. The principal vocalists were Miss Jessie Royd, Miss Emily Dones, Mr. Bernard Lane, and Mr. Farley Sinkins; solo trumpet, Mr. McGarth. There was a large and enthusiastic audience. Mr. H. A. Harding, Mus. Bac., Oxon., F.C.O., conducted.

SOUTHPORT.—Mr. J. S. Watson must feel satisfied with the support given to him this season by the Southport public. The crowded state of the Cambridge Hall on Tuesday evening, the 2nd ult., was a proof that the conscientious manner in which he caters for his patrons is thoroughly appreciated. Dussek's Sonata in B flat was rendered with much effect by Madame Norman-Néruda and Mr. Charles Hallé, and Heller and Ernst's three "Pensées Fugitives," so varied in their themes, and Kiel's characteristic "German Dances," were given not only with faultless powers of execution, but with an infinity of light, shade and expression. Madame Norman-Néruda's solos were selected so as to exhibit all her high qualities as a violinist. Vieuxtemps' "Thème Varié" showed her splendid style of bowing and the precision of her attack; and Raff's Cavatina gave the opportunity for the display of pathos and feeling, which gained in contrast by the brilliant execution of the Polonaise by Wieniawski, which it immediately preceded. Mr. Charles Hallé could not have made a better selection for a mixed audience than the "Moonlight Sonata," which he rendered in excellent style throughout. Mr. Watson, in securing the services of Miss Mary Davies, introduced a vocalist who takes very high rank as a ballad singer. She sings with great taste, her enunciation is distinct, and she infuses an amount of feeling and expression that impart a charm to even the most common-place drawing-room songs. She was much applauded, and recalled after each of her songs. Much praise is due to Mr. J. Hodgson for the manner in which he discharged the duties of accompanist.

SYDNEY.—The first of the Oratorios proposed to be given by the Sacred Choral Association took place in the Garden Palace on Saturday afternoon, November 15. After the choristers, numbering about 500, had filed into their places, Mr. Charles Packer's appearance upon his stand was the signal for applause. The principal vocalists were Miss Moon, Messrs. M. Winter, A. Parkinson, H. Wilkinson, and Andrew Fairfax. Mr. M. Younger presided at the organ, and Mr. H. R. M'Lean was the pianist. The orchestra was composed of fully fifty of the best players in the colony, Signor Ortori and Mr. N. La Feuillade being the principal violins. Miss Moon sang her music well, but in the severely classical style; Mr. Parkinson was very effective in the air "In native worth," Mr. Wilkinson was highly successful in the bass music, and Mr. Fairfax rendered good service in the duets with Miss Moon. The choruses were, as a rule, well given, the most successful being "Despairing cursing rage," in which the basses were particularly good; and "Achieved is the glorious work," which latter was loudly applauded. The band, perfectly under the command of Mr. Packer, was very effective, the introduction, the "Representation of Chaos," and some of the accompaniments being excellently played. The artists who presided at the organ and pianoforte also gave good assistance towards making the performance a genuine success.

TENBURY.—A miscellaneous Concert was given by the Tenbury Musical Society, on November 26. The principal items in the programme were Mozart's *Splendente Te Deus*, Schubert's *Miriam's Song*, and a Concerto by Mendelssohn, the pianoforte part of which was beautifully rendered by Mrs. Littleton Wheeler. Schubert's Cantata was given with great spirit by both band and chorus. On this occasion the Society relied entirely upon its own members for solo and chorus work, and the result was a great success, which must have afforded extreme satisfaction to its worthy Conductor, the Rev. J. Hampton.

TURNHAM GREEN.—A Concert was given in the Vestry Hall on the 17th ult. by Mr. Felix Sommer's Orchestral and Choral Society, numbering 150 performers. The orchestral numbers were a Symphony in C (Menuetto and finale), a Gavotte by Reyloff, and Marches from *Eli*, *Abraham*, and *Le Prophète*, which were very well rendered. Herr Orberthür contributed two harp solos, and Mr. Sommer gave two violin solos and a Tarantelle for piano composed by himself. All the choruses were accompanied by the full orchestra (fifty); Gounod's "Bethlehem," "Nazareth," "Trumpet Blow," Schumann's *Gipsy Life*, &c., being very effective. "The Maid of Judah," sung by Mrs. H. Taylor, elicited much applause, and Dr. Clabburn's "Vagabond" was encored. The hall was well filled, the Concert being in aid of the funds for the relief of the sick and aged poor.

WOOLWICH.—Miss Mascall's Concert took place at the Town Hall on the 8th ult., and was very successful, the hall being well filled, and the efforts of both vocalists and instrumentalists being much appreciated. The programme, which was a lengthy one, was largely contributed by Miss Mascall's pupils, and their playing as well as that of the concert-giver herself was warmly applauded.

YORK.—The Musical Society gave the second Concert of the season in the Festival Concert Rooms on the 17th ult., and everything passed off very successfully. The work selected was Handel's Oratorio the *Messiah*. The solos were sung by Madame Cross Lavers, Miss Damian, Mr. J. Harper Kearton, and Mr. Henry Cross. The choruses were effectively given, among the more prominent being "For unto us a child is born" and the "Hallelujah." The orchestra was conducted by Mr. Burton.

ORGAN APPOINTMENTS.—Mr. S. J. Bradburn, Organist and Choirmaster to George Street Wesleyan Chapel, Hulme, Manchester.—Mr. H. Collingwood Banks to Christ's Hospital.

OBITUARY.

On the 26th of November, at Maidstone, CHARLES SPACKMAN BARKER, aged 73.

On the 7th ult., at St. Albans, JOHN STOCKS BOOTH, for twenty-one years Organist of the Abbey Church, St. Albans, aged 51 years.

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PREFACE.

"ACIS AND GALATEA" appears to have been composed for the Duke of Chandos about the year 1720, and was performed at Cannons in the year following.

As in many of Handel's works which were written about this period, the disposition of the chorus parts is such as to warrant the supposition that the choir he had to deal with was limited in its numbers (there being apparently no Altos), and exceptional in the compass of its Tenor voices. This conjecture is borne out by the fact that the omission of an Alto part, and the division of the Tenor into two or three parts, is common to nearly all the works which Handel wrote for the Duke of Chandos, but is found in scarcely any, if any, of his subsequent compositions.

It would be difficult otherwise to account for so unusual an arrangement, although it might have been supposed that when his connection with the choir at Cannons ceased, he would have rearranged the vocal parts and brought them more into conformity with the requirements of ordinary choirs. But it would seem that when his attention became absorbed in the production of his Oratorios, he laid aside the smaller works of the "Chandos" period, only taking them up to transfer a movement which might be required for the larger composition then in hand. This, however, would not account for a work of the importance of "Acis and Galatea" being left in its exceptional state; for if the size and attractive nature of the Serenata did not claim more than ordinary consideration at the hands of its composer, its performance in London twelve years later—presumably with a chorus not possessing the peculiarities of the Chandos choir—would appear to have demanded some revision of its voice parts.

Nothing, however, seems to have been done in that direction—if we except a pencilled memorandum by the composer on the 1st Tenor line of "Wretched lovers," "*This part in Contralt.*"—until about thirty years ago, when an equally rough and ready expedient was adopted by the Handel Society under the advice of Sterndale Bennett, viz.: to give the 1st Tenor line of nearly all the choruses to the Altos. It need scarcely be said, that as the range of the remaining Tenor parts coincided almost exactly with the one transferred to the Altos, the difficulties could only be regarded as mitigated, not removed.

It was plain—and it must have forced itself upon the attention of those who have directed its performance, as well as on those singers who have been condemned to wrestle with its well-nigh impossible Tenor parts—that a more radical and systematic rearrangement was required to place this work upon an equal footing with others of its class.

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8. Do ye not know.
9. He that soweth little.
10. Let him that is taught in the word.
11. While we have time.
12. Godliness is great riches.
13. Charge them who are rich.
14. God is not unrighteous.
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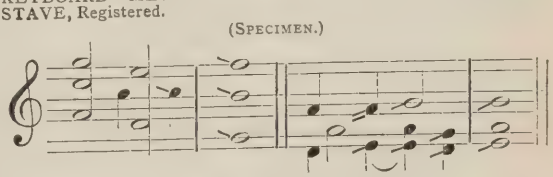
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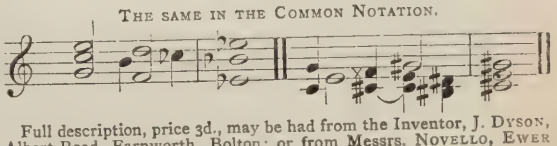

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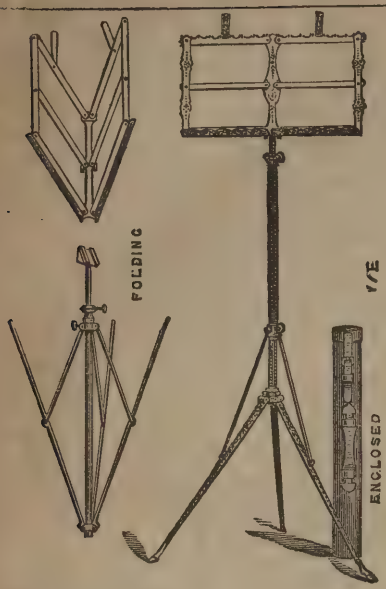

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PROSPECTUSES will be issued on February 14. The chief objects of the Society are the introduction of rising artists and performance of new compositions, both vocal and instrumental, thus affording an excellent opportunity to young composers and those desirous of making an appearance in public. Further particulars on application to H. G. Hopper, Hon. Secretary, 244, Regent Street, W.

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REV. THOMAS HELMORE, M.A.,
JOHN STAINER, ESQ., M.A., Mus. Doc.,
KELLOW J. PYE, ESQ., and
OTTO GOLDSCHMIDT, ESQ.

The Madrigals to be delivered addressed to the Secretary of the Madrigal Society, Freemasons' Tavern, Great Queen Street, London, on or before the 15th of July, 1880, each composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark. The award of the judges will be made known at the first meeting of the Society for the ensuing season, in November.

LONDON SCHOOL of MUSIC, 27, Harley Street. Principal, Mr. HENRY BAUMER.—Principal Examiner, Sir JULIUS BENEDICT.—Professors—Theory, Messrs. Baumer and Stephens; Pianoforte, Messrs. Baumer, Barth, Sidney Naylor, Stephens; Singing, Garcia, Bernard Lane, Mazzoni, Montem Smith, Goodban; Organ, Dr. Verrinder; Harmonium, J. W. Elliott; Harp, Frederick Chatterton; Violin, Carrodus, Deichmann; Viola, Blagrove; Violoncello, Pettit; Double Bass, Mount; Flute, Svendsen; Hautboy, Horton; Clarionet, Lazarus; Bassoon, Wotton; Horn, C. Harper; Trumpet and Cornet, T. Harper; Trombone and Euphonium, Geard; Elocution, Mrs. Stirling; Languages—French, Professor Massé and Madame Subiger; Italian, Tergolina; German, Ludemann. A Scholarship will be competed for in 1880. For particulars address Hon. Sec.

TRINITY COLLEGE, LONDON.—The Prizes of Ten Guineas and Five Guineas, offered by the Academical Board for the best and second best Trios for Pianoforte, Violin, and Violoncello, have been awarded by the adjudicator, Sir Michael Costa, to compositions by Mr. H. C. Nixon (first prize) and Miss Alma Sanders, (second prize). Unsuccessful competitors can obtain their MSS. on application. The regulations for the next PRIZE COMPETITION can now be obtained of the Secretary, Trinity College, Weymouth Street, London, W.

UNION CHAPEL, ISLINGTON.—An ORGAN RECITAL will be given by Mr. FOUNTAIN MEEN (Organist to the Chapel), on TUESDAY EVENING, February 3, at Eight o'clock. Vocalists, Mr. SANTLEY and Mr. W. G. FORINGTON. Tickets, reserved numbered rows, 2s. 6d.; unreserved, 1s. each; to be obtained of Messrs. Novello and Co.; Mr. Hays, Royal Exchange; Mr. Woolhouse, 24, Highbury Park; of the music warehouses, &c., in the neighbourhood; and of the Chapel-keeper, Compton Avenue. No money can be taken at the doors.

LONDON SUNDAY-SCHOOL CHOIR.

THE Musical Council beg to announce that the Academical Board of Trinity College, London, have awarded the prizes for an Anthem and a Part-song to Mr. Joseph Smith, of Limerick.

The Council are prepared to receive proposals for the publication of the various compositions sent to them, or the Manuscripts will be returned on application to Mr. W. G. Horncastle, Hon. Sec. and Organist, 69, East India Road, E.

MUSICAL ASSOCIATION, 27, Harley Street, Cavendish Square, W.—On MONDAY, February 2, a PAPER will be read by EUSTACE J. BREAKSPEARE, Esq., "On Musical Æsthetics: with especial reference to Dr. Ed. Hanslick's Essay, 'Vom musikalisch-Schönen.'" The Paper will be read at five o'clock punctually. JAMES HIGGS, Hon. Sec.

9, Torrington Square, W.C.

PEDALIER RECITAL.—M. MARLOIS (of the London Academy of Music) will give a RECITAL on Messrs. Pleyel, Wolff and Co.'s NEW PEDALIER at St. George's Hall, on MONDAY, February 2, at three o'clock. Organists and amateurs will receive tickets on application to Messrs. Pleyel's agents, 170, New Bond Street, W.

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WANTED, in a Church Choir in the North of London, Two Boys as LEADING TREBLES. Services on Sunday, morning and evening, and Wednesday evening. Apply, by letter, stating terms and references, to W. T., 31, Beacon Hill, Camden Road.

MAGDALEN COLLEGE, OXFORD. — LAY-CLERKSHIP.—There is a VACANCY in the Choir of Magdalen College, Oxford, for an ALTO VOICE as LAY-CLERK, or SINGING-MAN. Stipend, £110 per annum. For particulars, apply to the Organist, Magdalen College, Oxford.

BRISTOL CATHEDRAL.—WANTED, TWO LAY-CLERKS, ALTO and TENOR. Age not above 30 years. Salary, £60 per annum. Communicants. Good readers of Cathedral Music. Apply, inclosing testimonials, to the Rev. Precentor Hey, St. Augustine's Gate, Bristol.

TO CLERGYMEN and CHOIRMASTERS.—Miss ELLEN BERTI (Contralto) begs to announce that she will be free, after February 15 to accept Engagements for Church Services on Sundays as SOLO-CONTRALTO or otherwise. For terms apply to H. G. Hopper, Hon. Sec., Schubert Society, 244, Regent Street, W.

ALTO, BASSES, and BOYS WANTED. Must be able to read. Apply, on Sundays, at St. Mary-at-Hill Church, Eastcheap, City, or, by letter, to A. B., Burlington Lodge, Whitton, Middlesex.

ALTO, fair reader, good natural voice, and good recommendation, requires an ENGAGEMENT. Address, Alto, 3, Wilton Road, Dalston.

ALTO.—There is a VACANCY for this Voice in the Surpliced Choir at Berkeley Chapel, Mayfair. Full Choral service. Attendance every Sunday morning and afternoon, Christmas Day, Good Friday, and Rehearsal every Friday at 7.15. Stipend, £10 per annum. Apply, by letter, to E. G. Coleman, 8, Mortimer Street, Berners Street, W.

MR. B. SANDHAM (late principal ALTO of St. Andrew's, Tavistock Place) is open for a Church APPOINTMENT. Address No. 8, Cannon Street, E.C.

AN ALTO, TENOR, and BASS are WANTED for Church Choir. Must have fairly good voices and be able to read Music. No salary is offered, but instead of it one lesson in each week in Singing, or Singing and Harmony, or Pianoforte. This will only be useful to those gentlemen sincerely interested in Music. Applications to be made by letter accompanied by a reference to the Clergyman of the Church at which they are communicants (without such reference no application will be considered), to Rev. R. C. Billing, Christ Church, Spitalfields, Rectory, London, E.

CONTRALTO WANTED, for the Choir of St. Mary's Church, Seymour Street, Euston Square. Stipend, £10 per annum. Address, stating qualifications, Organist, 15, Harrington Square, N.W.

WANTED, CONTRALTO or ALTO, for the Choir of St. Mary's, Seymour Street, Euston Square. Salary, £10. Address, Organist, 15, Harrington Square, N.W.

WANTED, a few GENTLEMEN with TENOR or BASS VOICES to join a Glee Club, meeting in City on Tuesdays. Fair readers. Small subscription. Address, A. P., 100 Albion Road, Stoke Newington, N.

PROFESSIONAL NOTICES.

MRS. ALFRED J. SUTTON (Soprano).
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MRS. WARREN (Soprano).
Of Mr. C. Hallé's Concerts. For Oratorio or other Concerts, address, 150, Radnor Street, Hulme, Manchester.
Lessons in Singing. References—C. Hallé, Esq., and E. Hecht, Esq.

MRS. BELLAMY (Soprano).
For Oratorios and Ballad Concerts, Weston Cottage, Hunter's Lane, Handsworth, Birmingham.

MISS EMILY PAGET, R.A.M. (Soprano).
For engagements for Oratorios, Concerts, &c., address, 19, Lloyd Square, London.

MISS HELEN SWIFT (Soprano).
For Oratorios, Concerts, &c., address, Forsyth Brothers, Cross Street, South King Street, Manchester.

MISS NELLY McEWEN (Soprano).
Is open to engagements for Oratorios, Concerts, &c., address, 14, Ferndale Road, Clapham, S.W.

MISS HOARE (Soprano).
Address, care of Collard Moutrie, 90, Southampton Row, W.C.

MISS ARTHUR (Soprano).
4, Campden Grove, Campden Hill, Kensington, London, W.

MISS JULIA JONES (Soprano).
For Oratorios, Concerts, &c., address, 1, Great Western Terrace, Cheltenham.

MISS ADA MOORE (Soprano) and MISS MARIE MOORE (Contralto).
For Oratorios, Concerts, &c., address, 2, Balmoral Terrace, Shrewsbury Street, Old Trafford, Manchester.

MISS CARINA CLELLAND
(Disengaged in March).
For Oratorio, Concerts, and Opera, address, 142, Ferndale Road, S.W., and Edgar House, Hulton Street, Manchester.

MISS LOUISA BOWMONT,
Principal Contralto of St. Peter's, Manchester.
For Oratorios, Concerts, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester.

MADAME ARNOLD POTTER (Contralto).
Address, 12, Berners Street, W.

MISS ANNIE MOLSON (Contralto).
First-class Certificate, Royal Society of Arts, Practical Examination in Music, June, 1879.
For Concerts, &c., Sacred and Secular, 8, Brownlow St., Holborn, W.C.

MISS LEYLAND (Contralto).
First-class Certificate, T.C.L. For Oratorios, Concerts, &c., address, 6, Wilton Street, Oxford Road, Manchester.

MISS LOUIE WOOD, R.A.M. (Contralto).
For Oratorios, Concerts, Dinners, &c., 40, Knowle Road, Brixton, S.W.

MISS KERSHAW (Contralto).
For Oratorios, Concerts, &c., address, Clarksfield Terrace, Lees, near Manchester.

MISS CRAGG (Contralto).
For terms for Oratorios, Concerts, &c., address, 12, North Castle Street, Halifax, Yorkshire.

MISS FLORENCE WYDFORD (Contralto).
For Oratorios, Miscellaneous Concerts, &c., 95, St. Paul's Road, Lorrimore Square, S.E.

MISS EDITH CLELLAND (Contralto).
Begs to announce change of Residence, and requests communications to be addressed care of Mr. Clelland, Edgar House, Hulton Street, Brooks Bar, Manchester.

MR. W. MANN DYSON (Tenor).
For Concerts or Oratorios, address, Cathedral, Worcester.

MR. STEDMAN (Tenor).
12, Berners Street, W.

MR. C. WIGG FREDERICKS (Tenor).
For Oratorios, Concerts, Dinners, &c., address, Cathedral, Hereford.

MR. VERNEY BINNS (Tenor).
Of the Schubert Society's Concerts, and Pupil of Sig. Ciro Pinsuti.
For Oratorios, Concerts, &c., address, 65, King Cross Street, Halifax.

MR. GEORGE COX (Tenor).
For Oratorios, Concerts, &c., address, 45, Mornington Road, Regent's Park, N.W., or at S. Andrew's, Wells Street. Terms moderate.

MR. T. BALLAM (Tenor).
For Oratorios and Concerts, address, Cathedral, Manchester.

MR. EDWARD KEMP (Tenor).
For Oratorios, Concerts, &c., address, Cathedral, Chester.

MR. HENRY POPE (Bass).
10, Somerset Terrace, Carlton Road, Maida Vale, N.W.

MR. S. HOUSTON-FLINT (Bass).
For Oratorios, Concerts, &c., address, The Cathedral, Hereford.

MR. HUDSON LISTER (Bass).
For Oratorios, Concerts, &c., address, Cathedral, Manchester.

MR. ORLANDO CHRISTIAN (Primo Basso).
Eton College Choir, Windsor.

MR. SEYMOUR KELLY (Bass).
For Oratorios, Concerts, &c., address, The Cathedral, Chichester.

MR. WINTERBOTTOM (Bass).
For Concerts, &c., address, Highfield Terrace, Mossley, nr. Manchester.

MR. THORNTON WOOD (Bass).
Of the Royal Albert Hall Concerts. For Oratorios, Concerts, &c., address, Thorncliffe Square, Thorncliffe Road, Bradford.

MR. W. MORTON (Bass).
(Leeds Parish Church.)
For Oratorios, Concerts, &c., 10, St. Helen's Terrace, Hunslet, Leeds.

MR. J. ROMNEY PEARSONE (Solo Bass).
For Oratorios, &c., address, Rushall, near Walsall, or, Clarke's Music Depôt, 22, Bridge Street, Walsall.

MISS ADA DUXBURY (Solo Pianist).
(From the Royal Academy of Music, London.)
Address, Glen Lodge, Howard Street, Eccles New Road, Manchester.

MR. W. F. ILLINGWORTH (Solo Pianist).
From the Conservatoire, Leipsic.
Address, 33, St. James's Road, Halifax, Yorkshire.

MR. J. SHARPE (Oboeist).
For Oratorios, &c., address, 235, Lidgett Hill, Pudsey, near Leeds.
P.S.—Being at liberty I shall be glad to make arrangements for the Summer season.

MRS. BUCKNALL-EYRE, A.R.A. Mus. (Pianiste).

MR. ALFRED J. EYRE (Organ and Singing). Harmony and Counterpoint by correspondence or private lessons. Conductor of Sight-singing and Choral Classes. 13, Blandford Street, Portman Square, W.

MISS EMILY LAWRENCE (Pianist) begs to announce her REMOVAL. For Concerts and Lessons, address, 11, Euston Square.

MRS. OSGOOD requests that all communications respecting ENGAGEMENTS at Oratorios, Festivals, or Concerts, be addressed to her at her residence, 20, Lower Seymour Street, or to N. Vert, Esq., 52, New Bond Street, W.

MR. REDFERN HOLLINS respectfully requests that all communications be addressed to 30, St. Stephen's Avenue, Shepherd's Bush, or to N. Vert, Esq., 52, New Bond Street.

TENOR and ALTO (good readers) WANTED, in Choir of St. Mary Abchurch, Abchurch Lane, City. Surpliced choir. Services, Sunday morning and afternoon only; weekly rehearsal. £10 per annum. Apply at the Church on 5th or 12th inst., between 8 and 9 p.m.

CITY CHURCH CHOIR.—There is a VACANCY for a TENOR VOICE in the Choir of St. Alphege, London Wall. The duties comprise two services on Sunday and a rehearsal on Thursday evening. Service, full choral. Salary, £10 per annum. Candidates must be well up in Church music, and be able to read fairly at sight. Address, with testimonials or references, Organist, care of R. A. Knight and Co., 3, Abchurch Lane, E.C.

WELLS CATHEDRAL.—WANTED, for the Choir, a person aged from 25 to 30, with a good BASS VOICE, experienced in Cathedral music, and of good moral character. The candidate engaged will be required to attend and take his proper part in all the services of the Cathedral, unless special leave of absence be given by the Dean and Chapter, and will be remunerated at the rate of £80 per annum. If elected a member of the College of Vicars, he will have to attend and take his proper part in the services as above stated, and will participate in the divisible revenues of the College, with the prospect of having a Vicar's House assigned to him as vacancies arise. The Dean and Chapter will make up the income of the Vicar who fulfils his duties according to their regulations, to £80 per annum, by payments from the Chapter Fund, if his share of the annual divisible revenues of the College shall not amount to that sum. Applications, with testimonials as to ability and character, which latter will be an essential qualification, to be addressed on or before the 15th day of February next, to Mr. Lavington, Cathedral Organist.
Wells, January, 1880.

BASS and TENOR VOICES REQUIRED for St. Paul's, Ball's Pond. Must understand chanting, &c. A small stipend will be given. Apply to Mr. W. J. Winbolt, 2, Grosvenor Road, Highbury New Park, N.

BASS.—WANTED, for Christ Church, Lee Park, S.E. Stipend, £20. Also Two LEADING BOYS; good stipend. J. T. Field, 3, Essex Villas, Lee, S.E.

WANTED, VOICES for the Voluntary Choir of Christ Church, Newgate Street, E.C. Apply at the church from 7.30 to 8 on Thursday evenings, or by letter to the Organist, Mr. Charles J. Frost, 73, Farleigh Road, Stoke Newington, N.

WANTED, ORGANIST and CHOIRMASTER, March 31st. Single. Services partly choral. Good Organ. Address, The Vicar, Stansted, Essex.

WANTED, for a Parish Church, 40 miles from London, an ORGANIST. The duties are, instruction to an established Choir, Anglican chants, Elvey's pointing; three services on Sunday, and one in the week. Good old organ, C to F, 2½ manuals, 2 octaves of 16 feet pedal pipes, with coupler to great. There will be a good opening for a well qualified person, especially if in addition he knows the violin. Salary about £50. Application to the Rev. J. M. G., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

THE Voluntary Services of a Gentleman required as ORGANIST at a small Church near Ealing, with an excellent Organ. Music Gregorian and Anglican, with full ritual. Two services on Sunday, and one week-day practice. Expenses paid. Address, Rev. Dr. Hughes, Castlebar Court, Ealing, W.

AN ORGANIST and CHOIR TRAINER is wanted for a Village Church, 2½ hours from London, where there is a good opening for pupils. The Organ is a very good one by Nicholson, of Worcester, one row of keys. Surpliced Choir of men and boys. Musical parish and neighbourhood. Address, Rector, Kibworth, Leicester.

ORGANIST WANTED, for an Evangelical Church with plain hearty services. A good Organist who will have his heart in the work as well as his profession. Three services on Sunday, one on week-day, with Saints' days, and the usual practice with the choir. Salary, £50. A large population and a good opening for teaching. Apply by letter, with testimonials, to the Churchwardens, St. Matthew's, Redhill.

AN ORGANIST will be DISENGAGED March 17. Three years' reference from Rev. Canon Ridley. Salary not so much an object as a large organ and choral services. Address, Organist, Hambledon, Henley-on-Thames.

MISS ANNIE HOBDELL, having resigned her appointment as Organist at St. Clement's, Notting Hill, wishes for an Organ and Pupils for Piano in the neighbourhood of Swindon and Farringdon. Highest references given. Address, Miss Annie Hobdell, Messrs. McDowell and Co., 25, Warwick Street, Regent Street.

ORGANIST and CHOIRMASTER.—Mr. Alexander Cooper, F.C.O., Editor of the "Parochial Chant-Book," &c., begs to announce that he will shortly be at liberty to take an ENGAGEMENT at a Church in or near London where there is a good Choral service. Address, 36, Markham Square, Chelsea.

AN ORGANIST, who is blind, desires a RE-ENGAGEMENT where there is a good Organ. Has had eight years' experience, both in Town and Country. Been with present Vicar nearly five years. A pupil of Prof. W. H. Monk. Highest references. Address, G. H. Swift, Organist, Patrick Brompton, Bedale.

A GENTLEMAN desires APPOINTMENT as ORGANIST and CHOIRMASTER. Testimonials from a Mus. Doc., the clergy, and others. Thoroughly experienced in Church music (Gregorian and Anglican), also High Choral Celebrations. Is conductor of a Philharmonic Society, and shortly taking degree of Mus. Bac., Oxon. Address, A. P., 136, Marylebone Road, N.W.

WANTED, by a Gentleman of experience, an ENGAGEMENT as ORGANIST in or close to London. Highest references from clergy and professional men. Address, Sanctus, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A GENTLEMAN, ORGANIST and CHOIRMASTER for the last 17 years, is open for another APPOINTMENT in or near Hastings. M. D., 1, St. James's Villas, Hastings.

MR. A. ANTOINE, ORGANIST and CHOIRMASTER of Christ Church, Southwark, will be open to an ENGAGEMENT as the above at Easter. Good testimonials. Address, 6, St. James's Grove, Battersea Park, S.W.

ORGANIST, RE-ENGAGEMENT WANTED. Used to training choirs. Good testimonials. Address, E. I., Post-office, Chipping Sodbury.

ORGANIST and CHOIRMASTER.—A Gentleman with eight years' experience in choir training, seeks RE-ENGAGEMENT in a Church of England, North of London. Salary no object. Address, A. H. S., 93, Wood Street, E.C.

APPOINTMENT WANTED, as ORGANIST and CHOIRMASTER, by a Professional Gentleman (Nonconformist), who is a competent Solo Player and a good Accompanist. A large and good modern organ indispensable. Address, with full particulars, Bach, 3, Ravensbury Villas, Robinson Road, Lower Tooting, London, S.W.

ORGANIST and CHOIRMASTER.—Mr. C. T. FULLAWAY (late of the Parish Church, Camden Town), will be open to an ENGAGEMENT this month. Country not objected to; in or near London preferred. First-class references. 136, New Kent Road, S.E.

CHOIRMASTER and SOLO TENOR of a West End Church is open to a RE-ENGAGEMENT at Easter. Apply, by letter, to L. A., care of Cramer and Co., 201, Regent Street, W.

CHOIRMASTER or BASS SOLOIST. — ENGAGEMENT REQUIRED. F. St. J., 7, Onslow Terrace, South Lambeth, S.W.

A LADY wishes for a SITUATION as ACCOMPANIST. Has had good tuition; can read at sight. And as ALTO in church choir. Moderate remuneration. Highest references. E. H., 11, Kensington Park Road, W.

DR. ALLISON instructed by post Candidates who passed the most recent UNIVERSITY EXAMINATIONS for DEGREES in MUSIC, OXFORD, CAMBRIDGE, and DUBLIN. Also F.C.O., University Local, and every other Theoretical and Practical Examination in Music open to the British Public. Tuition in Harmony, Acoustics, Counterpoint, History of Music, Canon, Fugue, Analysis, Form, and Orchestration, by post. Personal training in Singing, Organ, and Pianoforte Playing. 120, Cecil Street, Moss Side Manchester; and 206, Marylebone Road, London, N.W.

CANDIDATES who passed Literary Examinations, (UNIVERSITY) PRELIMINARY, and others, were instructed in modern languages by Mr. F. ALLISON, F.R.S.L. Address, Milton House, 206, Marylebone Road, London, N.W.

HARMONY, COUNTERPOINT.—Dr. Bradford can receive a few additional pupils by correspondence. Address, College House, St. James's, Hatcham, S.E.

MADAME BEATI (Pupil of the celebrated Maestro C. ROMANI, of Florence) gives LESSONS in SINGING. Schools attended. For references and terms, apply to Messrs. Novello, Ewer and Co., 1, Berners Street, W.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address, Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

MR. E. W. TAYLOR, Mus. B., Oxon., F.C.O., L. Mus., T.C.L., PREPARES CANDIDATES for Musical Examinations; also gives lessons in Harmony, &c., by post. Ebenezer Place, Stafford.

DR. BENTLEY'S Exercises in Counterpoint.
Dr. BENTLEY'S Exercises in Harmony. Per post.
Dr. BENTLEY'S Exercises for Musical Degrees. Per post.
Dr. BENTLEY, 18, St. Ann's Street, Manchester.

CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park. MUSIC SCHOOL: Head Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. MUSICAL SCHOLARSHIPS to be competed for by pupils of not less than one year's standing in the Music School will be awarded by Professor Macfarren, of which due notice will be given in the papers.

Scholarships will be awarded during the year, of which due notice will be given in the papers.

FRANCIS J. HOLLAND, Chairman.

A CATHEDRAL ORGANIST is desirous of meeting with a gentleman as ASSISTANT PUPIL. Non-resident. No premium required. Address, Z., Messrs. Novello, Ewer and Co., stating name, address, age, and qualifications.

TO PARENTS and GUARDIANS.—A rare opportunity offers for a Youth of musical ability, able to play a simple service on organ. Comfortable home and thorough musical training. Terms inclusive, £40 per annum. Address, the Organist, St. Wilfrid's, Hayward's Heath.

THE ORGANIST of a Northern Suburb of London offers the comforts of a home to a Young Gentleman engaged in town during the day. He would have many musical advantages, including the use of a good two-manual Organ. The highest references will be given and required. Apply to F. R. G., care of Housekeeper, 1, Cushion Court, E.C.

THE Organist of S. John's Church, Mansfield, has a VACANCY for an ARTICLED PUPIL. Address, Mr. Owston, 1, St. John's Terrace, Mansfield.

MR. CHARLES JOSEPH FROST, having accepted the appointment of Organist of Christ Church, Newgate Street, E.C., is open to receive Organ Pupils there. 73, Farleigh Road, Stoke Newington, N.

A LADY (22) wishes to enter into terms with a LONDON MASTER, who, in return for services, would give her instruction in the vocal art. Address, Soprano, care of J. Sidney Jones, College of Music, Leeds.

TENOR can have lessons and practice on three-manual organ in return for services in choir of large church. Must be a fair reader. B. A., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

ORGAN PRACTICE, three manuals, fine instrument; separate pedal organ. Terms, strictly inclusive, One Shilling per Hour. Entwisle's, Camberwell Studio, 1, Charles Street, Camberwell New Road, S.E.

ORGAN LESSONS or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (Hill and Son). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyll Street, Regent Circus, W.

ORGAN LESSONS or PRACTICE.—Two manuals, 15 stops, 2½ octaves of pedals, with bourdons throughout. Blown by steam. Terms moderate. Allen's Musical Instrument Warehouse, 17, Percy Street, W. Lessons on other instruments.

ORGAN PRACTICE or INSTRUCTION.—Three Manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, which are *strictly inclusive*, on application at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.
Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN PRACTICE, on a fine new instrument with 2 manuals, 16 stops, and full compass of bourdon pedals, blown by hydraulic engine. Terms (strictly inclusive), one shilling per hour, at the Organ Studio, 15, Southampton Street, Strand, W.C.

WANTED immediately, TWO First-class TUNERS, one of whom must be also a first-rate Pianist, accustomed to Quadrille Playing. Replies, stating age, experience, and salary expected, to be sent with copies of testimonials and photograph, to Cramer, Wood & Co., 4 and 5, Westmoreland Street, Dublin.

WANTED, an Experienced TUNER and REPAIRER of PIANOFORTES and AMERICAN ORGANS. Apply to A. C., Ralph Allison and Sons, Wardour Street, London.

WANTED, immediately, TWO First-class TUNERS, one married and one single. State age, qualifications, and references to Mr. Carter, 80, Kettering Road, Northampton. Cartes will be returned.

COUNTRY TUNER WANTED. None but thoroughly good Tuners need apply. A permanency, and good wages. Address, Cecilia, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER and REPAIRER WANTED in a provincial town. For a good steady workman situation permanent. Apply, with references, and stating salary required, to Musicseller, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO PIANOFORTE TUNERS.—WANTED, a thoroughly good TUNER for Out-door Work. Must be a first class workman. C. E., Godfrey's Music Warehouse, Southsea.

WANTED, a thoroughly experienced PIANOFORTE TUNER, with some knowledge of repairing. None but experienced hands need apply. Bruton and Co., 38, Stokes Croft, Bristol.

TUNER WANTED for a country business. Chiefly out-door work. Situation permanent. Address, C. D. E., care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a First-class Workman who can thoroughly tune and repair Pianofortes, American Organs, and small goods. Good character indispensable. Apply, inclosing carte and stating wages required, &c., to Country Warehouse, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER.—A good sound TUNER requires a SITUATION. Age 18. Four years' experience at two large London firms. Address, Tuner, care of Maskall, Stationer, Denmark Street, N.

SITUATION WANTED, by a Young Man. Tuning and Repairing in all its branches, of American Organs, Harmoniums, Concertinas, and Pianofortes thoroughly understood. Would accept charge of a Shop. Good references. Three years in present place. Apply, Tuner, care of Mr. H. A. Glover, 27, Carey-street, Reading, Berkshire.

WANTED, a SITUATION as TUNER and REPAIRER of Pianos and Harmoniums. Address, James McClure, 21, North Street, Newcastle, Staffordshire.

A TUNER and REGULATOR is open to a RE-ENGAGEMENT as out-door Tuner. Country preferred. Good testimonials from a London firm. Address, W. C. A., 67, St. James's Road, Southsea.

TUNER and REPAIRER seeks ENGAGEMENT. Good knowledge of Pianoforte and Sheet Trade. Has had control of Music Saloon. Alpha, 4, Railway Street, Bath.

PIANOFORTE TUNER open to an ENGAGEMENT. Knowledge of Harmoniums, &c. Steady, with good references. Address, Tuner, 4, St. James's Villas, Bournemouth.

WANTED, a SITUATION as PIANOFORTE TUNER, by a Young Man (20). Moderate salary. F. G., 3, Bryantstone Terrace, Brighton.

WANTED, a Person with thorough knowledge of the INSTRUMENT and MUSIC TRADE, as MANAGER to a firm in the country. Address, by letter, to A. Z., care of C. Jefferys, 67, Berners Street, London, W.

A YOUNG LADY (22) wishes for an ENGAGEMENT in a Music Shop near London. She is a good Pianist, and thoroughly understands the music business. Excellent references. Address, E. B., Hutchings and Romer, 9, Conduit Street, Regent Street, London.

A RE-ENGAGEMENT WANTED by a Young Lady in a MUSIC WAREHOUSE. Ten years' experience. Address, E. W., Belvoir House, Walton Street, Oxford.

REQUIRED, by a Young Lady, a SITUATION in a Music Warehouse. Pianist. Thorough knowledge of the sheet and counter trade. Can keep books. Highest references given. Address, Mabel, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a RE-ENGAGEMENT as PRINCIPAL ASSISTANT in a PIANOFORTE AND MUSIC WAREHOUSE. Is a fairly good Tuner. 7½ years' experience. P. E., care of Mr. J. Priddex, 31, Ambrose-road, Clifton-wood, Bristol.

WANTED, by a Young Man, of good address, aged 22, a SITUATION in a Piano and Music Warehouse. Is a fair Tuner (Hopkinson), and could show off Instruments. C. B., 48, Queen's Crescent, Kentish Town, N.W.

TO ORGAN BUILDERS.—A Young Man (19) seeks a situation in an Organ Factory; has had four years' experience in carpentering and joinery. Knowledge of music. Excellent references. Address, W. Harmer, Hollington, St. Leonard's-on-Sea, Sussex.

AN Old-Established MUSIC BUSINESS for SALE, in consequence of death. There are about forty Pianos and Harmoniums in Stock and on Hire. Good tuning connection, both Piano and Church Organs. Good opening for teaching. Goodwill and stock about £1,000. For further particulars apply to Jackson and Lifford, Music Warehouse, Athol Street, Douglas, Isle of Man.

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MESSRS. KELLY & CO. beg to announce that they will Sell by Auction, at their Mart, 16, Mortimer Street, London, W., on Wednesday, February 4, 1880, the important and valuable property as stated above. The sale will commence at 1 o'clock prompt. Catalogues may be had post-free, and goods viewed the day prior and morning of Sale.

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FEBRUARY 1, 1880.

MODERN SYSTEMS OF HARMONY.

By James Lecky.

In Dr. Grove's "Dictionary of Music and Musicians," now in course of publication, there is an interesting notice by Mr. Hubert Parry of Dr. Alfred Day, author of a treatise on harmony. Mr. Parry gives a clear and accurate analysis of this work, and speaks of it in terms of high praise. "The principle which throughout characterises his system is to get behind the mere shallow statement of rules and exceptions to the underlying basis from which exceptions and rules will alike follow." And again: "Whatever may be said of its hypothetical and as yet incompletely substantiated views, it must be confessed that no other theory yet proposed can rival it in consistency and comprehensiveness. The strong adhesion given to it by one of our most distinguished living musicians, the Professor of Music at Cambridge, should be sufficient to recommend it."

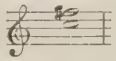
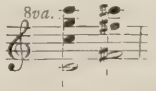
Though approved by such high authority, this system has not escaped serious opposition. One of its chief features, the distinction between artificial and fundamental discords, has been severely dealt with by Dr. Stainer in his treatise on harmony; and at a meeting of the Musical Association, on February 1, 1875, Mr. C. E. Stephens exposed some of its fallacies with vigour and success. It will therefore be interesting to inquire what is the actual value of this system, which has now been before the world for thirty-four years, and is still a subject of dispute among musicians.

At the outset we must ask to what intonation does Day's theory apply? Such a question seems never to have occurred to Day himself, and in his work there is some confusion on the point. Thus he defines each musical interval as consisting of so many semitones, which can only apply to equal temperament, for in any other system there are two or more different kinds of semitone. Again, he often discusses whether a note should be written D♯ or E♭, a distinction which is practically important only when these symbols represent different sounds, as in the mean-tone system. Moreover, he describes the scale as derived from three conjunct triads, as F A C, C E G, G B D, which is true only in just intonation.

It is evidently absurd to found our theory on one system of tuning and our practice on another. The equal temperament is now in such general use that theorists are perfectly justified in taking it for their basis, as Dr. Stainer and others have done. The mechanic simplicity of this temperament has driven out of use other systems which are far more harmonious, but which require a larger number of notes to the octave. Thus, the mean-tone system, which was used, though in an incomplete, restricted form, from the time of Palestrina to that of Handel and Bach, requires at least twenty-four notes to the octave. The practical use of this and other enharmonic systems has been made possible for the first time by the generalised keyboard recently invented by Mr. Bosanquet. He has also clearly shown that certain chords and progressions, which sound well in equal temperament, are unendurable in just intonation; and he has made valuable suggestions as to the treatment suitable to the improved systems of tuning.*

* See "Elementary Treatise on Musical Intervals and Temperament," by R. H. M. Bosanquet.

Day knew nothing of this, and his work is applicable only to the mean-tone system or to equal temperament.

Day's definitions of chords and scales are merely formal. He tells us how to find the various intervals on the keyboard, but he does not attempt to explain how these intervals are obtained. He divides chords into consonant and dissonant, but does not say in what consonance and dissonance consist. This is not surprising, for the true explanation of the affinity of sounds, of consonance and of dissonance, was unknown till seventeen years after Day wrote. Seventeen more years have elapsed since Helmholtz's discoveries were published, but they appear to be still unknown to the writers of musical text-books. We find, instead, strange speculations, either contrary to observation or outside the reach of observation altogether. Thus, in Dr. Stainer's treatise we read: "If any interval smaller than a third be heard, it requires to be adjusted to a third before the ear is satisfied. This unsatisfactory effect of an interval smaller than a third is termed discordant." But there are many discords to which this does not apply, and Dr. Stainer accounts for them thus: "The discordant interval may be implied or expressed. Thus  contains no interval less than a third, but as the note D is implied it is a discord." But the note D is not there at all, and cannot affect our ears in any way. The theory of "implied notes" is no explanation, for dissonance is a sensible fact, and must therefore have a sensible cause. The true explanation is that C-F♯ beats like any other dissonance, the 3rd and 4th partials of C interfering with the 2nd and 3rd partials of F♯ respectively, thus: 

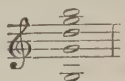
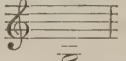
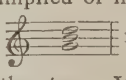
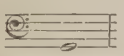
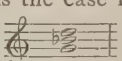
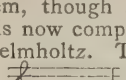
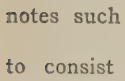
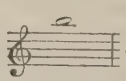
Day attempts to give a theory of only one class of chords, which he calls "fundamental, because every harmony springs from one of three certain roots or fundamentals, and can only be taken on certain notes of the key. By root or fundamental is meant that note, being a diatonic note of the scale, which will amongst its harmonics first produce the notes of which any chord is composed" (p. 54). Day uses the word "harmonics" in two senses; first, to signify a series of musical notes whose vibration numbers are as 1, 2, 3, 4, 5, 6, 7, &c.: second, to signify the series of simple partial tones of which an ordinary musical sound is composed. This ambiguous use of the word is also found in some recent writers.

The list of harmonics which Day gives on p. 51 is erroneous. "The harmonics from any given note [say G] (without taking the order in which they arise but their practical use) are, major third [B], perfect fifth [D], minor seventh [F], minor or major ninth, [A♭ or A♮], eleventh [C], and minor or major thirteenth" [E♭ or E♮]. There can be no doubt as to the notes Day means, for on p. 107 he directs F-C, C-G, G-D to be tuned as fifths, and A♭-C, E♭-G, C-E, G-B as major thirds, adding that "the intervals are not to be tempered; that is, they are to be tuned quite perfect, without a beat."

It is easy to show that neither C, nor E♭, nor A♭, nor E, nor F, when thus obtained, can ever be harmonics of G. The note A is not defined, so that he may have meant the fifth of D or the third of F. The remaining notes in Day's list, D and B, are only harmonics of G when taken as twelfth and seventeenth of the bass respectively.

The error of Day's system is, that he disregards the partial tones of all the notes in the chord, except

of that note which he calls the root.* Hence he cannot explain the minor third, major third, fourth, fifth, minor sixth or major sixth, for none of these are harmonics. He acknowledges this with regard to the minor third, and he calls it therefore "an arbitrary, not a natural third" (p. 54). Yet it is as easy to explain the minor third as any other consonance; the 6th partial of G is identical with the 5th partial of B♭. The error we have pointed out is by no means peculiar to Day; it is found in Rameau, and in nearly all theorists before Helmholtz. Even now it is constantly repeated by writers who have better opportunities of learning the truth than had Rameau or Day.

The definition of a root which Day gives is inapplicable to a great number of musical chords. It is true that in a chord of this form  the bass note stands to the other notes of the chord in the same relation as the prime stands to the upper partial tones of the compound note  . But, in chords of any other form, the theorist is compelled to fall back on the notion of implied or imaginary roots. Thus in the major triad  no note is a harmonic of either of the other two. It is true that both G-B and B-D produce the difference tone  , but this is a *simple* tone, and therefore does not stand in the relation of a *compound* tone to its harmonics, as was the case in the first chord. Again, the minor triad  can have no root according to Day's definition, for B♭ is no harmonic of G nor of D, and G is no harmonic of B♭ nor of D. If the rule will not apply to the consonant triads we need not test it with regard to dissonances. No doubt Day took his theory from Rameau; but Rameau's system, though a great advance on all previous ones, is now completely superseded by the researches of Helmholtz. The relation between two notes such as  , was formerly supposed to consist in their both being harmonics of  ; it is now shown to consist in their both possessing the same partial tone  .

When stripped of its pretended science, Day's theory reduces itself to a series of thirds taken from the scale. Thus the notes he derives from G, namely, B, D, F, A♭, A, C, E♭ and E, may be separated into two chords, G-B-D-F-A-C-E and G-B-D-F-A♭-C-E♭, the former taken from the major scale of C, the latter from the minor. Dr. Stainer has recently developed this method further by building up a series of thirds on the tonic, by which means he gets C-E-G-B-D-F-A and C-E♭-G-B-D-F-A♭. The first note of each of these chords Dr. Stainer considers to be the root. He fails, however, to show that the ear perceives any peculiar character or function in this root, which would distinguish it from all the other notes of the chord. Moreover, many chords cannot be reconciled with this theory, except by supposing a large number of implied sounds. To take an extreme case, A♭-C-E♭-F♯ is explained by Day and by Dr. Stainer as derived from G-B-D-F-A♭ and D-F♯-A-C-E♭. But it is evident that the notes G, B, D, F and A, which are not in the chord at all, cannot affect our ears in any way. The method of treating a chord of few notes as part of a chord of many notes explains nothing, and has brought much confusion into musical theory. It is far more reasonable to treat every chord as consisting of as many pairs of notes as it contains. Thus A♭-C-E♭-F♯ consists of A♭-E♭, A♭-C, C-E♭, which are consonant, and of A♭-F♯, C-F♯, E♭-F♯, which are dissonant. This method is employed and justified by Dr. Pole in his recent work on the "Philosophy of Music."

Day did not try to give any theory of "diatonic dissonances": he called them artificial and unnatural (p. 51). Yet the explanation of the affinity of sounds, of consonance and of dissonance, applies to all kinds of chords equally. The so-called fundamental chords are not more natural nor less artificial than any others, and the distinction on which Day insists, that diatonic discords must be prepared while fundamental need not, has been shown by Dr. Stainer to be groundless.

A formidable list might be made of the chords which Day forbids, but we shall only notice one of these, the augmented fifth on the dominant. Mr. Parry says that Day "brought to bear both mathematics and practical experiment to prove" that this chord cannot be used; and Professor Macfarren refers to his arguments as "unanswerable." The "mathematics" are merely some simple arithmetic. He says (pp. 105-6): "It is not generally known that a diatonic semitone, as it is called, is really larger than a chromatic one, which is the case; therefore E♭ is sharper than D♯, as the following will prove. Take any given note, say C, as 1, the ratio of the octave is $\frac{1}{2}$, that of the fifth $\frac{2}{3}$, *ergo* that of the fourth $\frac{3}{4}$; the ratio of the major third is $\frac{4}{5}$, *ergo* of the minor sixth $\frac{5}{8}$, and of the minor third $\frac{5}{6}$.

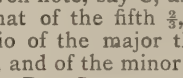
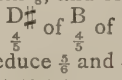
D♯ of $\frac{4}{5}$ B of $\frac{2}{3}$ G $= \frac{8}{15}$; octave below $= \frac{64}{75}$. E♭ $\frac{5}{6}$.

Reduce $\frac{5}{6}$ and $\frac{64}{75}$ to common denominator.

$5 \times 75 = 375$. $64 \times 6 = 384$. $75 \times 6 = 450$.

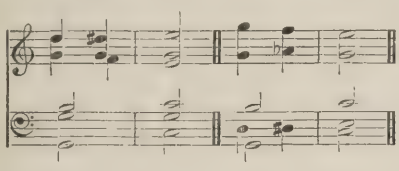
$\frac{384}{450} - \frac{375}{450} = \frac{9}{450} = \frac{1}{50} - \frac{1}{2}$ (the ratio of the octave); $= \frac{1}{25}$; *ergo*, E♭ is $\frac{1}{25}$ of an octave sharper than D♯."

It is evident that this passage teems with errors. If C be 1, then G is $\frac{3}{2}$ not $\frac{2}{3}$, and all the other numbers are wrong in the same way. It is true that C is to D♯ as 64 to 75, and the same C to E♭ as 5 to 6. But by multiplying 6 by 75 Day identifies E♭ and D♯ and gets two different Cs. Again, it is absurd to bring the two fractions to a common denominator and subtract; he should have divided one by the other. What $\frac{1}{50}$ means here we cannot say, but the minus sign which follows is no doubt a misprint for the sign of division. It is absurd to divide an interval by $\frac{1}{2}$ to find how often it goes into an octave. He should have found to what power the improper fraction representing the interval between E♭ and D♯ must be raised to equal 2.

The interval between E♭ and D♯ may be found much more simply thus. Tune 3 major thirds up from E♭  and also an octave up from E♭  . We hear that E♭ is the higher sound, and we see by calculation that it must be so. Three major thirds $= \frac{5}{4} \times \frac{5}{4} \times \frac{5}{4} = \frac{125}{64}$, and an octave $= 2$. Then $2 \div \frac{125}{64} = \frac{128}{125}$. Therefore E♭ is sharper than

* This was first pointed out by Mr. Bosanquet ("Proceedings of the Musical Association," 1874-5, p. 125).

D♯ by $\frac{128}{125}$. To avoid tediousness we will use logarithms to find how often this interval goes into an octave. The log. of $\frac{128}{125}$ is ·01030, and the log. of 2 is ·30103 and the quotient is 29·2. . . . Hence E♭ is sharper than D♯ by nearly $\frac{1}{29}$ of an octave, or nearly $\frac{1}{5}$ of a major tone.

But this is evidently no reason why we may not use D♯ as augmented fifth on the dominant G. "To those to whom the above" [his mathematics] "may be unsatisfactory or unintelligible," Day recommends a practical experiment. The following chords are to be tuned in just intonation:

and Day thinks that "the mere sound will, independently of all reasoning, set the question at rest (at least with the hearers) for ever, and put it beyond a doubt that no augmented fifth can be taken on the dominant."

The question has however not been set at rest, and Day's argument will not bear out his conclusion. The chord G-B-F-A♭-D♯ does indeed produce a horrible and unmusical effect; but this is due to the false interval or "wolf" A♭-D♯. Leave out the A♭, and G-B-F-D♯ sounds perfectly well. Day would no doubt maintain that, whether A♭ be heard or not, it is implied in the chord G-B-F-D♯; but on this as on so many other points his views may be regarded as obsolete. The chord G-B-F-E♭ also resolves perfectly well on C-E♮, and in melody D, E♭, E♮, has perhaps a better effect than D, D♯, E.

The pitches which Day assigns to D♯ and E♭ are not the only ones possible in just intonation. If we take D♯ to mean 8 fifths up (or fourths down) from G, we get a note almost identical with E♭, the major third below G. The ordinary notation is very ambiguous when applied to just intonation; additional signs have therefore to be used to indicate the exact sound intended.* The ordinary notation corresponds perfectly to the mean-tone system of temperament, in which the fifth is tuned flat, but the major third just. In this system there is but one D♯ and one E♭, and the latter is sharper than the former by nearly $\frac{1}{5}$ of an octave. So long as this system was in general use, errors of notation could hardly occur, for they would mean errors of pitch. At present, musicians are for the most part unacquainted with any intonation but equal temperament, and errors of notation are therefore constantly found.

Day asks, "What possible sense could be made of" this chord G-B-F-D♯? The chord is satisfactory in practice, and if it will not fit in with his theory, so much the worse for the theory. We touch here the radical difference between Day's view of musical science and that which now prevails. He tries to deduce from abstract principles what music ought to be: anything he cannot reconcile with those principles he denounces as arbitrary and unnatural. Perhaps that is the best thing he could do under the circumstances. Let us rather take as music what the ear judges to be such, and demand from science an explanation of the ear's decision. There are indeed many rules in music which science cannot explain, but which are justified by experience.

We are therefore unable to join Mr. Parry in the eulogy quoted at the beginning of this article, for we think that Dr. Day misrepresented the natural facts on which he professed to base his system, that his classification of chords is unnatural and impossible, and that he did not understand the nature of the problems which music offers to science. The theoretic part of his system is valueless, and the practical part has long been superseded by more musicianlike works.

Yet it must be acknowledged that Day appears to advantage beside many of his rival theorists. He is beset by no strange delusions about "chromatic alteration" or "negative harmonics"; and he keeps clear of the Serbonian bog of ancient and mediæval music in which so many have lost themselves. His examples of chords and resolutions are very numerous, and many of them might occur in music. Lastly, his style is so clear and straightforward that his errors become doubly evident, and we are therefore the more surprised to find them still so widely accepted.

* See Stainer and Barrett's "Dictionary of Musical Terms," p. 475.

CHORAL ASSOCIATION.

By J. Powell Metcalfe.

(*Concluded from page* 11.)

We will now suppose that the secretary has ascertained what choirs within the district he proposes to occupy are willing to associate—having given all the option of so doing—and that all have been supplied with the number of copies of music they require, being not less than the number of singers they propose to bring to the festival, and that these copies have been paid for on receipt for the ease of the account-keeping; that the three—or more if thought advisable—rehearsals of the home teachers, with such clergy, ladies, and others as can be got to attend, have been duly held at convenient centres and on fitting days (generally, for the convenience of the schoolmasters, Saturdays, morning or afternoon); and that time has been given for the instruction imparted at these rehearsals by the precentor to be passed on to the choirs.

The precise day of the festival will now have to be fixed, in due regard to local market-days and the like—as a rule, within the two or three weeks preceding hay-time and the two or three weeks intervening between the end of hay-time and the beginning of harvest; and the rehearsals of the choirs in groups will now commence. Care should be taken that these rehearsals do not degenerate into mere lessons at which the precentor will be expected to do the work that the home teacher ought to have done: it is not his place to teach the right notes, or that this is a natural and not a sharp; all that should be done before he comes. It will help to check this if a rigid rule be made that the rehearsals be attended by three choirs at least; and as the attendance at two rehearsals only will probably suffice, this rule cannot be considered too hard, unless the distances apart are unusually large.

If possible, let it be arranged that the organist of the church in which it is settled to hold the festival—which, except in very unusual cases, will be that of one of the associated choirs—accompany at each of these rehearsals; and by no means, without special cause, let him be displaced from his organ-stool on the festival-day. It will be quite time enough to find a strange organist when the proper one displays an antagonism that won't be worked with, or—a very much more likely thing—modestly shrinks from assuming responsibilities in mistrust of his powers.

Except in those churches where that most common-sense arrangement has been adopted of carrying the organ-trackers across to the opposite side, so that the organist, instead of being boxed up among his pipes, is so removed as to be able to hear

the tone he causes as others hear it, to aid his choir by his voice and eye, and himself be aided by seeing what is going on around him—except in such favoured churches it will be advisable, rather absolutely necessary, that precentor should be able to see organist's face and organist precentor's face by means of a small mirror fixed above the organ-keys. Let no rehearsal, much less festival, be attempted without this. Let the precentor be firm on this point. Without this simple contrivance there can be no sympathy with his beat, no restfulness, no steadiness. The organist will have to be for ever turning round to look, unless he goes his own way in spite of precentor.

And now, at length, we come to the long-expected festival-day, which has, we conclude, been duly advertised by bill and newspaper. If the gathering of choirs be of no great size, it will be found in every way better to make the afternoon cover all, including the journey to the church of meeting. If for nothing else, it saves that perplexing and expensive dinner; and those who may be able to get away for the half-day might be quite unable to get away for the whole day. But as the preliminary rehearsal will be more for the sake of arrangement of seating and such detail than the practice of the music—which by this time will be, if ever it will be, well known—and as the precentor will wisely be unwilling to fag his voices, half-an-hour will suffice. Another half-hour while the congregation are assembling, and the service itself, will yet leave ample portion of the summer afternoon and evening for return home, even after tea, to the choirs, separate or united.

It will be found a wholesome check upon the singers outside the church, as well as of the very greatest help to the precentor inside, if the members of the several choirs were required to wear a distinctive badge—a small coloured cross or miniature banner, pinned with a safety pin on the left breast, or even a scrap of ribbon in the button-hole, according to the fancy, care, or carelessness of the manager of the choir. A specimen of each, whatever it be, should be sent to the precentor before the festival-day, that he may at a glance know to what choir each singer belongs. The marshalling of the forces is half the battle; the arrangement of the singers is half the festival. To place the better where they can do most good, and the worse where they can do least harm, must be the care of the precentor. This is a delicate duty, this placing of singers; the wise precentor will do it firmly, but with as few words as possible. The particular form of the church will necessarily affect the special arrangement of choirs, so that general rules can hardly be laid down. The surpliced choirs, if any, may be placed in front, with the unsurpliced behind them; or the unsurpliced may be seated before the people facing eastward, the surpliced occupying the chancel. The trebles or sopranos will be before the men; the altos, being generally very deficient in numbers, must be so stationed as to tell best; but tenors and basses need not be separated from each other. Choirs will sing better if kept as much together as may be.

One arrangement it would be well always to follow—that is, to seat a band of reliable ladies, sopranos and contraltos, between the people and the chancel, facing eastwards, close to where the precentor will station himself.

Should there be no surpliced singers, all will quietly take the places they occupied at rehearsal ten minutes before the hour fixed for the commencement of the service; and, after a voluntary in the same key, the hymn set for the processional will be started on the organ, and sung while the clergy enter in procession and take their places. Should there be surpliced singers, while the unsurpliced take their places in church the surpliced will repair to the school-room or other place appointed and, after robing, be marshalled for the procession.

Now let us at once understand that the procession is to the precentor the most unsatisfactory part of the whole service; it is, in fact, the only part that he will ever feel to be wholly out of hand, and in which he must trust to mere chance. If there be width enough in the church for four abreast, the best formation is the boys two and two within and their men on each side. The more general formation will have to be two pairs of boys, then two men, as far as may be. The boys must always have men close at hand—firstly, to keep the harmony moderately complete; secondly, to steady the boys. There is no greater mistake than to send the boys by themselves; what between their carelessness and their nervousness, they are sure either to break away into a gallop, or break down altogether. At the head of the procession should be placed a right trusty quartet of voices, who on entering the church should fall back, still singing lustily to the precentor's beat, allowing the procession to pass between them, and ready to fall in again immediately before the clergy. For any awkward corner in the course a reliable man must be told off, who shall both sing and carry on the precentor's beat, taken up directly, or may be from another. These precautions taken, the jangling bells must be stopped, and the organist warned to bring his voluntary to an end in a key that will not grate harshly on the tune that will soon be heard. The precentor may then start the processional hymn, and one verse having been sung standing still, to fix well the time, he may then lead the way to the church.

It is hardly in the scope of this paper to suggest who shall say the service or who shall preach, yet of the first it may be said it is to be hoped that if the incumbent of the church mistrusts his own powers, he will not go beyond the clergy of the associated choirs for a deputy, as if the ancient *accentus ecclesiasticus*—the mere uninflected speech of the church—demanded a skilled singer for its use, or one prepared for the work by a singing-master. And of the preacher may it be requested that if he has nothing more to the purpose of the day to say than what he finds in his encyclopædia under the head "Music (Church)," or exhortation to the people to join in off-hand what the choirs assembled have given so many hours of patient toil to get up, he will think of those poor boys, their long journey and exciting day, and let them off with a really short sermon.

And now let us suppose the festival-day well and happily over, and all expenses connected with it duly discharged, leaving, as it will be sure to do with the economical management we have suggested, a pleasant balance to go on with.

"Nothing succeeds like success," and the secretary will now be astonished to find how the festival-day's proceedings have replaced halting head-shaking and doubtfulness as to the expediency of this or that by congratulations and expressions of oneness of thought, no less for the past than the present. We have had specially in view the two or three earnest neighbours forming their small union for the improvement of their own choirs. Their work is of its very nature unselfish; and that which began with the hope of good at home will soon grow into a desire for the good of others. As church workers they will of necessity be guided in their thoughts by ecclesiastical division, and so their rural deanery will at once occur to them as the proper sphere for the extension of their work. It will be very unlikely that they will find difficulty in obtaining the hearty sympathy

of their rural dean. The rural dean has been placed at his post as a worker, and a worker will always sympathise with work; and the ruri-decanal chapter will supply the opportunity to bring forward the question of choral association.

But let the working secretary be on his guard, and on no account allow the reins to be taken out of his hands for the sake of some fancy and theoretical organisation. He is already a secretary by best of all credentials—work done. Let him keep his office, and, if need be, retire on his base, and work on with his two or three true brethren, and wait and watch. Objectors, many and various, doubtless he will have to face, but he is sure too to meet with true men, who will be most grateful to be shown the way of improvement—practical men who, though they might not themselves originate the work, or might, in fact, hold aloof from schemes and theory, will yet heartily fall in with that which they see really working for good. And with these additional members the now ruri-decanal union may proceed on its way on the very same lines as ensured success to the smaller organisation.

Yet still onward. Cannot our choral secretary still further extend the good work? Cannot he move the waters in other rural deaneries? Let him see if he cannot get invitations to attend the meetings of neighbouring ruri-decanal chapters, there to explain the mode of working he has found to succeed at home. If a man of the right stuff for choral secretary is at hand, let him take up the workings of his own deanery as, if we may so call it, "a separate watertight compartment"; if not, let our secretary offer to carry on the work till such man appear.

It will be found in practice that nothing is more conducive to healthy life in choral organisation than change of ground and circumstance for the festival. If possible, a festival should not be held in the same church two years in succession. It is quite within the range of possibility that a certain amount of heat in the attrition of working may have been elicited that may take more than a year to cool; at any rate, there must be an amount of staleness that will assuredly militate against the desired heartiness and interest among both choirs and the people of the neighbourhood; and though it is not the first reason of existence of choral associations, as a matter of fact choral festivals do excite choral feeling, and it cannot but be well that such advantage should be diffused by change of church.

And a wholesome change of circumstances as well as of ground will be provided if every third year the smaller independent unions could unite in larger festivals, to be held in the nobler churches of the district. If, for instance, the several ruri-decanal unions of an archdeaconry could hold festival in the chief church of that archdeaconry. For this the several secretaries and precentors of the different unions would necessarily form the acting committee. There would be many knotty points to be decided doubtless by this committee—Who shall select the music? Who shall be the conductor of the day? Who shall decide the one way that must first be communicated to the precentors in a united rehearsal, and by them transmitted to their home teachers for the further passing on? But if it be from the very first understood that any member of the acting committee is at liberty at any time to withdraw and to carry on his work independently in his own union, leaving it, however, quite open to any of his choirs to attend the larger festival under the management and direction of the remaining members of the acting committee, sufficient elasticity will have been provided to prevent disruption or deadlock.

The afternoon will not be found sufficient for these larger festivals, as many of the choirs will come from considerable distances, and the rehearsal will have to be much longer and more carefully conducted, and therefore must be held in the morning, that the voices may have time to rest before the afternoon festival service.

These larger meetings doubtless have advantages of their own, and it must certainly be confessed that, as a rule, they are the more popular; but the secretary will go back to his little afternoon meeting in the country village with the feeling that, if there is less display and show, there is certainly more work done in improvement for home service, and with very much less danger and peril to the singers who join.

The improvement of our choirs for home service—that is our aim; by association—that is our means. Let us be on our guard lest the unwise desire for the extension of the means make us lose sight of our rightful aim. Let us look to build rather in compartments, so that the filling of one may not be the foundering of another.

There is still another form of choral association that it will be found most advisable to superadd to the more general, in which whole choirs of very differing powers meet in the united festival service.

It must be borne in mind that a rightly selected service-book will be such as will supply subjects for interested practice to the choir of medium power for some months before the festival-day.

The precentor will probably find it advisable to forbid the yet weaker choirs attempting to get up the anthem or the more difficult parts of the anthem; but there are likely to be one or two choirs in the union to whom the music will present such small difficulty that three or four practices will suffice to make it safe. These, then—the best choirs of the district—will necessarily find far less to interest them in the service-book than the other choirs, and most certainly will find far less to profit them in using it in union with them. And yet the existence and active life of these better choirs is of the greatest choral moment to the whole district. They act as invaluable leaven.

It is for the sake of these better choirs, and the better singers of other choirs around them, that the second form of association is to be so strongly recommended. They necessarily require more advanced music to act on them as the service-book acts on others: and this more advanced music can best be supplied by retaining the service and its preparation as the means to the end, but taking as the anthem one of the many very beautiful small oratorios our own English composers have given us, but which, in spite of their beauty and solid goodness and, we may add, cheapness of publication, are so seldom heard, either whole or in part, where they have best right to be heard, namely, in our churches. The unusual length of "the anthem" of such kind will necessitate an adjustment of the rest of the service, which can best be effected by dispensing with the sermon, and using the legal "Shortened Service."

For many reasons it will be far better that this second association should be kept separate and distinct from the first and more general, both financially and otherwise, even though the same precentor and secretary conduct and manage the business of both, and the singers of the more select take part in the festivals of the larger.

The far simpler way will be for the inner association, if we may so call it, to accept all expenses, and retain the offertory of its services; and no better manner can be devised of employing the balance that remains, when all expenses are met, than appropriating it, with all donations and subscriptions

collected for the purpose, to a fund for the relief in sickness of associates who have sung at services of the association, and have paid a trifling annual subscription by way of attachment. A five-pound note towards a doctor's bill, or to help a convalescent to a breath of sea-air, may come in as a very substantial boon; and the knowledge that all funds realised by the working of the association will be devoted to such excellent purpose will add an additional and special zest to the pleasures derived from brotherly association in congenial enjoyment.

But let the greatest care be exercised as far as possible to exclude all sense of rivalry and jealousy in the working of the two associations. There need not be the slightest clashing, specially if care be taken that the festivals be held at different times of year, say spring and autumn. But great is the ingenuity of some minds in fanning small sparks of difference into flames of antagonism; great the sharpness of some eyes in seeing things in a party colour. But the wise choral-worker will know full well he has to work with things as they are, and not as they should be. He knows that it is a great law of nature that movement, unless all in one direction—even unless all at one rate—produces chafing, produces heat. He welcomes the movement, yet watches and guards against this its attribute, so often of unpleasant consequence. As he strengthens himself in his work so he tries to draw forth true work in others, by calling to mind the foundation-purpose of all—not display, not mere enjoyment, but the improvement of church-music to the glory of God and the edification of the people.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VI.—MENDELSSOHN (*continued from page 15*).

Having, last month, traced the progress of "Elijah" from the first mention of that work in these letters to the last, we must now go back to the year 1839, and to a part of that year when Mendelssohn was paying a visit to Frankfort. With reference to that time—a perfect holiday—the master wrote to Carl Klingemann in terms of contagious enthusiasm, and worthy of quotation as showing his intense enjoyment of life: "The summer months I recently passed in Frankfort have thoroughly refreshed me. In the morning I worked, then bathed or sketched; in the afternoon I played the organ or piano, and afterwards rambled in the forest; then went into society or home, where I ever found the most charming of all society. This was the mode in which my life was daily spent, and you must add to all this the glorious summer days which followed each other in uninterrupted succession." But while spending his time so happily, Mendelssohn did not omit to take stock of men and things about him in his own shrewd fashion. He found the Frankfort musicians anything save what they should have been—anything, though he does not say so, save what he was. Here is a description occurring in a letter to Fanny Hensel, after some remarks upon the "eccentric Capellmeister Guhr": "Now, is not Guhr a singular being? Yet I can get on better with him than with any other of the Frankfort musicians. He enjoys life, and lives and lets live, but is sharp enough as a director, and beats common time so distinctly that they cannot fail to play to it, as if they were in arm-chairs. But my other colleagues here are so desperately melancholy, always talking of musical critiques, and recognition, and flattering testimonials, and constantly thinking about themselves, and constantly fishing for compliments—but these compliments must be genuine, they even aspire to outpourings of the heart! This is both provoking and sad, and yet, behind people's backs, they can play as mad pranks as any one." Mendelssohn then goes on to speak of their performances, and shows himself as nobly impatient of perfunctoriness as the horses of Apollo might be of the slow motion of an ass: "At the Concert of the St. Cecilia Association, where I had an opportunity of fairly estimating the state of their music, I felt quite melancholy at the difference between it and our music in Leipzig, for, though it goes on fairly, and sometimes sounds well, still, as a rule, it seems as if they were playing from sheer weariness, or from compulsion, and vastly little of that zeal and love are apparent in the orchestra which so often prevail among us. In fact, when I compare the whole orchestral life here with ours at Leipzig, I feel just as I did when I returned from Düsseldorf and thought myself in Paradise." How the thorough artist who lives in, and for, and by his art, breathes through every word of these extracts! But this is not all. Writing subsequently to Klingemann, respecting an anonymous musician who had thoughts of settling in London, the master uttered words of wisdom as lofty as profound: "I am convinced that it would not be for his benefit were he to assume a position in the world which would oblige him to take an interest in so many things, not only foreign to art, but also adverse to it. A certain number of guineas might accrue to him, but no real gain, either for his happiness or his artistic progress. Formerly I used positively to hate all speculators in art, but now I feel chiefly compassion for them, because I see so few who are at rest. It is a never-ending strife for money and fame, and the most superior talents, as well as inferior ones, are wrecked by it. Highly as I esteem X——, I am by no means sure that he would not make shipwreck on this rock, and even if he did not lose the brightest part of his art, he would certainly have to deplore the best part of his life and happiness, and all for what? The reformation or improvement of great cities, even were they as important as London, is, in fact, either impossible or indifferent. If a man only strives thoroughly to perfect his own being, and to purify himself by degrees from all dross, he is working for all cities alike; and if he does so even in a village, his labours are certain to make their way into the world, and there exercise their due influence." This last sentence should be inscribed in letters of brass upon the desk or easel of every man who follows art.

In September of this year (1839) Mendelssohn was asked to take under his charge, as music-teacher, a talented son of Professor Naumann, of Bonn, and in his reply to the father we, for the first time, meet with his own opinion of himself as an artistic pedagogue. It is by no means flattering, and not more remarkable for sincerity than for the practical sagacity we have so often had occasion to admire: "I should unworthily respond to your confidence did I not communicate frankly to you the many and great scruples which prevent my *immediately* accepting your offer. In the first place, I am convinced, from repeated experience, that I am totally deficient in the talent requisite for a practical teacher, and for giving regular progressive instruction. Whether it be that I take too little pleasure in tuition, or have not sufficient patience for it, I cannot tell; but, in short, I do not succeed in it. Occasionally, indeed, young people have stayed with me; but any improvement they may have derived was always solely from our playing together, from unreserved intercourse or casual conversation on various subjects, and perhaps also from earnest discussions; all this being rather incompatible with actual teach-

ing. Now the question is whether, in such early youth, a consecutive, unremitting, strict course of discipline be not of more value than all the rest. It also appears to me that the estrangement of your son from the paternal roof just at his age forms a second and not less important objection. Where the rudiments of education are not wholly wanting, I consider that the vicinity of his parents, and the prosecution of the usual elements of study, the acquirement of languages, and the various branches of scholarship and science, are of more value to a boy than a one-sided, however perfect, cultivation of his genius. In any event such genius is sure to force its way to the light, and to shape its course accordingly, and in riper years will submit to no other permanent vocation. Thus the early treasures of interest then acquired, and the hours enjoyed in early youth under the roof of a parent, become doubly dear. I speak in this strain from my own experience, for I can well remember that in my fifteenth year there was a question as to my studying with Cherubini, in Paris, and I know how grateful I was to my father at the time, and often since, that he at last gave up the idea and kept me with himself." It is much to be wished that those who have the control of young musical genius would bear these words in mind. In most cases where a youth gives evidence of special musical ability he is put into a forcing-pit, and grows up "one-sided"—a musician, no doubt, but destitute of the culture without which every man, no matter what his vocation, goes through life at a disadvantage, as an intellectual cripple. The reproach is often thrown at musicians that, beyond the limits of their art, they know nothing. We cannot deny that there is much truth in the taunt, and, though a good deal of it may arise from causes peculiar to music, much must be attributed to a want of the common sense so well expressed in our last quotation. With such common sense these letters abound more and more as the writer gains experience, and it would be easy to fill page after page, *ad infinitum*, with "words of truth and soberness." But enough, for the present, if one extract, anent monuments to great men, be given. A certain Herr Pott had been agitating for money, apparently to be expended on a statue of Bach in Leipzig, and to this project Mendelssohn refers: "I have not assisted Pott's undertaking by any musical contribution. If you could only see the detestable proceedings in Germany at present with regard to monuments, you would have given nothing either. They speculate on great men, in order, through their reputation to make a name for themselves, and trumpet forth in the newspapers, while with their real trumpets they make very bad music, 'as deadening as a foggy breeze.' If Halle for Handel, Salzburg for Mozart, and Bonn for Beethoven, &c., are really desirous to form good orchestras, capable of playing and comprehending thoroughly their works, then I shall be delighted to give them my aid, but not for mere stones, when the orchestras are themselves even more worthless stones, and not for their conservatoriums, when there is nothing worth conserving. My present hobby is our poor orchestra and its improvement. By dint of incessant running to and fro, writing and tormenting others, I have at last contrived to scrape together 500 thalers, and before I leave this they must have twice that sum. If the town does this, it can then proceed to erect a monument to Bach in front of the Thomas School. But, first of all, the extra pay."

In the first month of 1840, Mendelssohn, who had all along been desirous of writing an opera and unable to find a libretto, expressed himself very fully upon exigencies which his fastidiousness could never see satisfied. Herr Fürst, of Berlin, had written to him respecting a libretto he had in hand, and Mendelssohn replied asking to have a look at the *scenarium*, or skeleton of the drama. In response, Fürst good-humouredly twitted the composer with wishing to "raise difficulties from the starting point and bring the child into the world in its embryonic condition." This drew from Mendelssohn an elaborate answer, in which he said: "What deters me, and has always deterred me from the composition of a libretto, is neither the verse, nor the individual words, nor the mode of handling (or whatever you call it), but the course of the action, the dramatic essence, the march of events—in short, the *scenarium*. If I do not consider this to be good and solid, then my firm conviction is that the music will not be so either, nor the whole satisfy the pretensions that I must make in executing such a work, though they may indeed entirely differ from those usually made, and from the demands of the public. But I have long since given up all idea of conforming to public tastes, simply for the reason that it is impossible; so I must follow the dictates of my own conscience now as ever. . . . I would rather never compose an opera at all than one which from the commencement I considered only indifferent; moreover, I could not possibly compose such an one were you to give me the whole kingdom of Prussia to do so. All this, and the many annoyances certain to occur after the completion of a text, if I should not feel disposed to undertake it, render it my duty to proceed step by step, and rather to move too slowly than too hastily. On this account I have resolved, unless we first agree about the *scenarium*, never to beguile any poet into undertaking a laborious work which may after all prove vain. The *scenarium* may be prolix or brief, detailed or merely sketched—on these points I do not presume to dictate; and quite as little whether the opera should be in three, four, or five acts; if it be really good then eight acts would not be too many for me, nor one too few, and I say the same as to a ballet or no ballet. The only question is whether it harmonises or not with the musical and other existing feelings of my nature; and I believe that I am able to discern this quite as well from the *scenarium* as from the finished text, and that is, moreover, a point which no one can decide save myself." Explanatory comment upon these remarks would be like a candle held to the moon. We see through them, with all-sufficient clearness, the conscientious artist who could no more violate his musical principles than desecrate the altars of his faith.

In the letters of this period we get an equally satisfactory, and more curious, glimpse of our composer: "I have to-day made a resolution in which I heartily rejoice and that is, never again to take any part as judge of the prizes at a musical competition. Several proposals of this kind were made to me, and I did not know why I should be so annoyed by them, till I clearly saw that it was, in fact, a display of arrogance on my part, to which I would not myself submit from others, and should therefore carefully avoid setting myself up as a proficient, and my taste as incontrovertible, and in an idle hour passing in review all the poor competitors, criticising them, and, God knows, possibly being guilty of the most glaring injustice towards them. So, I resolved once for all to renounce the office, and feel quite relieved by having done so." Yet another glimpse is supplied at this period of the correspondence, only now we see the master in a wholly different aspect. During 1840 the public mind of Germany, as often before and since, was much excited against France, and the usual crop of patriotic songs at once began to grow and flourish. Among others moved to court the poetic muse on behalf of Fatherland, was a certain

Herr von Zucalmaglio. This person wrote a number of verses in the spirit of our late national anthem, "We don't want to fight," and forwarded them to Mendelssohn for music. The master refers to these as follows: "When you see Herr v. Zucalmaglio, thank him for his packet and the letter I received from him; at the same time (though this is quite between ourselves) I cannot compose music for the songs he sent me. They are patriotic; at this moment I have no taste whatever for such a style of song—they might cause a great deal of misapprehension; and in the present state of things people seem to me to begin to sing against the French at the very moment when they must know the French will not fight them. For such a purpose I have no music." The master felt deeply and consistently about jingoism in music. Thus we find him writing soon after to Klingemann: "The whole town here is ringing with a song, supposed to have a political tendency against the French, and the journals are striving with all their might to make it popular. In the present dearth of public topics they succeed in this without any difficulty, and every one is speaking of the 'Rheinlied,' or 'Cologneaise' as they significantly call it. The thing is characteristic, for the first line runs: 'Sie sollen ihn nicht haben, den freien Deutschen Rhein' and at the commencement of each verse is repeated, 'Never shall they have it,' as if this were saying anything at all. If this were at least changed into 'We mean to keep it'—but 'Never shall they have it' seems to me so sterile and futile. There is certainly something very boyish in this idea, for when I actually possess an object, and hold it sure and fast, it is quite superfluous to sing or say that it shall belong to no one else. This song is now sung at Court in Berlin, and in the clubs and casinos here, and of course the musicians pounce upon it like mad, and are immortalising themselves by setting it. The Leipzig composers have brought out no fewer than three melodies for it, and every day the papers make some allusion to it. Yesterday, amongst other things, they said I had also set the song, whereas I never even dreamt of meddling with such merely defensive enthusiasm. So the people here lie like print, just as they do with you, and everywhere else." In another letter the master again refers to this Rheinlied nuisance: "You can have no idea of the fuss they make about it here, and how utterly repugnant to me this newspaper enthusiasm is. To make such a piece of work about a song, the chief burden of which is that others shall not deprive us of what we have got—truly this is worthy of such a commotion and such music. I never wish to hear a single note of it sung when the refrain is always not to give up what you possess. Young lads and timid men may make this outcry, but true men make no such piece of work about what is their own; they have it, and that suffices. I felt provoked to see recently in a newspaper that, besides four compositions on these sublime words which have been produced in Leipzig, one by me had just appeared, and my name was printed, full length; yet I cannot give a direct contradiction to this, for, as regards the public, I am dumb. At the same time Härtel sent me a message that if I would compose for it he would undertake to sell six thousand copies in two months. No, Paul; I won't do it."

At this point begins the correspondence which subsequently led to Mendelssohn's removal from Leipzig to Berlin. As, however, the letters are numerous and important, we must, for the present, reserve their consideration, and pass on to see the master not only criticising another man's work, but expressing himself on the very form of music in which he particularly excelled, and which has become almost identified with his name. An anonymous composer having sent an overture written in light and fantastic style to Mendelssohn, elicited a reply eminently worthy of reflection. The master said, "If I were to find any fault, it would be one with which I have often reproached myself in my own works; in the very overtures you allude to, sometimes in a greater and sometimes in a lesser degree. It is often very difficult, in such fantastical airy subjects, to hit the right medium. If you grasp it too firmly it is apt to become formal and prosaic; and if too delicately, it dissolves into air and play of sound, and does not become a defined form. This last rock you seem to have split upon; in many passages, especially at the very beginning, but also here and there in other parts, and towards the close again, I feel the want of a musical well-defined form, the outlines of which I can recognise, however misty, and grasp and enjoy. I should like, besides the *Meno allegro*, to see some other more definite idea, and to have it differently worked out; only then, the other rock is too apt to show itself, and the *Thema* appear where there should be nothing but moonlight. In order, however, to give free course to these poetical thoughts, the spirit of entire mastery must hover over the whole (that fact should not become too dry, nor fancy too misty); and it is only where this complete mastery over thought and arrangement exists that the reins may be given to imagination. This is the very thing which we are all obliged, more or less, to digest. I hope you will not be offended, therefore, that I do not find this problem entirely solved in your work either; in your future productions, with which I hope to become acquainted, the connection will, no doubt, be closer, and my critical remarks rendered unnecessary."

It is to be hoped Herr X. did not show this valuable letter to his brother musicians, otherwise the master must have been inundated with compositions in hope of obtaining a like return.

After all this serious business we may as well temporarily part from Mendelssohn when he is in a funny mood. His sister Fanny, with whom he was never tired of joking, wrote to ask about the *tempi* in one of his Psalms, and had for answer the following: "As to the *tempi* in my Psalm, all I have to say is, that the passage of the Jordan must be kept very watery; it would have a good effect if the chorus were to reel to and fro, that people might think they saw the waves. Here we have achieved this effect. If you do not know how to take the other *tempi* wrong, ask G—— about them. He understands that capitally in my Psalms. With submission, allow me to suggest that the last movement be taken very slow indeed, as it is called 'Sing to the Lord for ever and ever,' and ought therefore to last for a very long time! Forgive this dreadful joke."

(To be continued.)

CHOPIN AND GEORGE SAND.

By an Oxonian.

THE recently published translation of M. Karasowski's "Life and Letters of Chopin" will stimulate English interest in one who holds a unique place among musical composers. Grateful as we are for M. Karasowski's work, we deeply regret that its historic value should be impaired by the subjective bias of the author. Chopin's eight years' intimacy with George Sand is, for anyone who would understand him truly, perhaps the most significant thing about him. M. Karasowski hates George Sand, and his account of the part she played in Chopin's life seems to us at variance with all the facts in our possession. Opinions on so delicate a matter as personal relationship are of little value save when

founded on a just estimate of personal character. Failing to form any such estimate, M. Karasowski has drawn a picture which is unworthy of George Sand and unworthy of Chopin. A cloud of misrepresentation darkens a noble friendship. It will be our purpose to dispel the cloud that the light may shine.

M. Karasowski places his readers at his own standpoint without delay. Here is our introduction to George Sand. We read (p. 258) how Chopin, "finding that his hopes of an ideal union were shattered, to wipe out and forget the insult he had received, threw himself into the arms of a woman who exercised a very pernicious influence over him." One word as to this influence before passing on. Let those, who can, conceive Chopin changed for the better. We, who love him too well to wish him otherwise, gratefully remember that George Sand had a lion's share in making him what he is. A recent author informs us that a good strong assertion becomes a powerful argument, since few readers have the means of verifying its correctness. To this kind of argument M. Karasowski is no stranger. "George Sand," he says (p. 261), "was passionately enamoured of Chopin." George Sand was *not* enamoured of Chopin. We have her own word for it, and her word is final. Let us say at once that George Sand's sincerity is above question. Envy and calumny and hate have had plenty to say about her, but those who have met her face to face know her to be one of the chosen few in whose presence the soul kneels. We must, therefore, reject M. Karasowski's assertion (p. 302) that she attracted Chopin "by the intensity of her love." The *raison d'être* of the attraction is not hard to find. Chopin had an artist's hunger for sympathy, and George Sand, woman and poet, understood him as he understood himself. The depth of his love for her adds one more to the many proofs that love inspired by sympathy is the deepest of all.

About the memorable visit to Majorca, M. Karasowski tells us (p. 265) that George Sand "pressed Chopin to go with her," that Chopin "could not say 'no' to a woman whom he so revered," and that "his friends did not think this journey at all advisable." The fact is that George Sand had made up her mind to winter in the South, for the benefit of her son Maurice. As she prepared for departure, Chopin said to her several times that were he in Maurice's place he would soon be cured. His friends thought him consumptive; they had long wished him to try the effect of a milder climate, and they knew that he would never leave Paris unless drawn away by some one of whom he was fond, and who was fond of him. They accordingly urged George Sand not to discourage the desire which he now so opportunely and so unexpectedly expressed ("Histoire de ma vie," iv., 435-6). George Sand had a keen affection for Chopin's disposition, compassion for his suffering, adoration for his genius. She took him not in place of, but along with her son, and nursed him with maternal solicitude. After this journey came the visit to Nohant, and, as a result of both, Chopin began to find George Sand a necessity to him. Many considerations made the adoption of Chopin into her family a serious question to George Sand. First and foremost came the health and education of her children, who were now the chief interest of her life. After reflection she undertook the charge. "An additional duty in my life," she says, "already so absorbed and overladen with toil, seemed to me an additional chance for the austerity to which I felt myself drawn with a kind of religious enthusiasm." ("Histoire de ma vie," iv., 455.)

Disinterested devotion appeals in vain to M. Karasowski. He has a *parti pris*, and he presently startles us with an allusion to Madame de Warens (p. 304) which throws an instructive but unfortunate light upon his general conception of the intimacy between Chopin and George Sand. We are not now surprised to hear (p. 302) that Chopin had "felt some scruples about his illegitimate union,"—that (p. 303) "his moral sense told him he ought to atone for the wrong he had done in taking this woman unlawfully to himself"—that (p. 327) "knowing the strict moral principles of his parents he preferred to keep secret his *liaison* with George Sand." "Conjectures are dangerous things," says Mr. Matthew Arnold, "but they form themselves and visit us whether one will or no." And this "Madame de Warens" view of the case leads irresistibly to the conjecture that M. Karasowski's story from first to last rests upon no more secure foundation than Paris gossip. Our suspicion is wondrously confirmed when we find (p. 306) in Chopin's mouth reflections against exposing "to the blame, nay, even to the scorn of the strictly virtuous," the woman whom, as Liszt says, he loved even to death. The ring of this "strictly virtuous" recalls Carlyle's story of the man who vilified the sun because it would not light his cigar. The conventional world no doubt saw terrible things in Chopin's association with George Sand, whom they treated as they are wont to treat the apostles of new faith. Prisoned in the letter that kills, and blind to the spirit that gives life, they credited her with no principles because she disowned theirs. The kind of intimacy which M. Karasowski presupposes, even had it been possible for Chopin, was not possible to George Sand. We must love with our whole being, she maintained, or live, come what may, in virgin purity. Union on any other terms is a mortal sin. And, with her, to preach and to practise were the same thing. God, she said, may acquit those who err through ignorance, but not so those who know the ideal and who trample it under foot. We may be satisfied that Chopin was not ashamed of his intimacy with a noble woman, since he had nothing to be ashamed of. "He never suffered me to fall in his esteem," writes George Sand.

M. Karasowski's colouring is of course largely due to his easy-going acceptance of the opinion that George Sand's romance, "Lucrezia Floriani," describes her relations with Chopin. Owing to certain fancied resemblances such as the world has a pardonable eagerness to trace, an opinion gained ground at the time of publication that *Le Prince Karol* was an intended portrait of Chopin. Liszt shared the error, and at a later period even Chopin himself. This gave pain to George Sand. She had previously suffered from the system of identification when the critics confused her husband with *M. Delmare*. "It is really too easy," she wrote, "to compose the biography of a novelist by transferring the fictions of her stories into the reality of her existence. Imagination does not cost much." M. Karasowski tells us (p. 305) that she "excused herself" for the publication of "Lucrezia Floriani." "Excused" is the wrong word. She corrected the general misapprehension. "This story," she said, "was not a bit like ours. It was altogether the reverse" ("Histoire de ma vie," iv., 468). We need hardly add that Count Stanisla Tarnowski's remark (p. 303) about "an heroic expedient" has not the remotest foundation in fact.

Of the final separation, M. Karasowski writes (p. 307): "In the beginning of 1847, during a violent scene of which her daughter was the innocent cause, George Sand brought about a complete rupture." The fact is that Maurice Sand, now in his twenty-fourth year, found Chopin such a trial to his temper that he

spoke of leaving the home. Chopin's extreme nervous development, characteristic of musicians, made him extraordinarily sensitive; he was devoured by dreams of an ideal which rendered him intolerant of all reality, and his health was deplorable. He was therefore worthy of all forbearance. But if we remember how full of bitterness was George Sand's life at this period, if we remember that her son was her chief consolation, we shall not wonder that she interfered. It was a right purchased by eight years of maternal devotion. Chopin could not brook the interference. He loved too well. "Never," says George Sand, "had a reproach passed between us save once only, alas! the first time and the last. So lofty an affection must needs break, rather than wear itself out in unworthy altercations." ("Histoire de ma vie," iv., 469.) Few pictures in biography are more inexpressibly touching than this of the frail artist, with death in his heart, proudly turning his back upon all that made life possible to him. Chopin is grand in his despair.

M. Karasowski's last touch is in harmony with the whole (p. 307). The "Histoire de ma vie" is the best proof of George Sand's feeling towards the "pure and beautiful soul, born to sickness and suffering in this world," who was her "guest during the last eight years of her life of retirement at Nohant under the Monarchy." We have there a portrait of Chopin worthy of the author of "Consuelo," and we feel that it tells us more of our musician, as he really was, than anything and everything else which has been written about him. It is a *chef d'œuvre*. One word more. M. Karasowski has told us (p. 264), that George Sand "empoisoned" Chopin's later life. Franz Liszt thinks differently, as readers of the "Vie de Chopin" will remember. "Happy, even in the hour of anguish, he to whom God has given a soul worthy of love and of sorrow," writes Victor Hugo. And those who have not our faith in Victor Hugo's paradox, must admit that without the love and the sorrow Chopin would have given us very different music. Many years ago Mr. Frederic Myers expressed the genius of Orpheus in one exquisite line: "He wept his soul in song." Let this be our last thought of Chopin.

[Note.—The works referred to in the preceding article are "Frederic Chopin: His Life, Letters, and Works," translated by E. Hill, from the German of Moritz Karasowski. William Reeves, London, 1879. "Histoire de ma vie." Par George Sand. Calmann Lévy, Paris, 1876.]

Under the heading of "Music at Lambeth Potteries," a morning contemporary publishes a long account of a concert given to the workmen engaged at Messrs. Doulton's establishment, about 700 persons, representing the various degrees of mechanical skill required in the ceramic work there carried on, being assembled. Having given concerts at low prices to the poorer classes in various parts of London, it occurred to Mr. Bethune, the Director of the recently-formed "Society for the Entertainment of the People," that it would further the cause if some of the great employers of labour in the metropolis would give a free performance to their workpeople; and this idea being warmly responded to by Messrs. Doulton, in the huge workshop, properly warmed and lighted for the occasion, this interesting gathering took place. We have already made some remarks in these columns upon the kind of compositions which should be chosen for "People's Concerts," and are glad to find that those who have the direction of the Society above mentioned are beginning to understand that even popular audiences cannot all be treated alike. For instance, we are told that "in a Westminster slum, or in a school-room on Snow Hill there is an evident desire to 'guy' the performance at the first opportunity," and that "a titter is always ready at the slightest hitch." Apart from this, the instrumental music must not be of too elevated a character, and the songs must be in consonance with the limited sympathies of the auditors. On the contrary, an assemblage of orderly working men will even accept with pleasure music far above their comprehension, as an instance of which we may mention that the concert above referred to commenced with a Quintet by Mozart, and that the programme included a piece by Chopin, and excellent songs rendered by well-known vocalists, Signor Randegger presiding at the pianoforte. Whilst admitting, then, that the lower classes must be led, and not driven, to the enjoyment of the best music, let it be understood that it is no more necessary to give them bad compositions than to feed infants upon unwholesome food, because it is not of the kind upon which they will thrive in after years. Experience only can teach these truths, and it is gratifying to find that the "Society for the Entertainment of the People" is gradually taking this lesson to heart.

Several correspondents have recently asked us to furnish particulars respecting the life of Hermann Goetz, and we wish it were possible to gratify them to the fullest extent. Anything like a satisfactory record of the lamented young composer's too short career has however yet to be written, necessarily by some one who was either a personal friend, or who now has access to peculiar sources of information. The main facts of Goetz's uneventful life are understood to be correctly given in M. Arthur Pougin's supplement to Fétis's "Biographie Universelle des Musiciens," and these we now transcribe for the benefit of our querists. Hermann Goetz was born at Königsberg, December 7, 1840, and began his serious musical study at a later period than usual with those who are destined composers. His first master was Kœhler; but on entering the Stern School at Berlin he was placed under Von Bülow and Ulrich. At the age of twenty-three he obtained a place as organist at Winterthur, and not long after removed thence to Zurich, where, in a similar capacity, and as teacher of the pianoforte, he remained during the rest of his life. The time not spent in earning a living was devoted to serious composition, and several of his instrumental works were publicly performed before the production of an opera, "The Taming of the Shrew," at Mannheim (October 11, 1874), made him famous. Subsequently Goetz composed a Symphony in F, and had written all but the last act of a second opera ("Francesca di Rimini") when he died of consumption at Hottingen, December 3, 1876, having nearly attained the fatal age of thirty-six. The unfinished opera was completed by Frank from sketches left by Goetz, and has since been published, together with several works of interest and value which the composer himself had not, through want of opportunity or other reason, given to the world. Among these are Psalm cxxxvii., "By the Waters of Babylon," "Nœnia," the Symphony, and the Pianoforte Quintet in C minor.

On many occasions we have called attention to the variations in the several editions of standard works, and pointed out the difficulties which many amateurs experience in determining how certain passages should be played. One of Beethoven's Sonatas, for example, has lately come before us in which the composer's harmonies have been boldly altered; and we could also adduce an instance in a well known piece where the rhythm has been temporarily changed, to

accommodate what has been presumed by the editor to be a superfluous note in one bar. Some alterations which come strangely upon those who have been trained upon the traditional method of rendering these passages may of course be engraver's errors, but those we have mentioned must assuredly be new readings. Glaring as are these instances of tampering with the compositions of the great masters, we should not have recurred to the subject but for an example of its effect upon the auditors of a classical concert during the past month. Much has been said about the educational effect of the "Analytical Programmes" now supplied to the audience at high-class concerts, the hearers being thus enabled to follow the principal themes of each composition; yet we cannot but think that when—as was the case at the performance referred to—the leading subject is printed in the book in one way, and the pianist plays it in another, a student, so far from gaining any knowledge on the subject, must be thrown into a state of inextricable confusion. We do not wish here to discuss which reading is the more correct—no doubt the author of the book and the pianist could supply us with very good reasons for their disagreement—but we do think that the writer of an "Analytical Programme" should be duly informed by the executant of the works therein named which edition she favours.

Every encouragement should be given to those few self-denying individuals who devote themselves to further art for art's sake alone. We have often referred to the announcements of musical professors—of whom nobody before had ever heard—in which they proclaim their ability and readiness to teach for a few shillings, and in an incredibly short space of time, that which would be comparatively expensive and laborious if studied under those who have made a name before the public. And now we read the advertisement of a benevolent musical instrument maker, who tells us that he is "determined to help the ever-increasing love of music by offering a splendid celestial-toned concertina, melodious and rich, at the price usually charged for a concertina that is merely a child's toy." Without stopping to inquire whether any person besides the maker has pronounced this instrument to be "celestial-toned," we cannot but tender our thanks to the advertiser, who by telling us that the concertina will be "despatched upon receipt of P.O.O., payable at the G.P.O.," and that "no coupon or other humbug is required," is evidently desirous that everybody musically inclined shall benefit by his generosity. But respecting the time it would take to play upon this instrument we are left somewhat in doubt. He certainly says, "Send early, and be able to play by Christmas;" but as the paper in which we read this advertisement is dated "December 28," we presume that he must mean by next Christmas. We should also be inclined to ask why, if these instruments are expected to be "sold in thousands" at 7s. 6d., the "retail price" should be 15s.? Would it not "help the ever-increasing love of music" to fix the price which is *not* to be paid at a higher mark—say a guinea?

Anybody desirous of devoting himself earnestly to music, either as a profession or a mere accomplishment, can have no difficulty in the present day in finding an "Academy" or, if he prefers it, a "Conservatoire" at which to enter himself. In the olden times professors of the highest standing, in addition to giving lessons at private houses, used to receive pupils at their own residence, some being employed in the only recognised musical institution of the day—the Royal Academy of Music. Now, however, houses are converted into "Academies," the resident professor being the "Principal"; and no student is admitted without undergoing an "examination" as to his or her qualifications. When therefore we hear pupils boast that they are from "the Academy," we really cannot tell where they have received their education; and indeed we may even say that they often scarcely know themselves. Of course there can be no possible reason why a professor should not turn his house into a musical institution, over which he may reign supreme, and engage professors to teach the various branches of music; but what we particularly desire is that the public should fully understand that these are merely the private speculations of individuals, and not representative bodies, like the Royal Academy of Music and the National Training School. We have every respect for the manner in which many of the colleges referred to are conducted; but it is absolutely necessary that a line should be drawn between an Academy which elects its own Principal, and one in which the Principal elects himself.

Examples are not unknown of distinguished men amusing themselves by gathering together under one cover, or, in cases of great eminence, several covers, all the abuse that has been flung at them through the press. The occupation, probably, has its uses and its charms. It may prove corrective of a tendency to undue inflation (it may at the same time act in a precisely opposite way); it would without doubt reduce an exalted idea of average human nature to the level of truth, and, in each instance, place on record the wonderful ingenuity of the vituperative mind. It is to be hoped that Richard Wagner, or one of his faithful disciples for him, is doing this thing in the intervals of severer labour. If so, the result cannot fail to prove both curious and astonishing, since no one more than the poet-composer of Bayreuth has been a mark for the species of missile he himself knows so well how to fling. Meanwhile, an idea of the wealth of such a collection may be gathered from the pages of our French contemporary, *L'Art Musical*. Whenever reference is made in them to Wagner a new epithet starts up, and it might long ago have been supposed that the writer had exhausted his vocabulary. But he still goes cheerfully on, and is even prodigal of "hard words," as though the stock were large as ever. Thus, in a recent paragraph a few lines long, Wagner was called, with reckless extravagance, "Son Irréfragabilité," "Sa Myosotabilité," and "Sa Gallophobilité." We are curious to see what terms remain behind for future use.

CARL ROSA OPERA COMPANY.

The season of Opera in the language of our country was inaugurated at Her Majesty's Theatre on the 10th ult., and with every prospect of that continued success which has hitherto attended Mr. Carl Rosa's laudable efforts to convince us of the perfect adaptability of English words to the lyrical drama. Wagner's "Rienzi" (produced by this company last season) was the Opera chosen for the occasion, and introduced to us Herr Schott, from Hanover, in the principal character. Unquestionably the high qualifications of this artist as an actor partially compensate for many of those vocal defects observable even when he made his *début* in the concert-room at Herr von Bülow's Recitals last year. His powerful voice is scarcely under that control essential for the due rendering of those *cantabile* phrases which so decisively test the singer's art, and his intonation is often extremely defective; but, by his noble bearing and well-trained dramatic action, he won his way with the audience, and may doubtless be heard to greater advantage in other parts during the season. In the character of *Irene*, Mdlle. Lido, who made her first appearance on the English

stage, created an impression of the most favourable kind; and the same may be said of Miss Annetta Albu, who, in the very small part of the *Messenger of Peace*, sang with a refinement and certainty of intonation which augurs well for her future career. Miss Josephine Yorke materially enhanced her reputation by her excellent singing and acting as *Adriano;* and the other principals and chorus exerted themselves with such success as to realise, on the whole, one of the best performances of "Rienzi" yet given by this company. The production of M. Ambroise Thomas's "Mignon" (the English version by Mr. Arthur Matthison) is likely to prove one of the principal attractions of the season: Miss Julia Gaylord, who enacts the heroine, giving us so perfect a representation of this interesting part as effectually to enlist the sympathies of her hearers. Indeed, we scarcely know whether to award the greater amount of praise to her singing or her acting, so thoroughly and truthfully has she studied every portion of the character, both histrionically and vocally. Miss Georgina Burns, too, was highly satisfactory in the showy music allotted to *Filina;* Madame Dolaro was fairly good as *Frederick;* Mr. Joseph Maas elicited well-deserved applause throughout the somewhat arduous part of *Wilhelm*—both his voice and style evidencing that marked improvement which can only be acquired by stage experience—and the subordinate parts (especially that of *Laertes*, the actor, most amusingly played by Mr. Charles Lyall) were everything that could be desired.

Hermann Goetz's Opera, "The Taming of the Shrew," produced on the 20th ult., makes us regret that (as in the case of Bizet's "Carmen") the early decease of its composer should have robbed the world of one who, both in this and the now published Opera, "Francesca di Rimini," has conjured up such bright hopes of future excellence. Although performed last year at Drury Lane Theatre, Mr. Carl Rosa may be said to have introduced the Opera for the first time to an English audience; for on the occasion referred to the execution of the work was scarcely good enough to direct attention to its merits. At Her Majesty's Theatre, however, every attention has been paid to the minutest details, and there can be but little doubt that it will now take a high place amongst the modern contributions to the lyrical stage. Considering that an adaptation—or "arrangement" rather —from the original "Taming of the Shrew" was made in German for musical purposes, and that this had afterwards to be translated into English, it can scarcely be expected that much of Shakespeare is left in the present version; but the difficult task of rendering the words into our native tongue, whilst sympathising throughout with the music, has been excellently performed by the Rev. J. Troutbeck, who on many similar occasions has proved his fitness for such an undertaking. Although many characters are very wisely omitted, and others made but little of, the spirit, at least, of the well-known scenes with *Katharine* and *Petruchio* has been carefully preserved; and in the construction of the book ample opportunity has been given for varied and effective musical illustration. Hermann Goetz was no frivolous worker in his art. Earnestness of purpose is apparent throughout his setting of this *libretto;* and if occasionally this earnestness leads him to think out his music apart from the situation it should colour, the motive which prompts it may be pleaded in partial extenuation of the fault. Melody prevails throughout the Opera, but scarcely of a kind which can be borne away to our homes. Popular, therefore, the work may never be; but its claim to be accepted as the conscientious production of an artist rich in natural gifts will at once be admitted by musicians. The orchestration throughout is not only remarkable for variety of colour, but so skilfully woven in with every vocal phrase as to form an integral portion of the composition. It is the fashion now to say that Wagner and Gounod (certainly two of the greatest musical thinkers of the day) have formed the style of most of our modern composers; and we see that even Goetz has not escaped this imputation; but, except inasmuch as every artist is, and should be, influenced by the existing art of his time, we cannot see any *imitation* of either of these composers in the music of the "Taming of the Shrew." The great objection that we find in the composer's treatment of the text is the want of contrast in the music assigned to the various characters, the concerted pieces, especially—full of melodic phrases and admirably constructed—often moving onwards as if they were played by instruments, instead of being uttered by voices. This, of course, detracts from the dramatic interest in many places; and some of the most artistic numbers, therefore, engage the attention of the few rather than the many. Space would not permit of our citing the names of even the best amongst the several good pieces in the Opera; but we may mention the Overture —which although scarcely applicable to a comic Opera, is well constructed and finely instrumented—the opening Serenade with the following Chorus; *Katharine's* song, "I'll give myself to no one" (encored); the finale to the second act; the whole of the music in the lesson scene—especially that portion in which the notes of the scale are made to fall upon the corresponding letters—the bustling music of the "taming" scene, which is, perhaps the most appropriate in the Opera; and the charming song of *Katharine* in the last act, written especially for Miss Hauk by the composer only a few days before his death. Of the general execution of the work we must speak in the highest terms of praise. Miss Minnie Hauk was just the *Katharine* that Shakespeare must have imagined; and when we also say that she thoroughly fulfilled every demand made by the composer upon her vocal powers, it may be imagined that she created a success equal, if not superior, to her *Carmen*. Not only the shrewish portion of the character was excellently acted, but those subtle and varied phases of the part, too often passed over by mere ambitious vocalists, were so faithfully realised as to make the entire performance one of remarkable and exceptional merit. Mr. Walter Bolton, both in his singing and acting as *Petruchio*, created a highly favourable impression upon the audience; Miss Burns sang the music of *Bianca* with much intelligence, especially in the lesson scene; Mr. Packard was exceedingly good as *Lucentio*, Mr. Snazelle made an excellent *Baptista*, Mr. C. Lyall was irresistibly comic as the *Tailor*, receiving *Petruchio's* kicks with obsequious civility, and Mr. Leslie Crotty (*Hortensio*) and Mr. T. Law (*Grumio*) gave much effect to all the music allotted to them. The chorus was admirable throughout; and Signor Randegger (who, in consequence of Mr. Carl Rosa's indisposition, has hitherto assumed the post of Conductor, occasionally assisted by Mr. John Pew) directed the Opera with much skill and judgment.

ROYAL ALBERT HALL CHORAL SOCIETY.

A large audience assembled at the Royal Albert Hall on the 22nd ult. to listen to the performance by the above Society of two works of a religious character which it is extremely interesting to place in juxtaposition—viz., Verdi's "Requiem" and Rossini's "Stabat Mater." The two conveniently occupy the time allotted to an evening performance, while affording an opportunity to the amateur of comparing the styles of two modern composers, of whom the one may be said to have been the founder of the Italian romantic school, and the other to be its present most gifted representative. There is no need now to enter again into the relative merits of these two compositions, each remarkable in its way, this having been repeatedly done on previous occasions. We may say at once that the performance we speak of was, both as regards chorus and orchestra, a highly satisfactory one, fully sustaining the high standard which, under the leadership of Mr. Barnby, this Society has attained.

The solo portions in both works were distributed between Misses Anna Williams and De Fonblanque, Mr. E. Lloyd and Herr Henschel. Among special effects produced in the "Requiem" may be instanced the "Recordare," well rendered by the two ladies, the "Ingemisco" for tenor solo, and the grand "Sanctus" for the full choir. In the "Stabat" Mr. Lloyd created quite a *furore* by his fine singing of the "Cujus animam," one of the most popularly known numbers of Rossini's work, the other solo vocalists named acquitting themselves likewise in a most efficient manner. Mr. Barnby conducted with his usual care and precision, Dr. Stainer presiding at the organ. The "Messiah" will be performed at the Society's next concert, on the 11th inst.

MONDAY POPULAR CONCERTS.

We have still briefly to refer to the concluding Concert of last year (Dec. 22), of which we were only able to cite the programme, as previously announced, some changes having taken place in the latter as regards the solo pieces actually performed. These were Chopin's Ballade in G minor, rendered by Mdlle. Janotha in the true vein of the composer of universal grief ("Weltschmerz," as the Germans of the Heine period would have said), and of course "encored"; and Beethoven's oft-heard, and, let us hope, oft-to-be-repeated, Romance in F major for violin (Op. 50), played with exquisite feeling and grace by Madame Norman-Néruda, accompanied on the pianoforte by M. Zerbini, who delivered himself of his important part in an efficient, though somewhat matter-of-fact manner. Vocal soli by Handel and Henry Smart were well rendered by Mr. Frederick King.

A prominent feature of interest in the programme of the opening Concert of the new year (the 5th ult.) was the introduction, for the first time in public, of a posthumous Quartet in E flat for stringed instruments, by Mendelssohn. Whatever may be said of the propriety of reviving an early work, deliberately withheld from publication by its eminently self-criticising composer, there can be no doubt that in the present instance his reputation can only be enhanced by the disclosure. Not that the quartet in question, composed by a child of fourteen, represents, as yet, the individual Mendelssohn, such as we know and love him. It is the work of an artist still feeling his way amidst the powerful impressions received from the works of Haydn, Mozart, Weber, and Beethoven; while every now and then honest old Zelter's face looks at us through the music full of pride and satisfaction in his precocious pupil. Nevertheless, the quartet, as a whole, is a masterpiece of the particular form to which it belongs, and any one knowingly listening to it as the work of a beginner must feel that the next step of its composer will be the complete emancipation of his own individuality. The quartet opens with a vivacious and well sustained Allegro, followed by an Adagio which in its broad melodiousness offers frequent opportunities to the first violin for the display of *cantabile* style. The Minuetto, which succeeds, is trivial, and indeed scarcely in keeping with the dignity of the rest of the movements, whereas in the finale the boy of fourteen evidences so perfect a mastery over the intricacies of the fugue, of which the movement consists, that we are inclined to agree with those who hold that certain few individuals may claim the acquisition of form in their particular art as their birthright. The quartet was played—or in operatic language "created," this being the first occasion of its performance—by Madame Norman-Néruda, MM. L. Ries, Zerbini, and Piatti. The instrumental solo performances were Chopin's Polonaise in F sharp minor, admirably played by Mdlle. Janotha, and Mendelssohn's Tema con Variazioni, for pianoforte and violoncello, in which the lady just mentioned was associated with Signor Piatti, the latter being distinguished during the evening by special plaudits, signifying the satisfaction of the audience at the reappearance of this eminent artist at these Concerts after his recent indisposition. Herr Henschel was the vocalist on this occasion, and gave with much effect songs by Schumann and Brahms, accompanied on the pianoforte by M. Zerbini. Haydn's Quartet in C major (Op. 33, No. 3) concluded the interesting programme, the executants being the same as those who took part in the previous quartet.

At the second Concert (given on the 12th ult.) Signor Piatti introduced, for the first time here, a Sonata in E major (Op. 8) by Giuseppe Valentini, an Italian composer who flourished in the first half of the past century, but of whose numerous compositions, chiefly for stringed instruments, very few are now extant. The Sonata, for the resuscitation of which musical amateurs are indebted to Signor Piatti, is said to have been written for the violin or the violoncello *ad libitum*, and is, indeed, well suited to either instrument. We confess, however, that apart from the historical interest attaching to it, and the admirable rendering it received at the hands of so consummate an artist, we were not greatly impressed with either the depth of thought or the originality of treatment displayed in the composition in question, exception being made in the *largo*, which is full of melodiousness, and includes some very interesting effects. Signor Piatti, who surmounted the numerous intricate difficulties involved in the performance of the Sonata with the ease and grace to which he has long accustomed us, had also skilfully supplied the pianoforte accompaniment, founded upon the figured bass merely indicated (according to the practice of the time) in the original. Mdlle. Janotha again presided at the pianoforte, and was greatly and deservedly applauded in her rendering of Beethoven's "Thirty-two Variations on an Original Air," in C minor. Miss Damian, a young lady possessing a genuine contralto voice and some good schooling, made her *début* here on this occasion, and met with a very encouraging reception in her delivery of Beethoven's "Creation's Hymn" and Schubert's "To the Lyre." The Concert opened with Schubert's String Quartet in A minor (Op. 29), and concluded with Haydn's Quartet in D minor (Op. 42), the latter being one of the two works of this kind by the fertile composer which were introduced for the first time at these Concerts at the beginning of the present season. The artists associated in the rendering of the Quartets named were Madame Norman-Néruda, MM. L. Ries, Zerbini, and Piatti.

On the third evening of the month (the 19th ult.) the Concert was inaugurated by a fine performance of Beethoven's String Quartet in F minor (No. 11 of Op. 95), a work emanating from the second of the composer's three recognised periods of artistic development, and one most characteristic of his unique individuality. Frequenters of these Concerts are already familiar with the manifold beauties of this quartet, of which the present was the tenth performance. The executants were Madame Norman-Néruda, MM. L. Ries, Zerbini, and Piatti. Instrumental soli were contributed by Mdlle. Janotha and Madame Norman-Néruda, the former playing, as at the previous Concert, a Ballade by Chopin (in A flat), and the eminent lady-violinist giving an admirable interpretation of a Sonata in D major (Op. 5, No. 1) by Corelli, himself one of the most remarkable violin players of his time (he was born in 1653), and equally important as a composer for the instrument. Mozart's Pianoforte Trio in B flat major, a composition characterised throughout by melodiousness and transparent clearness of construction, formed the concluding number in the programme, the performance, at the hands of Mdlle. Janotha, Madame Norman-Néruda, and Signor Piatti, leaving nothing to be desired. Mdlle. Anna Schauenburg was the vocalist, and in songs by Beethoven and Geyer displayed a fine alto voice of considerable range, her delivery being, however, wanting in artistic sympathy, a fact which may have been partly attributable to nervousness consequent upon a first appearance. M. Zerbini conducted.

The fourth and final Concert of the month (the 26th ult.) was rendered special by the fact of Dr. Hans von Bülow having been the pianist, he having already previously appeared, for the first time this season, at the Saturday afternoon Popular Concert of the 17th ult. On that occasion the versatile and in many respects unrivalled artist gave, as his solo performance, Bach's Suite Anglaise in D minor, one of six similar pieces composed by that master. Dr. von Bülow's special qualifications for the interpretation of Bach's music are well known, and were again displayed on the present occasion in such a manner as to elicit the most enthusiastic applause. Other numbers of the programme in the performance of which the great pianist took part were Beethoven's Pianoforte Trio in B flat (Op. 97), and Schubert's Rondo in B minor (Op. 70), for pianoforte and violin, the part assigned to the latter instrument being finely rendered by Madame Norman-Néruda. At his second appearance, already referred to, Dr. von Bülow played Beethoven's Sonata in C minor (Op. 111), his interpretation being again characterised by the somewhat obtrusive individualism, of which we have already spoken on previous occasions, in connection with the artist's rendering of the music of the composer in question. Dr. von Bülow also played, in association with Signor Piatti, Beethoven's Sonata in G minor for pianoforte and violoncello, and, in conjunction with Madame Norman-Néruda, MM. Zerbini and Piatti, Rheinberger's Pianoforte Quartet in E flat (Op. 38). It need scarcely be added that the reception accorded to the eminent pianist was again of the most enthusiastic kind.

The Concert opened with Haydn's Quartet in E flat (Op. 20, No. 1), played here for the first time. Miss Aylward was the vocalist.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

If the Committee of this Society were possessed of a desire to indicate in the clearest manner the comprehensive nature of its operations, the programme of the Concert given in the Shoreditch Town Hall, on the 27th ult., was admirably qualified to fulfil that object. Of rarely performed works by the great masters there were Handel's "Utrecht Jubilate" and Beethoven's "Calm Sea and Prosperous Voyage"; classical orchestral music was represented by Mendelssohn's Italian Symphony; and the modern German school by Schumann's "New Year's Song" and Brahms's Rhapsodie (Op. 53). In this list, every one of genuine musical feeling might have found something to suit his individual tastes. The "Utrecht Jubilate" of Handel was recently reviewed in these columns, and its merits need not again be discussed. The massive "Gloria" was performed at the Handel Festival of 1874, and more recently at a Sacred Harmonic Concert; but the work in its entirety has not been heard in public for many years. The thoughtful and unobtrusive additional accompaniments of Robert Franz were used at the Shoreditch Concert. The work was well, but not perfectly rendered, a lack of spirit characterising the performance. Ample amends were, however, made in the "New Year's Song," Mr. Prout's choir singing magnificently throughout this beautiful but far from easy work. Full justice was likewise rendered to the brief but sublime composition of Brahms, in which the genius of the German musician shines as clearly as in any of his larger works. Madame Enriquez sang the solo parts in this fragment with artistic earnestness, only needing a more sympathetic quality of voice to be entirely satisfactory. The other principal vocalists of the evening were Miss M. Jones, Mr. B. Davies, and Mr. F. Ward. Not the least enjoyable feature of the Concert was the playing of the orchestra in Spohr's Overture to "The Last Judgment," Auber's "Zanetta" Overture, and the Symphony. The final Saltarello in Mendelssohn's work was given with a vigour and spirit not easily to be equalled.

The production of a new comic Opera, by Messrs. W. S. Gilbert and Arthur Sullivan, entitled the "Pirates of Penzance," at the little town of Paignton, on the south coast of Devon, would assuredly excite our wonder were we not informed that, in the absence of the author and composer, a performance of the Opera in the metropolis is not deemed advisable, that Paignton is considered sufficiently out of the way to prevent the probability of many Londoners being included amongst the audience, and that a single representation of an English literary, dramatic, or musical work in any part of this country is absolutely necessary to secure for the authors a legal copyright. Our readers will, we are certain, be glad to know something of the merits of this latest production of our popular librettist and composer, and we therefore extract the following from the *Paignton and Newton Directory* of December 31 last:—

A new and original comic Opera by Messrs. W. S. Gilbert and A. Sullivan, entitled "The Pirates of Penzance, or Love and Duty," was produced at this theatre yesterday (Tuesday), and met with an enthusiastic reception. So far as we can judge from a first performance it bids fair to rival "H.M.S. Pinafore" in popularity. "The Pirates of Penzance" is in two acts and two set scenes—the first scene representing a cavern by the sea-shore, which stands throughout the entire act, and the second the ruins of a picturesque chapel by moonlight. The plot—a compound of whimsical absurdities—is well described as a satirical burlesque upon the conventional romance of buccaneering, and the sentimentalities of the pirates' career on the stage and in fiction. The hero, *Frederick* (Mr. Cadwalader), has been apprenticed, much against his inclinations, to the profession of a pirate, by mistake for that of a pilot, and when the curtain rises his articles are on the eve of expiring, and he is looking forward to his becoming an honest member of society, and an uncompromising foe to his former associates, simply from his predominant sense of duty. The only woman he has yet seen is his nurse *Ruth* (Miss Fanny Harrison), to whom, on her assurance that she was a fine woman years ago, and whose love for him has been accumulating forty-seven years, he pledges his faith conditionally, merely promising that if he finds she is really a fine woman her age shall be no obstacle to their union. However, he presently sees another woman more to his taste, in the person of *Mabel* (Miss Petrelli), one of the many daughters of the *Major-General* (Mr. R. Mansfield),—a most eccentric individual, somewhat after the pattern of the *First Lord* in "Pinafore"—who appears on the scene with her sisters. Of course, *Frederick* and *Mabel* fall in love at first sight, and the pirates severally claim the sisters as their brides. Their father comes in search of them, and, taking advantage of the pirates' sentimental respect for "orphans," whom they "often" meet with and never harm, himself claims to be an orphan, on which the pirates are moved to tears, and allow him and his interesting daughters to depart, accompanied by *Frederick*, who informs the pirates that his sense of duty will impel him to compass their destruction. On the rising of the curtain in the second act, the *Major-General* is discovered in the ruins of the chapel among the tombs of his ancestors "by purchase," lamenting the deception he has practised on the credulity of the pirates, and the dishonour he had brought on the family name of "Stanley." Then follows a scene between *Frederick*, *Ruth*, and the *Pirate King*, in which the nurse explains to *Frederick* that, as he was born on the 29th February, his articles would not expire until his 21st birthday, and, consequently, having only had some five birthdays, he has many more years to serve the pirates, and, his predominant sense of duty being appealed to, he reluctantly determines to rejoin the pirates. The *Major-General* confesses his falsehood, and a conflict takes place between the pirates and the authorities who arrive to capture them, and with some very effective concerted music the opera terminates. We are sorry that time does not permit of our giving more than the above meagre description of the story, which is exceedingly funny, and of the music we can speak in the highest praise. The airs are catching, and the concerted pieces are well worthy of our most popular English composer (Mr. Arthur Sullivan). We congratulate the talented author and composer on another brilliant success.

A correspondent of the *Daily News* gives a long account of the production of this Opera at the Fifth Avenue Theatre, New York, on the last night of the old year. "Author and composer," he says, "were repeatedly called before the curtain; nearly all the principal songs and choruses were demanded a second time, and the jokes are already in everybody's mouth."

The tenth Annual Literary and Musical Festival at Oswestry, which was held in the Powis Hall, on the 5th ult., was in the highest degree successful. Lord Newport made an excellent President of the morning meeting, and in the evening Mr. Leslie (who was accompanied by Mr. Barnby) delivered an eloquent address. In the course of his speech he said:

It is quite clear that music must become the most popular of the arts, because it is not given to every one by nature to paint a picture, but to almost every one a very little instruction to cultivate the voice, so that he or she may take part in the performance of the works of the great masters; and this must eventually carry music to the head of all the arts, and that which will be the greatest boon to a large part of the population of this kingdom. There is no question about the position music is taking in this district, because the results of the Musical Festival in September fully showed that what I have told you for three successive years I have proved by practice can be done, and a very fine performance it was, and most delightful to me, and satisfactory. I now throw out a challenge. I mean to say that I am ready to meet any choir from any town in England with a picked choir from this neighbourhood—(loud cheers)—and I only wish we could induce our friend Mr. Barnby to bring down some of his Albert Hall Choral Society. He would probably beat us, but that does not matter. That would show that we have something to learn. The result of my experience is that I never learnt anything by success, and all the experience I have earned has been by failure. That must be encouraging to a great many competing here. Now you know that the result of the Festival has been such that we have been able to start a school of Elementary Music, throwing wide our portals for the admission of every one who lives here and about here, at a very small expense to them, giving them the best tuition we have for miles around. When I tell you that the national and denominational schools are offered lessons for the children at one halfpenny per lesson, and that the working men and working women are offered the same at one penny per lesson, I do think that the cause of music ought to prosper, and that the art ought to rise and extend itself, to the advantage not only of the performance at the Festival, but of the whole life politic of the district. There is no doubt that there is a natural and national capacity for the art of music in this district such as is hardly to be beaten in the kingdom; and if only that system could be carried on which has been founded by the National Training School of Music, of having musical scholarships for counties, I have not a doubt that when we send up a musical member for Powys-land he will not be very far behind the foremost man in Great Britain.

Mr. Barnby, who was the adjudicator at both the morning and evening meetings, also made some interesting remarks upon the choral-singing exhibited at the Festival, earnestly exhorting the vocalists not to rest content with the progress they had already made, but to work with a will towards a higher stage of development. Much talent was evinced in many of the choral competitions, the principal being for the singing of Alfred Gaul's Part-song "The Silent Land" (prize of £7 7s. and a silver medal, awarded to the Oswestry Choir); for Farrant's anthem, "Lord, for Thy tender mercies' sake" (prize of £4 4s., awarded to the Zion Chapel Choir); another (in which three choirs competed), prize awarded to the Llanfyllin Choral Union; for the singing of "Hail, smiling morn," prize awarded to the Llanfyllin Glee Party; and another—prize of £5, given by Mr. Leslie, and £4 4s. worth of music added by Messrs. Novello, Ewer & Co.—awarded to the same Party. There

were also prizes for solo singing, and for a brass band contest, the latter of which—consisting of £5 5s. and a silver medal—was awarded to the Oswestry Volunteer Band, Conductor, Mr. Howes.

WE extract the following paragraph from *The Times*:—

The organ for the cathedral at Garden City, Long Island, now being made by Mr. Roosevelt, will, it is said, be the largest and most remarkable in the world. It will cost about 40,000 dollars, and will be put in place next spring. The exact number of speaking stops has not yet been determined, but it will likely be something near 120. (The organ in the Albert Hall, at present the largest, has 111, Boston Music Hall organ 84, the Cincinnati organ, 96, &c.) At the west end of the building, in a tower directly behind a large stained-glass window, is a room in which a part of the organ will be placed, and connected with the chancel by electricity. The window will be opened and closed by electricity, controlled by the organist from the chancel, thereby giving fine *crescendo* and *diminuendo* effects with the organ in the tower. Over the ceiling, about the centre of the building, will be placed another part of the instrument called the echo organ, which will also be played from the chancel by electricity. Underneath the chancel, in the chapel situated there, is another part of the organ which is arranged so that it can be played in the chapel as well as from the chancel. Lastly, the large chimes, which hang in the tower, will be connected with the chancel by electricity, so that the organist can play them from the keys of the organ. The bellows of the instrument will be worked by hydraulic engines, of which there will be five. The organist can, by simply turning on the water, have the whole instrument, including the chimes, at his command. Notwithstanding the great distance between the parts of this mammoth organ, the pressure necessary for the keys will be no greater than is used in playing on a piano. There will be four *vox humanas*,—one in the chancel, another in the tower, a third over the ceiling, and the fourth in the chapel below the chancel. All of these will be under the control of the organist in the chancel, and capable of *crescendo* and *diminuendo* effects. For the electric action of the organ, a small Gramme magneto-machine will be furnished. For the mechanical effects, as in ringing bells, &c., compressed air will be used in an ingenious manner devised by Mr. Roosevelt.

Without stopping to question the truth of the statement that this organ will be "the largest and most remarkable in the world," we cannot but be struck with the account of the multiplicity of tasks which will devolve upon the organist. The "large stained-glass window will be opened and closed by electricity, controlled by the organist from the chancel." Another part of the instrument, called the echo organ, placed over the ceiling, will also be played by electricity. The large chimes will be connected with the chancel by electricity, "so that the organist can play them from the keys of the organ"; and the organist, "by turning on the water" can have the whole instrument, including the chimes, at his command. Then the four vox humanas, placed in different parts of the building, will also be acted upon by the keys of the organ; and "mechanical effects" are to be produced by compressed air. Let us hope that if the organist has to undertake all these onerous duties, his attention will not be too much distracted by the necessity of also performing music.

ON the 15th ult. a Special Evening Service was held in Westminster Abbey, on which occasion a large selection from Bach's "Christmas Oratorio" was rendered, under the able direction of Dr. Bridge. The Choir consisted of about fifty men and forty boys, the trebles of the Abbey Choir being augmented by the boys from St. Paul's Cathedral, and St. Peter's, Eaton Square. The orchestral accompaniments were played by a band of about forty performers, professional and amateur, conspicuous among whom were Mr. Ould (principal double-bass), Mr. Horton (oboe d'amore), and Dr. Stone (oboe da caccia). The *ensemble* was not, however, as efficient as might have been desired. The selection consisted of nearly the whole of Parts 1 to 4, the chorus, "Hear, King of angels" (No. 24), being repeated as a concluding chorus. The important bass solos were sung by Mr. Hilton, the fine air "Mighty Lord and King all glorious" (in which the trumpet obbligato was not altogether satisfactory), being very effectively given. Mr. Harper Kearton's fine voice was employed to great advantage in the tenor music, his facile rendering of the difficult air "Haste ye, shepherds" being specially commendable. The alto solo, "See now the bridegroom," was sung by Master Grover, and the soprano music was entrusted to Masters Ould and Ivimey; the very beautiful air "Oh! my Saviour" being admirably sung by the former, and the "echo" effect given by Master Grover from the organ-loft with very correct intonation. The choruses and chorals were well sung by the Choir (the boys especially showing evidence of careful training), and a marked effect was created by the chorus "Hear, King of angels," already referred to. The shortened form of Evening Prayer was intoned by the Precentor, and a short Special Lesson was read by the Dean between the parts of the selection. Dr. Stainer presided at the organ, and, besides extemporising, played Corelli's "Pastorale" as an opening voluntary. Previous to the commencement of the service the Prince of Wales and Princess Louise, preceded by the Dean, and followed by Canons Farrar and Duckworth, entered the Abbey and took their seats in the nave in close proximity to the Choir. A very large congregation filled the Abbey.

A MEETING of the General Committee of the Leeds Musical Festival was held during the past month, in the Council Chamber, Alderman Addyman (chairman of the Committee), presiding. Councillor Spark (hon. sec.) brought up a report from the Executive Committee. The following are the chief points:—

Six meetings have been held by the Executive Committee since its election by the General Committee. At the first meeting Mr. Thos. Marshall was elected chairman. The works selected for performance include the new oratorio to be written for the Festival by Mr. Arthur Sullivan, entitled "David and Jonathan," Mendelssohn's, "Elijah," Handel's "Samson," Haydn's "Creation" (Parts 1 and 2), Spohr's "Last Judgment," Barnett's new cantata, "The Building of the Ship," Bennett's "May Queen," Mendelssohn's Psalm "When Israel out of Egypt came," and Beethoven's Choral Symphony (No. 9). Offers of works already written, and offers to write new works, for performance at the Festival have, as usual, been numerous. As, however, three new works were arranged for by the Provisional Committee, and have been accepted by the General Committee, these have been considered sufficient, though one or two new pieces are still left over for consideration. The committee have renewed their correspondence with Herr Raff, from whom they hope to obtain an original orchestral work to represent the modern German school at the Festival. Applications from persons desirous of joining the Festival Chorus have been received from 340 singers, of whom 122 are amateurs and 218 professionals. In a very short time the necessary process of testing the abilities of all applicants will be commenced. The Committee hope to be able to secure the services of Mr. Arthur Sullivan as conductor. It has been decided to make application through the Mayor for the Queen's patronage of the Festival, and it has also been resolved to obtain, if possible, the support of the nobility and other influential persons connected with the West Riding, who will be asked to become Vice-Presidents. The Festival is recommended to be held on Wednesday, Thursday, Friday, and Saturday, October 13, 14, 15, and 16. No arrangement has yet been made with any principal singers, but several have been named, with whom a correspondence is to be opened. Mr. James Broughton has again been selected as chorus-master.

Mr. T. Marshall moved the adoption of the report, which was seconded by Mr. James Ostler. Discussion having taken place, the report was adopted.

THE programme of Mr. Kuhe's Annual Musical Festival, at the Royal Pavilion, Brighton, although exceedingly interesting, contains only one positive novelty for voices and orchestra—a Biblical Pastoral by Mr. Henry Leslie, entitled "The First Christmas Morn," the words of which are written by the Rev. S. J. Stone. This work, composed expressly for the occasion, will be conducted by Mr. Leslie, and produced on Tuesday evening, the 17th inst., the first day of the Festival. Two other compositions to be given for the first time are a Symphony in B flat by Mr. Walter Macfarren, and an "Etude Symphonique" by the Earl of Dunmore, both of which will be conducted by their respective composers. The works announced to be performed are Mendelssohn's "Hymn of Praise," Rossini's "Moses in Egypt," Costa's "Naaman," Sullivan's "Prodigal Son," Beethoven's "Mount of Olives," and Handel's "Messiah." There will also be a Classical Concert, conducted by Mr. A. Manns, and Miscellaneous Concerts, one being for the benefit of Mr. Kuhe. The following is the list of artists engaged: Vocalists, Madame Lemmens-Sherrington, Mrs. Osgood, Miss De Fonblanque, Miss Emily Moore, Miss Adela Vernon, Miss Mary Davies, Miss Robertson, Madame Antoinette Sterling, Miss Helen Meason, Miss Orridge, and Madame Patey; Mr. Sims Reeves, Mr. Barton M'Guckin, Mr. W. Shakespeare, Mr. Sidney Tower, Mr. Bernard Lane, Mr. Vernon Rigby, and Mr. Edward Lloyd; Signor Foli, Mr. Frank Ward, Mr. Lewis Thomas, Mr. Bridson, Mr. Frederic King, and Mr. Santley; solo violin, M. Ovide Musin; solo harmonium, Herr Louis Engel; solo pianoforte, Miss Kuhe and Mr. Kuhe; conductors, Mr. Kuhe, Mr. F. H. Cowen, and Mr. A. Manns.

A MOST successful performance of Mr. Henry Gadsby's Cantata, "The Lord of the Isles," was given by the Brixton Choral Society at the Angell Town Institution, on Monday, the 22nd of December, under the direction of Mr. William Lemare. The music was well sung throughout, the

choruses, "Fill high the goblet," "Merrily bounds the bark," and the "Victory" chorus—"The sun gleamed low"—being deserving of especial praise, as giving evidence of the care and attention which had been bestowed upon the work by both Conductor and singers, and which, judging by the applause, appeared to be fully appreciated by the audience. The music of the part of *Edith*, the Maid of Lorn, found an able exponent in Madame Clara Suter; and Mrs. Bradshaw McKay gained a well-merited encore for her excellent rendering of *Isabel's* prayer, "Hear, holy virgin." Mr. James Sauvage made a highly favourable impression as *Robert Bruce*, his singing of the fine Scena, "O holy man!", especially, eliciting the warmest applause. The tenor music was sung by Mr. Gerard Coventry with excellent effect, the Recitative and Air, "'Tis night! the pale orb gleams," being particularly well rendered. The parts of *Allaster* and the *Abbot* were allotted to Mr. Wallace Wells and Mr. Henry Winter respectively, the latter gentleman, however, somewhat lacking the dignity of style requisite to give full effect to the impressive music of his part. Mr. Henry Gadsby presided at the pianoforte, and accompanied his own work, thereby materially enhancing the success of the performance.

In our December number we published a letter from the Secretary of the International Mozartstiftung, inviting subscriptions from English lovers of music towards funds for the erection of a protecting roof over Mozart's summer-house, now placed on the Kapuzienerberg in Salzburg, and much exposed to injury from bad weather. In the same number we had the pleasure of printing a first list of subscribers, which we recapitulate below, adding a fresh list of subscriptions collected by Miss Sabilla Novello, in Genoa, and transmitted to us.

Subscriptions already received:	£	s.	d.
Mary Cowden Clarke	1	0	0
J. Alfred Novello	1	0	0
Sabilla Novello	1	0	0
Novello, Ewer and Co.	5	5	0
Clara Novello	1	1	0
Porzia Gigliucci	0	5	0
Henrietta Moritz	0	10	0
Amelia Mozley	0	10	0
John Broadwood and Sons	5	5	0

	Francs.
Maestro Guiseppe Valle	5
"Virtute et Fide"	10
Edith Gigliucci	10
Maestro A. Pescio	5
Cavaliere G. Bossola	5
Mrs. Edith Leupold	5
Madame de Sandoz	2
	42
In English money at exchange of day	1 9 4

The forty-seventh Annual Report of the Sacred Harmonic Society announces that the Committee, after much anxious deliberation consequent upon the intimation that Exeter Hall would not be available for musical purposes beyond October next, resolved to arrange for a series of Final Concerts in the building which had been occupied by the Society for more than forty-five years, leaving it an open question what course would be adopted after the present season. Mention is made of the Handel Festival, this year being the period for its repetition in due course; but it is said that, as the Directors of the Crystal Palace are not yet in a position to enter into negotiations on the subject, the matter must at present remain in abeyance. From the impossibility of securing a building available for the Society's concerts in the metropolis, it is hinted that on leaving Exeter Hall "great and almost vital changes must take place in the Society's organisation and general arrangements." Whatever these changes may lead to in the future, it cannot be forgotten what the Society has done for sacred music in the past; and we, in common with all who appreciate the good it has effected, sincerely hope that it may continue a career which for so many years has reflected the utmost credit upon all concerned in its management.

It is with sincere regret that we announce the death of Mr. James Coward, which took place on the 22nd ult. (after fourteen weeks of acute suffering), in his 56th year. Mr. Coward was organist of St. Mary's, Lambeth, for twenty-three years, afterwards of St. George's, Bloomsbury, and afterwards of St. Magnus the Martyr, London Bridge, which post he held until his death. He was also organist of the Sacred Harmonic Society until within six years of his decease, Grand Organist in the Grand Lodge of Freemasons, and as organist of the Crystal Palace, the duties of which he had fulfilled for twenty-five years, was too well known to need any eulogy from us. He was Conductor of the Abbey Glee Club, and many other Societies; and the composer of a number of successful songs, glees, part-songs, madrigals, &c., several of which (especially "Take thy banner," for men's voices) have attained a wide popularity. For six years Mr. Coward had been much out of health; but he bore up bravely against his afflictions, pursuing an active artistic life until actually incapacitated for work. Not only by the public but by a large circle of friends his loss will long be keenly felt; and at his funeral, which took place at Brompton, on the 28th ult., many earnest sympathisers assembled to pay the last tribute to his memory.

The St. George's Glee Union gave its 132nd consecutive monthly Concert at the Pimlico Rooms, on Friday, the 2nd ult., the programme being of a miscellaneous description, consisting of songs by Miss Bessie Spear, Miss Coyte Turner, Mr. Edward Dalzell, of Westminster Abbey, and Mr. Thurley Beale, all of whom were very warmly received. The music allotted to the choir was mostly of a national character, including "God save the Queen," "Ye Mariners of England," and glees by Sir Sterndale Bennett, Hatton, and Dr. Callcott. Mr. F. R. Kinkee and Miss Edith Mahon were very efficient at the pianoforte, and Mr. Joseph Monday, in the absence of Mr. T. Garside, conducted throughout. It is announced that during the current year the following works will be performed: Mendelssohn's "Hear my Prayer," "Judge me, O God," and "13th Psalm"; Spohr's "God, Thou art great"; Handel's "Acis and Galatea"; Van Bree's "St. Cecilia's Day"; Macfarren's "May Day"; Sullivan's "On Shore and Sea"; Fox's "John Gilpin" and "Jackdaw of Rheims." Selections will also be given from Handel's "Messiah," "Samson," and "Judas Maccabæus"; Haydn's "Creation"; Mendelssohn's "Elijah," and Bach's "Passion."

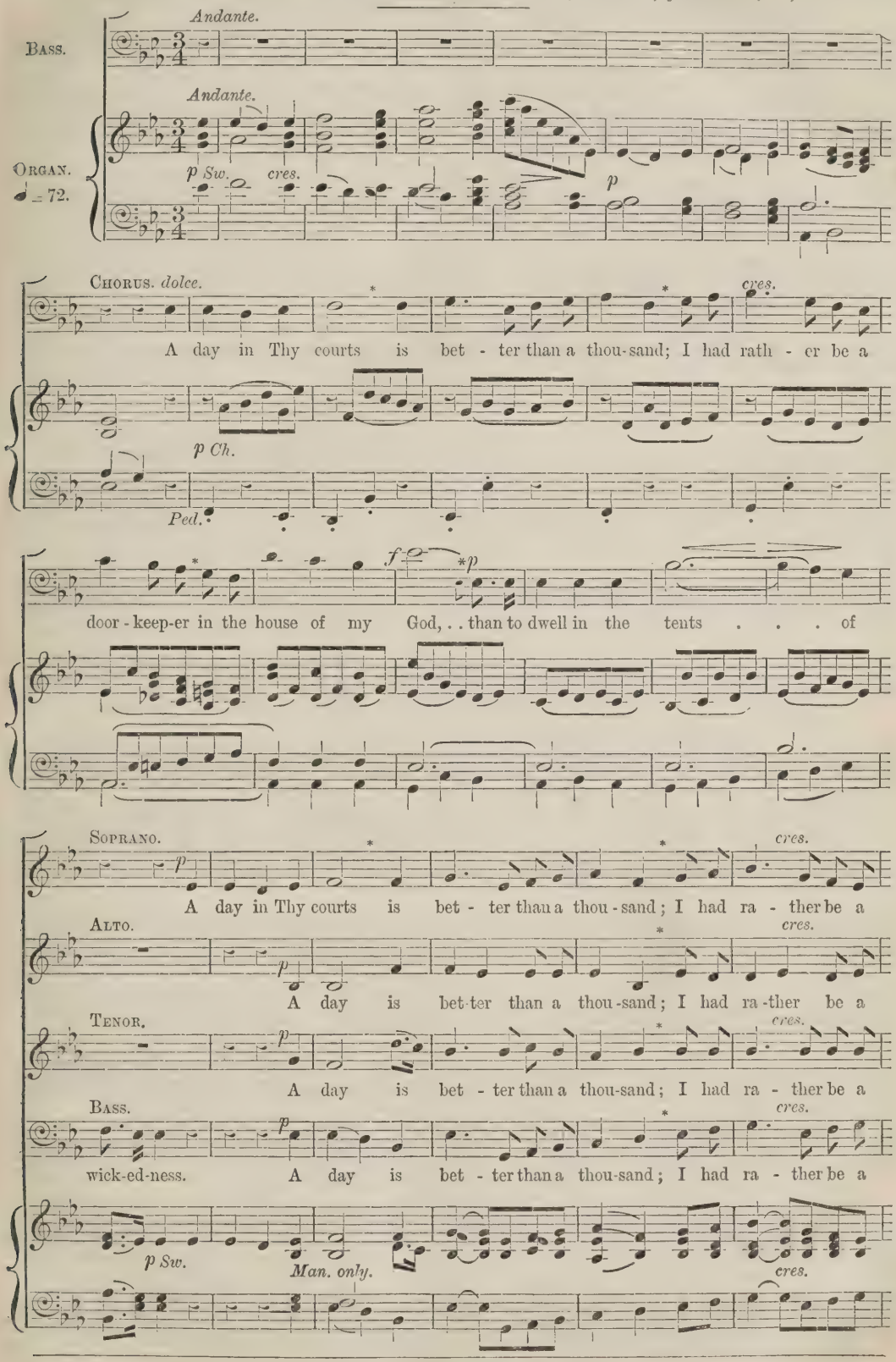
The North London Philharmonic Society commenced its third season at the Athenæum, Camden Road, N., on the 5th ult., with a performance of Mr. John Francis Barnett's Cantata "The Ancient Mariner," which was conducted by the composer. The solo portions of the work were effectively sung by Miss Jessie Royd, Madame Poole, Mr. Gerard Coventry, and Mr. J. Atherton Latta. The choruses were given with great delicacy and finish, showing considerable improvement upon the performances of the last season, the rendering of the difficult chorus "About, about, in reel and rout" being especially worthy of praise. The second part of the programme included solos for the principal vocalists, Mr. Barnett's orchestral piece "The Lay of the Last Minstrel" (specially arranged by the composer for a small orchestra, with pianoforte obbligato for this concert, the pianoforte part being played by Mr. Barnett with good effect), and Henry Smart's part-song "The Curfew," concluding with Mr. Ebenezer Prout's clever chorus, "Hail to the chief." The orchestra was well led by Mr. A. Truelove, and Mr. A. A. Yeatman rendered efficient aid at the pianoforte. Altogether the Society is to be congratulated on the good progress it is making under the conductorship of Mr. Henry J. B. Dart.

The prospectus of the Philharmonic Society for the coming season announces eight Concerts, four before and four after Easter. Stimulated, we presume, by the many observations which have been made respecting the exclusion of compositions by native writers, the Directors have at least done something towards retrieving their character. The only positive novelty, however, appears to be an Overture by Mr. Harold Thomas, for—leaving out of the question Sir W. S. Bennett's Overture "The Naiades"—the other English works promised—an Overture, "Hero and Leander," by Mr. Walter Macfarren; an Aria, "The Golden Gate," by Mr. J. F. Barnett; an Overture, "A Recollection of the Past," by Mr. C. E. Stephens; and a Pianoforte Concerto, by Mr. A. H. Jackson—have been heard elsewhere. Madame Montigny-Remaury, Mdlles. Bertha and Anna Mehlig, Miss Agnes Zimmermann, and

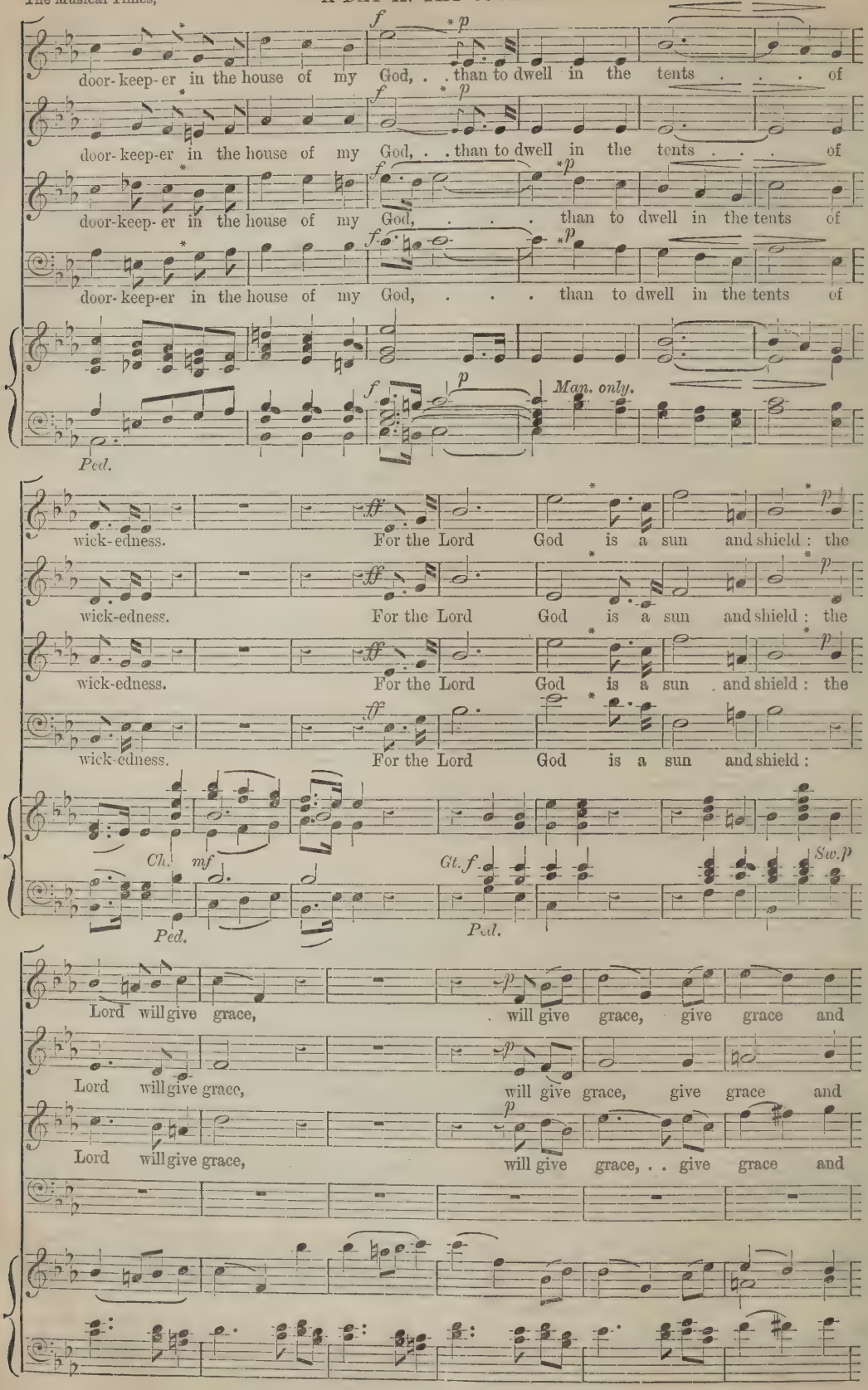
A Day in Thy Courts.

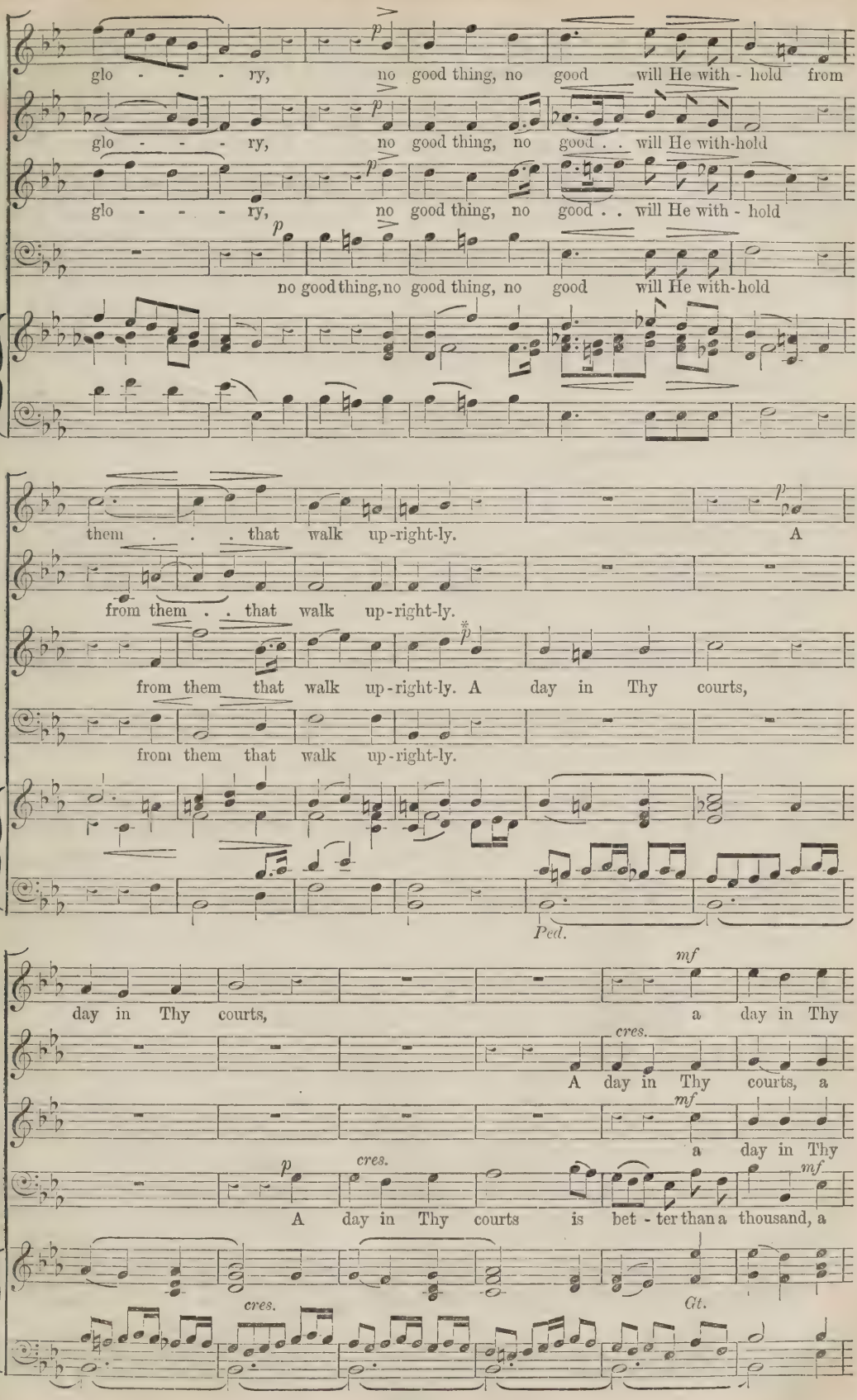
Psalm lxxxiv. 10—12. ANTHEM. G. A. Macfarren.

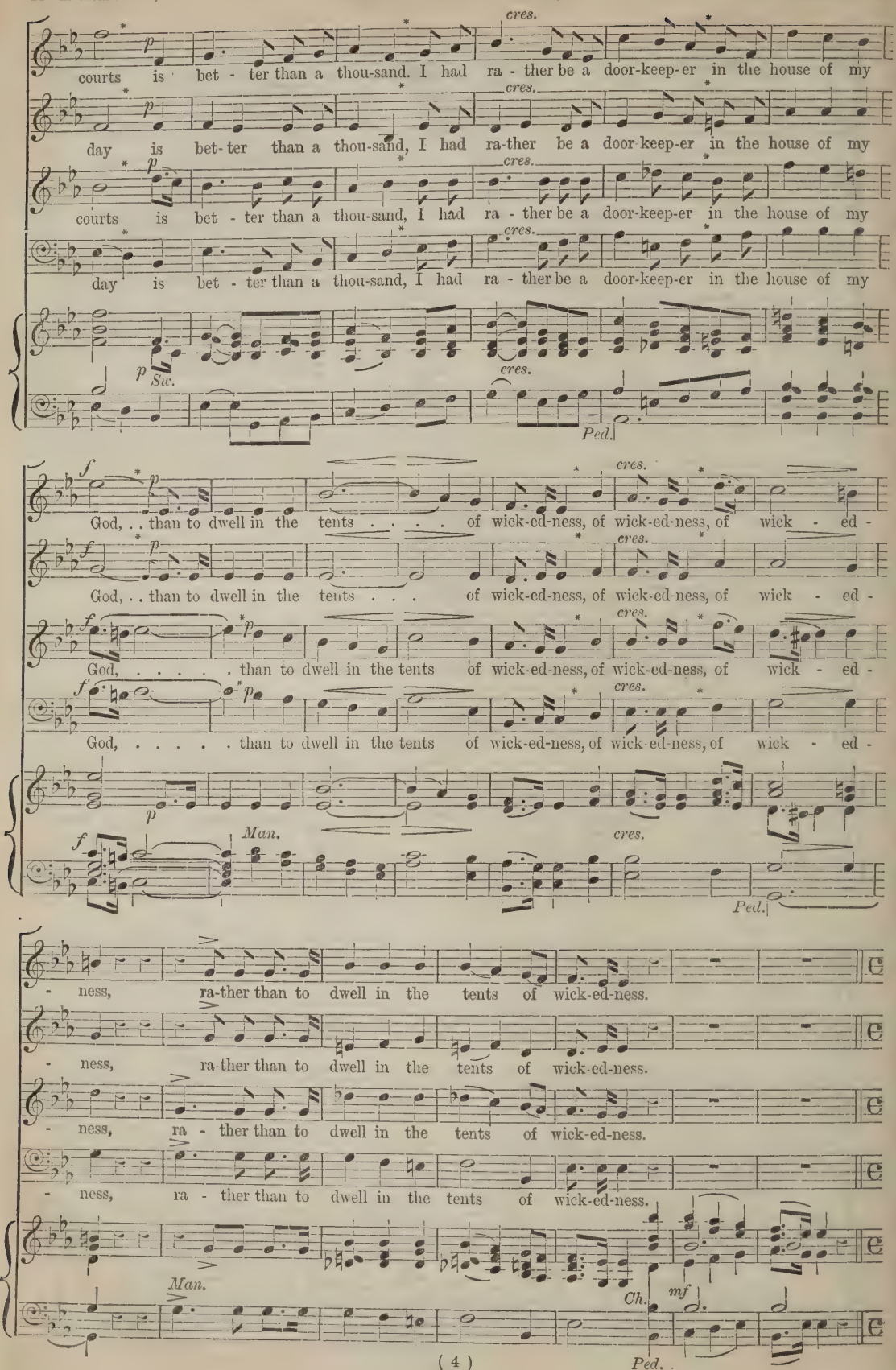
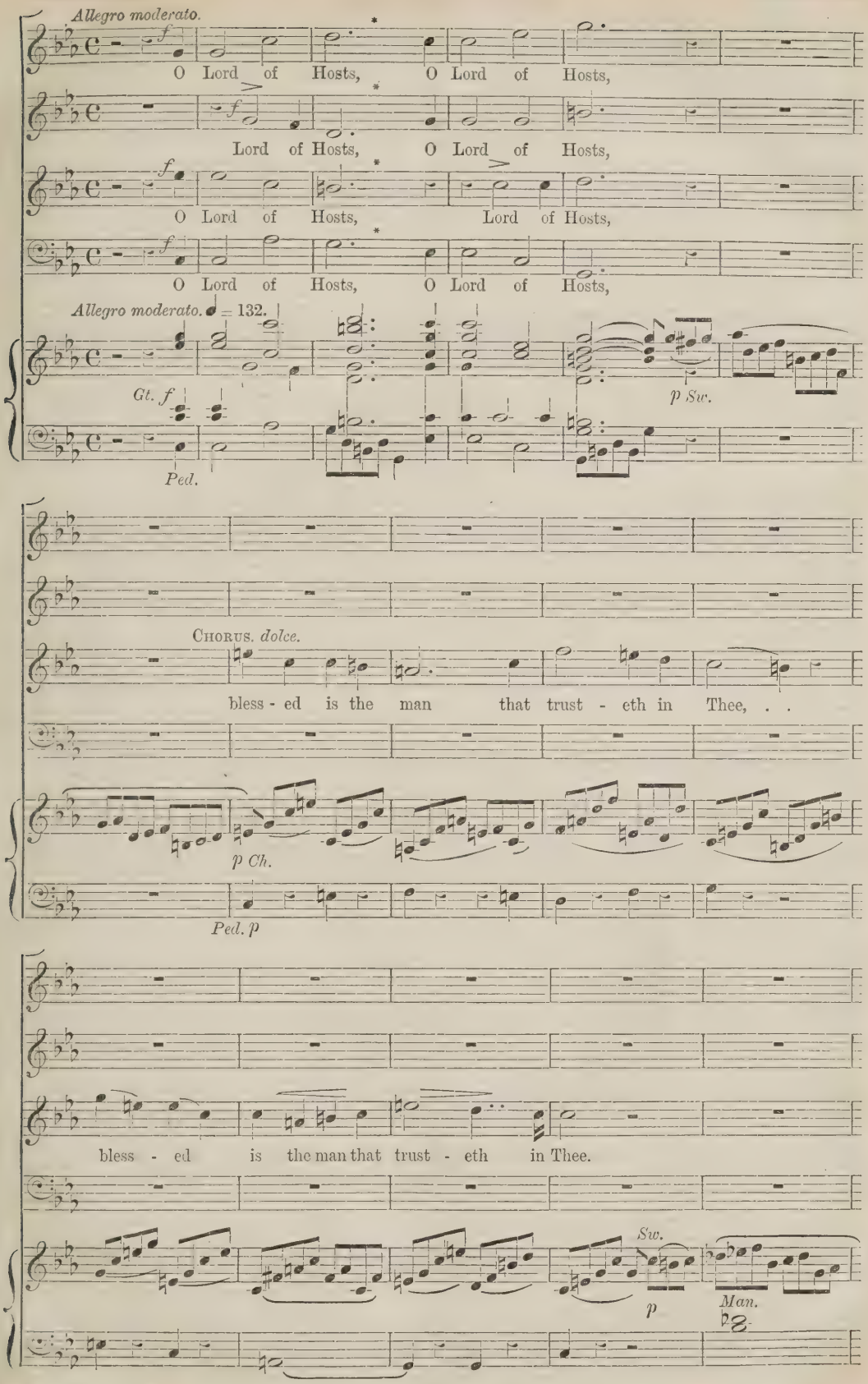
London: NOVELLO, EWER, AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

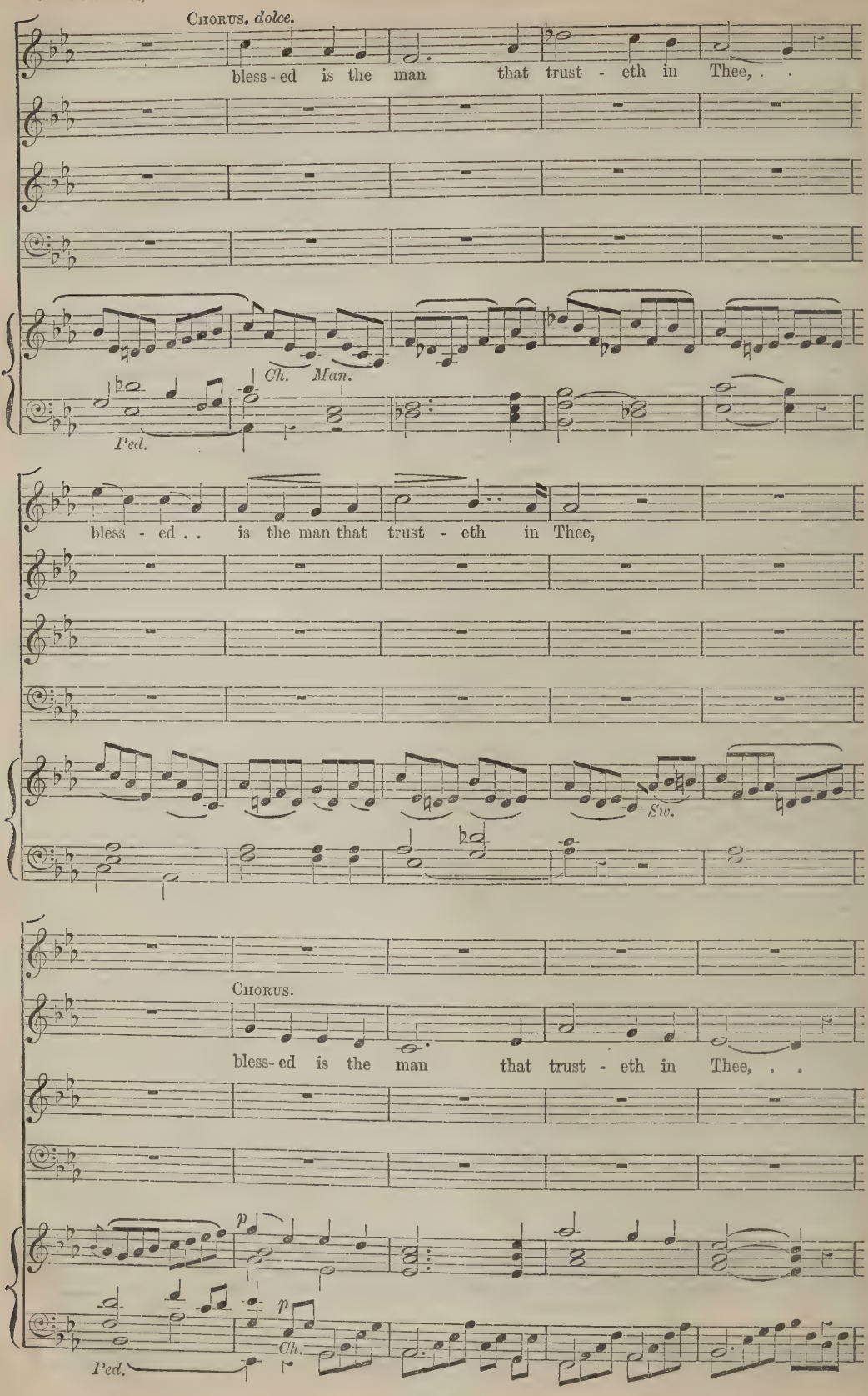
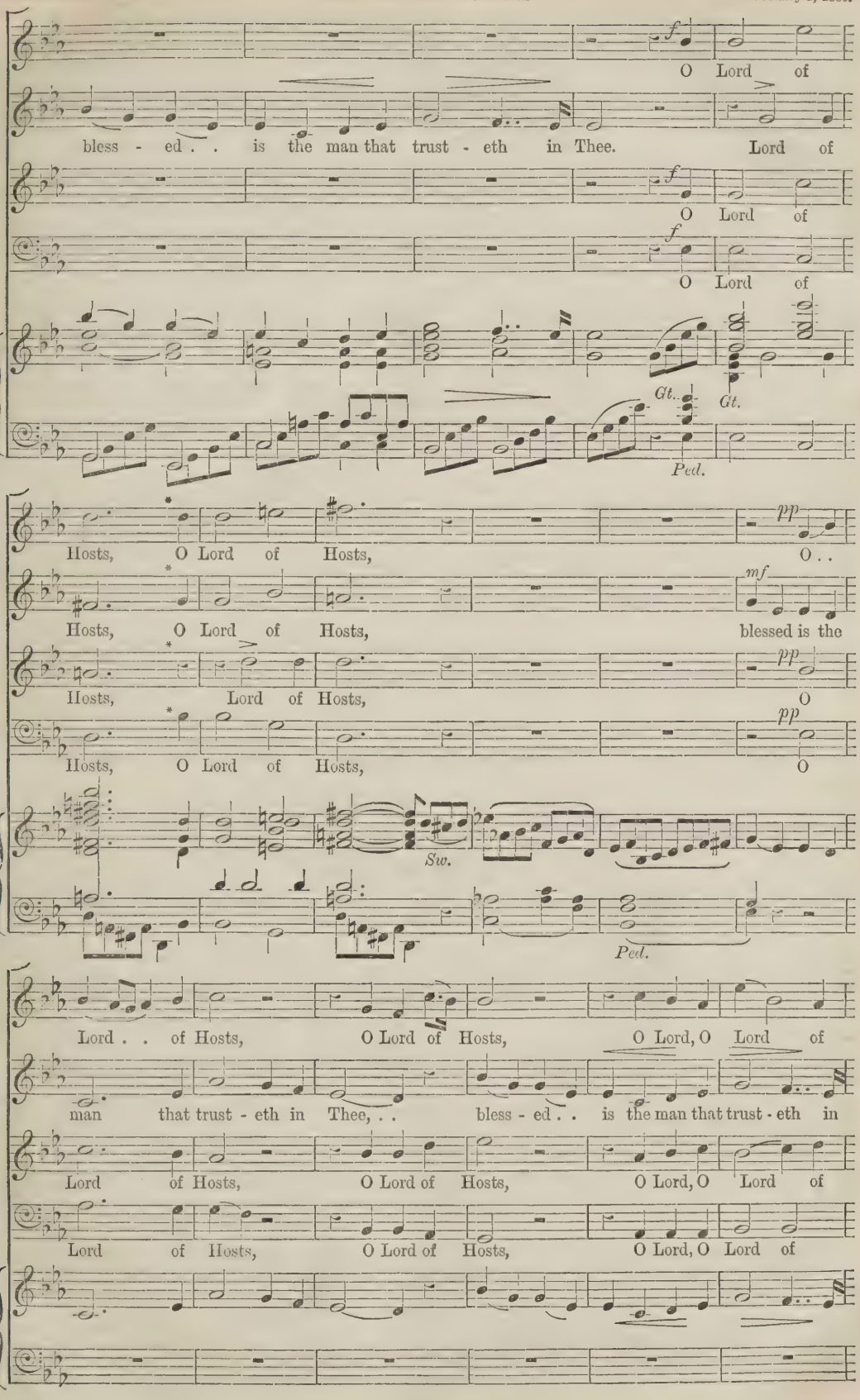

Andante.
Bass.
Andante.
Organ.
♩ = 72.
p Sw.
cres.
p
Chorus. dolce.
cres.
A day in Thy courts is bet - ter than a thou-sand; I had rath - er be a
p Ch.
Ped.
f
*p
door - keep-er in the house of my God, . . than to dwell in the tents . . . of
Soprano.
cres.
A day in Thy courts is bet - ter than a thou - sand; I had ra - ther be a
Alto.
cres.
A day is bet-ter than a thou-sand; I had ra-ther be a
Tenor.
cres.
A day is bet - ter than a thou-sand; I had ra - ther be a
Bass.
cres.
wick-ed-ness. A day is bet - ter than a thou-sand; I had ra - ther be a
p Sw.
Man. only.
cres.

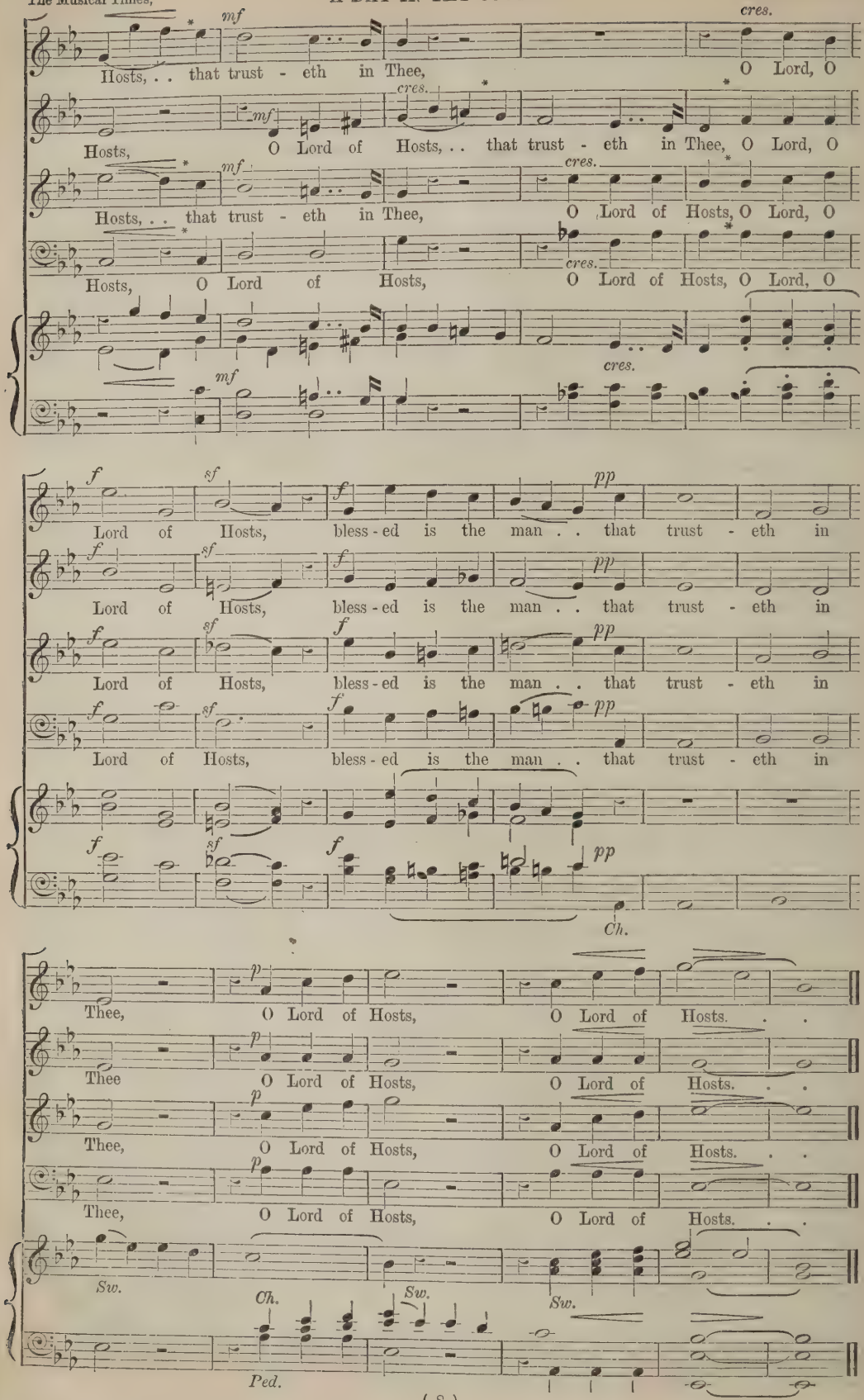
* The asterisks denote where breath should be taken.


door-keep-er in the house of my God, . . than to dwell in the tents . . . of
door-keep-er in the house of my God, . . than to dwell in the tents . . . of
door-keep-er in the house of my God, . . . than to dwell in the tents of
door-keep-er in the house of my God, . . . than to dwell in the tents of
Man. only.
Ped.
wick-edness. For the Lord God is a sun and shield: the
wick-edness. For the Lord God is a sun and shield: the
wick-edness. For the Lord God is a sun and shield: the
wick-edness. For the Lord God is a sun and shield:
Ch.
Gt.
Sw.
Ped.
Ped.
Lord will give grace, will give grace, give grace and
Lord will give grace, will give grace, give grace and
Lord will give grace, will give grace, . . give grace and


glo - - - ry, no good thing, no good will He with - hold from
glo - - - ry, no good thing, no good . . will He with-hold
glo - - - ry, no good thing, no good . . will He with - hold
no good thing, no good thing, no good will He with-hold
them . . . that walk up-right-ly. A
from them . . that walk up-right-ly.
from them that walk up-right-ly. A day in Thy courts,
from them that walk up-right-ly.
Ped.
day in Thy courts, a day in Thy
A day in Thy courts, a
a day in Thy
A day in Thy courts is bet - ter than a thousand, a
cres.
Gt.


courts is bet - ter than a thou-sand. I had ra - ther be a door-keep-er in the house of my
day is bet-ter than a thou-sand, I had ra-ther be a door-keep-er in the house of my
courts is bet - ter than a thou-sand, I had ra - ther be a door-keep-er in the house of my
day is bet - ter than a thou-sand, I had ra - ther be a door-keep-er in the house of my
cres.
Sw.
Ped.
God, . . than to dwell in the tents . . . of wick-ed-ness, of wick-ed-ness, of wick - ed -
God, . . than to dwell in the tents . . . of wick-ed-ness, of wick-ed-ness, of wick - ed -
God, ... than to dwell in the tents of wick-ed-ness, of wick-ed-ness, of wick - ed -
God, ... than to dwell in the tents of wick-ed-ness, of wick-ed-ness, of wick - ed -
Man.
- ness, ra-ther than to dwell in the tents of wick-ed-ness.
- ness, ra-ther than to dwell in the tents of wick-ed-ness.
- ness, ra - ther than to dwell in the tents of wick-ed-ness.
- ness, ra - ther than to dwell in the tents of wick-ed-ness.
Man.
Ch.
mf
Ped.

Allegro moderato.
f
O Lord of Hosts, O Lord of Hosts,
Lord of Hosts, O Lord of Hosts,
O Lord of Hosts, Lord of Hosts,
O Lord of Hosts, O Lord of Hosts,
Allegro moderato. ♩ = 132.
Gt. f
p Sw.
Ped.
Chorus. dolce.
bless - ed is the man that trust - eth in Thee, . .
p Ch.
Ped. p
bless - ed is the man that trust - eth in Thee.
Sw.
p
Man.


Chorus. dolce.
bless - ed is the man that trust - eth in Thee, . .
Ch. Man.
Ped.
bless - ed . . is the man that trust - eth in Thee,
Sw.
Chorus.
bless - ed is the man that trust - eth in Thee, . .
p
p
Ch.
Ped.

f
O Lord of
bless - ed . . is the man that trust - eth in Thee.
Lord of
f
O Lord of
f
O Lord of
Gt.
Gt.
Ped.
Hosts, O Lord of Hosts,
pp
O . .
Hosts, O Lord of Hosts,
mf
blessed is the
Hosts, Lord of Hosts,
pp
O
Hosts, O Lord of Hosts,
pp
O
Sw.
Ped.
Lord . . of Hosts, O Lord of Hosts,
O Lord, O Lord of
man that trust - eth in Thee, . .
bless - ed . . is the man that trust - eth in
Lord of Hosts, O Lord of Hosts,
O Lord, O Lord of
Lord of Hosts, O Lord of Hosts,
O Lord, O Lord of


mf
cres.
Hosts, . . that trust - eth in Thee, O Lord, O
Hosts, O Lord of Hosts, . . that trust - eth in Thee, O Lord, O
Hosts, . . that trust - eth in Thee, O Lord of Hosts, O Lord, O
Hosts, O Lord of Hosts, O Lord of Hosts, O Lord, O
f
sf
pp
Lord of Hosts, bless - ed is the man . . that trust - eth in
Ch.
p
Thee, O Lord of Hosts, O Lord of Hosts. . .
Thee O Lord of Hosts, O Lord of Hosts. . .
Thee, O Lord of Hosts, O Lord of Hosts. . .
Thee, O Lord of Hosts, O Lord of Hosts. . .
Sw.
Ch.
Ped.

Herr Scharwenka will appear during the season as solo pianists; the violinists will be Herr Joachim and Senor Sarasate, the violoncellist is Signor Piatti, and the vocalists already named are Miss Robertson, Mrs. Osgood, Madame Patey, and Mr. J. Maas. The first Concert takes place on the 5th inst.

A SOCIETY has been formed in Norwich for the practice and performance of vocal part-music of the highest order. It is known as the Norwich Gate-house Choir, and consists of about seventy picked voices. In addition to the vocal music, it is proposed to introduce at each Concert of the Society instrumental chamber music (classical), to be performed by professional artists of repute. At the Concert given on the 9th ult., the vocal pieces were Bishop's "Where art thou, beam of light"; Mozart's "Placido è il mar" (Idomeneo); Kücken's "Blanche"; Abt's "Night song"; Hatton's "I met her in the quiet lane," and a new part-song "Sleep, lady, sleep," composed expressly for the Society by Dr. Gladstone (Organist of Norwich Cathedral). The artists engaged were Mons. Dubrucq (oboe); Mr. Henry Lazarus (clarionet); Mr. Charles Harper (horn), and Mr. W. B. Wotton (bassoon). Beethoven's Quintet in E flat, Op. 16 (Mr. Kingston Rudd at the pianoforte), was performed in its entirety, and Mons. Dubrucq, Mr. Lazarus, and Mr. W. B. Wotton contributed each a solo. The Conductor was Mr. Kingston Rudd.

THE proposal for the establishment of a Society of Musicians in Wales has been recently discussed at Carnarvon Guildhall, there being a large representative gathering of persons interested in the music of Wales. The formation of the Society was decided upon, the Rev. E. Stephen (Tanymarian), composer of the Oratorio "The Sea of Tiberias," being elected president, and Dr. Parry of the University College of Wales, vice-president. Mr. J. Richards (Bangor), and Mr. J. Thomas (Llanwrtyd), were appointed honorary secretaries for North and South Wales respectively, and Mr. John Roberts (Portmadoc), was chosen as the honorary treasurer, the executive committee being composed of many persons of influence in the Principality. There can be little doubt that the late Festival at Oswestry, organised and conducted by Mr. Henry Leslie (a short notice of which appeared in our October number), has given an impetus to the movement for the formation of a Welsh Musical Society, which we sincerely hope may be productive of the most beneficial results to the art.

THE second Concert of the Crouch End Choral Society took place at Christ Church Schoolroom, on Tuesday, the 6th ult., before a large audience. The first part of the programme contained a selection from the "Messiah," the solos of which were excellently rendered by Madame Emma Beesley, Miss E. Marchant, Mr. A. J. Thompson, and Mr. Egbert Roberts, the latter obtaining a well merited encore for his fine rendering of "Why do the nations." The band and chorus (numbering 120 performers) kept well together throughout. The second part was devoted to Old English part-songs, madrigals, and ballads, the choir being most successful in Morley's "My bonny lass," and Purcell's "Come if you dare," the solo being well sung by Mr. Thompson. Madame Beesley and Miss Marchant were equally successful in their songs, for which they obtained encores. Mrs. Alfred Dye presided at the piano, Mr. S. Dean Grimson led the band, and Mr. Alfred J. Dye conducted.

AT the Concert of the Edinburgh Choral Union, on the 5th ult., Mr. A. C. Mackenzie's new orchestral work, "Rhapsodie Ecossaise" produced a marked effect upon the audience, and has since received the warmest eulogiums from the local papers. It consists of three movements, in the first of which the melody of the song "Muirland Willie" is treated in a free and bold style; the second introduces "Braw, braw lads," and the third has for its theme the air set to Burns's descriptive song, "There was a lad was born in Kyrle." All these subjects are wrought out with excellent effect and musicianly skill; and the applause at the conclusion was warm and unanimous. The piece was finely played, under the direction of Mr. August Manns, who has expressed his intention of producing this, and another new work by the same composer, at the Crystal Palace.

DR. STAINER, Organist of St. Paul's Cathedral, and Mr. John Thomas, Harpist to Her Majesty, have been appointed Principal Musical Adjudicators of the National Eisteddfod of Wales, which will be held at Carnarvon, North Wales, in the month of August next. The chief prize offered for choral-singing is £150 and a gold medal, to choirs consisting of not less than 100 and not above 150 voices, for the best rendering of "See from his post" (Handel's "Belshazzar"), and the last Chorus from Rossini's "Stabat Mater" (Novello's version). The total amount of money offered as prizes in the musical department of this year's Festival exceeds £350, and the total for all departments amounts to nearly £700. The Festival, which is under the patronage of the nobility of the Principality, will continue for four days, and any surplus which may accrue is to be handed over to charitable institutions.

THE second Concert by the Paddington Choral Union was given on Tuesday evening, the 13th ult., in the schoolroom of Paddington Chapel, Marylebone Road. The programme, which was a very varied and attractive one, was divided into two portions—sacred and secular. The former included Mendelssohn's "Hear my prayer," Miss Bowron taking the solo part. Madame Talbot Cherer contributed Topliffe's "Consider the lilies" in the first part, and "Esmeralda" in the second. Messrs. Holmes, Watts, Grimditch, Noble, and others, greatly added to the success of the concert by the singing of several pieces. The choir, under the conductorship of Mr. J. Moon, very ably rendered a selection of choruses from the "Creation." Mr. Horace G. Holmes was an efficient accompanist, and Mr. John Spink, jun., presided at the harmonium.

A RECITAL of Gounod's "Faust" was given at the Royal Albert Hall, on the 17th ult., under the direction of Mr. W. Carter. Madame Lemmens-Sherrington sang the music of *Marguerite*, and Signor Foli that of *Mephistopheles*, and it is needless to add that these artists acquitted themselves with their accustomed success. The other characters were represented by Mr. Trelawney Cobham (*Faust*), Mr. Sauvage (*Valentine*), and Madame Mary Cummings (*Siebel*), the latter being warmly applauded in the "Flower Song." The organ accompaniment in the Cathedral Scene was effectively played by Mr. Bending, and it is perhaps hardly necessary to state that the "Soldiers' Chorus" was encored.

THE Bach Choir will give two Concerts during the present season at St. James's Hall, the dates announced being Tuesday, March 16, and Wednesday, April 21. The works to be performed are the Magnificat of Bach, a Sanctus in D by the same composer, Brahms's "Deutsches Requiem," Beethoven's "Meeresstille," Cherubini's Mass in D minor, and Mendelssohn's "Walpurgis Night." The Mass by Cherubini, the grandest specimen of its composer's church music, will be especially welcome to amateurs, as it has seldom, if ever, been given in this country. Mr. Otto Goldschmidt will continue to hold the post of Conductor to the choir.

A CONCERT was given at St. Peter's School-rooms, Great Windmill Street, W., on the 26th ult. A lengthy programme was successfully gone through, several items being encored. The vocalists were Miss E. Reed, Miss A. Cox, Miss J. M. Hill, Messrs. Humm, Rendell, W. Dorey, and Froome. Piano duets and solos were given by Miss E. Froome, Miss R. Hardy, and Mr. A. Dorey, and the programme was varied by two glees, capitally rendered by the four gentlemen above-named, and two readings by Mr. W. H. Secker. Mr. A. Dorey (Organist of St. Peter's) accompanied throughout.

THE Singing Classes which have met for so many years under the tuition and conduct of Mr. George Wells, at Carter Lane, City, being obliged to seek a new home at Christmas last, a *réunion* of the members was held at the Aldersgate Ward Schools, on Tuesday evening, December 30, when a very handsome timepiece was presented to Mr. Wells, on their behalf, by Mr. B. D. Pope, who, in an eulogistic speech, referred to the high appreciation in which his efforts were held by the whole of the classes. The members afterwards sang an excellent selection of glees, part-songs, &c.

MADAME VIARD-LOUIS gave an interesting "Matinée Musicale" at Steinway Hall, on the 22nd ult., which was scarcely so well attended as it should have been, considering the attractive nature of the programme. The selection included Rubinstein's Sonata (Op. 19) for piano and violin, and Beethoven's Pianoforte Sonata (Op. 2, No. 3). An alteration in the programme was rendered necessary by the indisposition of M. Lasserre. The playing of Madame Viard-Louis and of M. Hollander (violin) created a marked effect; and the singing of Madame Edith Touzeau and Signor Ghilberti elicited warm applause.

THE following is a list of the candidates who have passed the recent First B.Mus. Examination at the University of London. First Division: Wilfred Collet, Trinity College, London; Clifford Blackburn Edgar, Owens College; William James Foxell, B.A., private study; Charles John Hall, private study; William Henry Hunt, private study; John David McClure, B.A., private study. Second Division: William Hamlyn, B.A., private study; John Badcock Harris, private study.

WE were compelled, in consequence of the Christmas holidays, to publish our January number so unusually early that several communications were unavoidably passed over. A paragraph stating the date of our going to press was inserted in the December number; but as many correspondents who have forwarded us notices of interest may not have seen this announcement, we again draw attention to the fact.

MR. OLIVER KING has been honoured with the appointment of Pianist to H.R.H. the Princess Louise (Marchioness of Lorne), and sailed for Canada in the suite of H.R.H. on the 22nd ult. Mr. King studied for some years at the Conservatoire at Leipzig, and is known as the composer of several important pianoforte pieces and works for the orchestra.

THE Organ Recitals at Bow were resumed on the 17th ult., when Mr. W. T. Best's playing attracted a large and appreciative audience. On the 24th ult. Mr. Geo. E. Blunden, and on the 31st Mr. Frederic Archer, presided at the organ; whilst the engagements for the present month include—on the 7th, Dr. A. L. Peace; 14th, Mr. W. Rea; and 21st, Mr. W. T. Best.

THE Madrigal Society offers two prizes, of 10 and 5 guineas respectively, for two madrigals, to be written in the style of the seventeenth-century composers. The Rev. T. Helmore, Dr. Stainer, Kellow J. Pye, Esq., and Otto Goldschmidt, Esq., will act as judges. Full particulars will be found in our advertising columns.

THE death is announced of the wife of Frederic Penna, and mother of Miss Catherine Penna. A niece of the Dowager Countess of Essex, formerly Miss Stephens, she will be remembered chiefly as the soprano of the duet singers, the Misses Smith, who were highly popular some years ago, especially in Scotland and Ireland.

BACH'S Passion (St. Matthew) will be sung at St. Peter's, Eaton Square, every Friday during Lent at 8 p.m., beginning on the 20th inst. The tenor and alto parts will be rendered by Mr. Harper Kearton and Mr. Sexton respectively, and the organ accompaniment will be played by Mr. W. de M. Sergison.

MAJOR-GENERAL LORD CHELMSFORD, G.C.B., has kindly consented to preside at the 142nd Anniversary Festival of the Royal Society of Musicians of Great Britain, at Willis's Rooms, on Wednesday, March 17. This Society is now supporting fifty-five members and widows of deceased musicians.

A TESTIMONIAL consisting of a handsome dining-room clock was recently presented to Mr. Charles Cull, from the choir and congregation of Bedfordbury Mission Church of St. Martin-in-the-Fields, on his retirement, after ten years' tenure, from the post of Organist.

AT the practices of the Cheltenham Musical Society, Gounod's "Messe Solennelle," selection from Gounod's "Faust," and Mendelssohn's "To the Sons of Art," will be rehearsed, with a view to their performance at a Concert after Easter.

THE Committee of the Barker Fund, at their final meeting, held on Friday, the 7th ult., after auditing the accounts, resolved to hand over the remaining balance of £67 to Madame Barker, the widow of the late Mr. C. S. Barker.

IN our list of those who were admitted to the degree of Mus. Bac. at Oxford, on November 27, the name of Arthur William Marchant, New College, and of Brecknock Road, London, N., was omitted.

A RECITAL on Messrs. Pleyel, Wolff and Co.'s new Pedalier is announced to be given by M. Marlois, on the 2nd inst., at St. George's Hall.

REVIEWS.

Johann Sebastian Bach. Von Philipp Spitta. Zweiter Band. [Leipzig: Breitkopf and Härtel.]

AFTER an interval of seven years, the second and concluding volume of Herr Spitta's masterly monograph has at length made its appearance. The long period that has elapsed since the publication of the first volume will surprise no reader of the second; for the research involved in the collection of the enormous amount of material here to be found must necessarily have been the work of years. It is evident that the author has spared no pains to make his volume worthy of its theme.

When reviewing the first volume of this book in these columns some time since (see "THE MUSICAL TIMES" for May, 1877), we spoke of the great difficulty of giving any adequate idea of so elaborate a work within reasonable limits. We can repeat what we then said with even more emphasis as regards the second half of the work; for the volume now lying before us contains no fewer than 1,034 pages, including twenty pages of musical illustrations. Moreover, this second half of the biography treats of the ripest and artistically the most important period of Bach's career—from 1723, when he became Cantor at the Thomas-Schule in Leipzig, to his death in 1750. It was between these dates that most of his finest works were written—the Passions according to John and Matthew, the "Christmas Oratorio," the great Mass in B minor, most of the best Church Cantatas, the "Art of Fugue," the second part of the "Wohltemperirte Clavier," and many other compositions that might be named. Not only are most of these works analysed in considerable detail, but all the information attainable with regard to their origin, date, &c., is given in full, all doubtful matters being carefully discussed.

Instead of attempting a systematic review of so voluminous a work as this, it will probably be more interesting to our readers to refer to some special points which we have marked in reading, as throwing light upon disputed matters, or dealing with questions of musical importance.

All musicians who have studied Bach's scores, and who have also had an opportunity of hearing performances of the same, must have been struck by the difference of the effect produced in reading and in hearing. No matter how carefully prepared may have been the music, or how perfect the rendering of each individual part, there are always many points which appear very effective in reading, but which are lost entirely in an actual performance. A report prepared by Bach for the Town Council at Leipzig, in 1730, on the requirements of music for the four churches the choirs of which were supplied by the Thomas-Schule, which report is given in the present volume (pp. 74 to 79), furnishes an explanation of the difference just referred to. From this most interesting document we learn that his chorus consisted of at least three singers to each part—twelve in all. This small choir was accompanied by an orchestra composed as follows: two first and two second violins, two first and two second violas, two violoncellos, one double-bass, two or (when required) three oboes, one or two bassoons, three trumpets, and kettledrums, besides occasionally two flutes. Two suggestions arise from this enumeration. In the first place, an orchestra of at least eighteen against a chorus of twelve shows a balance of tone the very reverse of that to which we are accustomed; and, secondly, the constitution of the orchestra itself helps

us to understand Bach's method of instrumentation. In his scores each part seems always of equal importance. In our large modern orchestras a solo for the oboe, or for the flute in its lower octave, would be very indistinctly heard, if at all, against ten or twelve first violins and as many seconds, playing *forte;* but when there were only two first and two second violins the effect would be entirely different. It is evident that even doubling the wind parts in our performances of Bach would not be sufficient to restore the balance; and as there is but little prospect of our hearing these works with a band of eighteen and a chorus of twelve, we must content ourselves with imagining as well as we can, from reading the scores, what it was that Bach really intended.

A question that has been greatly, and almost fiercely, discussed in Germany is the method in which Bach filled up the accompaniments to his solos from the figured bass. The subject was probably first mooted by Robert Franz, in his now well-known "Offener Brief an Eduard Hanslick," published in 1871. Franz gives a very strong opinion that Bach's music requires to be filled up in the contrapuntal and polyphonic style; and in his additional accompaniments to the "Passion according to Matthew," the "Magnificat," and several of the Church Cantatas, he has shown in how masterly a manner the work can be done. On the other hand Herr Spitta, Dr. Chrysander, and others, maintain that Bach used a much simpler accompaniment. On this point much light is thrown by the present volume. Herr Spitta was fortunate enough to obtain in 1876 a very interesting manuscript by Heinrich Nicolaus Gerber, a pupil of Sebastian Bach, and the father of the well-known lexicographer. This manuscript is a Sonata by the Venetian composer Albinoni, for violin, with accompaniment for a figured bass. The accompaniment has been written out in full by Gerber, and contains the autograph corrections of Bach himself. These corrections are comparatively few in number, from which we may infer that the master was in general satisfied with the pupil's work; and it may be inferred that the Sonata, which is reprinted in its entirety at the end of the present volume, shows us Bach's method of accompanying from a figured bass. The harpsichord part, as here given, is a free and flowing four-part harmony, with frequent passing notes, suspensions, &c., even where such are not indicated by the figured bass; but of imitative counterpoint we find scarcely a trace, even in passages which would obviously admit of such imitation, were it thought desirable. The inference appears clear that the polyphonic style which Franz has chiefly made use of in his accompaniments, though justifiable by the analogy of many movements which Bach himself has accompanied in this manner, is not a necessity. It seems to us probable that for the sake of contrast the composer intended the figured bass to be filled up in a simple manner. The evidence afforded by this Sonata of Albinoni's is of course not finally decisive, because the music, which is in the old Italian style, is in many respects different from that of Bach himself; and it is therefore possible that, in his own works, another method of procedure may have been adopted; but the balance of probabilities appears at present to lie in the opposite direction.

It is generally known that Bach is said to have written in all five Passions, three of which are unknown. On these Herr Spitta gives us some valuable information. They were the "Passion according to Mark," a lyrical version (words by Picander), similar in form to the "Passion of Christ" set by Handel, and the "Passion according to Luke." Of these the first two are lost; but the author gives very strong reasons for the opinion that the most important part of the "Passion according to Mark" has been preserved in another form. It is well known that Bach, like Handel, frequently re-arranged his music to other words; and Herr Spitta shows that in all probability the greater part of the Mark Passion was taken from the beautiful "Funeral Ode" for Queen Christiana Eberhardine, written in the year 1727, and published in the Bach Society's edition—a fact which was first hinted at by Herr Rust in his preface to the 20th volume of that edition. Of the lyrical setting of the Passion—dating probably from 1725—nothing is known. A manuscript of the "Passion according to Luke" exists in Bach's autograph. As it is known that he very frequently wrote out for his own use the compositions of others, much discussion has been raised as to the genuineness of this work. Herr Spitta devotes several pages to a full analysis of the music, and after a careful consideration of the arguments on both sides, comes to the conclusion that the work is undoubtedly composed by Bach, but that it belongs to his early period, and was most probably written while he was at Weimar.

It would be interesting, did our space allow, to speak of Herr Spitta's able analyses of the Masses, Cantatas (sacred and secular) and Oratorios; but we must refer our readers for these to the volume itself, and pass on to say a few words about Bach's method of teaching. Herr Spitta prints for the first time a Thorough Bass Method compiled by Bach for his pupils, a manuscript copy of which, evidently written by one of the pupils, most probably from Bach's dictation, is in the possession of Professor Wagener, of Marburg. It occupies thirty-eight octavo pages, and is equally valuable for the clearness of its rules, and for the examples, which are doubtless Bach's own. In Chapter 5 of his Method, Bach expressly says that when once a pupil is well grounded in Thorough Bass, "he may be assured that he has already mastered a great part of the whole art." We further learn, on the authority of his pupil Kirnberger, that Bach commenced the study of Counterpoint with his pupils not in two parts, according to the system of Fux, which has been adopted by Cherubini, Albrechtsberger, and most modern authorities, but in four, regarding the four-part chord as the basis of the whole structure. This plan is also used by the late E. F. Richter, whose Counterpoint, however, is more in the free than in the strict style. From two of Bach's pupils, Gerber and Agricola, we know something of the general course of study which he set before them. They first worked through his "Inventions," then a set of Suites, and the "Wohltemperirte Clavier." Then the study of Thorough Bass was commenced; but instead of the pupil inventing his own basses, he had to harmonize the basses of the violin sonatas of Albinoni, already spoken of. Then came studies in Counterpoint, using chorals for *canti fermi.*

We have not spoken of more than a very small portion of the new and interesting facts contained in Herr Spitta's book; yet we have considerably exceeded the ordinary limits of a review. The volume is, in truth, so rich in material that it has been our object rather to stimulate than to satisfy the curiosity of our readers, and to induce those who understand German to procure it for themselves. We might fill entire columns with extracts, and yet fail to do justice to the work. It is a worthy monument to the memory of one of the greatest composers that the world has seen, and throughout so full of interest that every lover of Bach will read it with avidity. For ourselves we confess that when we had once taken it up we found it difficult to put it down again; and this, we doubt not, will be the experience of many readers besides ourselves.

Songs from the Published Works of Alfred Tennyson. Set to music by various composers. Edited by W. G. Cusins. [C. Kegan Paul and Co.]

(Second Notice.)

Continuing our progress through this very interesting volume we come first upon a setting by Herr Georg Henschel of the well-known lines—

> Break, break, break,
> On thy cold gray stones, O sea.

These exquisite verses have been often allied with music, but never on such equal terms as now. Herr Henschel has not only penetrated to the depth of their meaning, but shown himself able to express it in the terms of his art. In the music, therefore, we recognise the sadness and beauty of the poetry, each answering to each as regards the quality of "tender grace." The change from minor to major, and the manner in which it is led up to on the words, "O, well for the fisherman's boy," &c., are admirable features in the song, which, generally, we commend as one of the few entirely successful settings of our Laureate's work. There is merit also in Mr. C. Hubert Parry's music to "The Poet's Song":

> The rain had fallen, the Poet arose,
> He pass'd by the town and out of the street.

It is necessarily of a simpler cast than Herr Henschel's,

but its effect is pleasing, and its details are musicianly. In composing "The Brook":

I come from haunts of coot and hern,
I make a sudden sally.

Mr. W. G. Cusins had difficulty in keeping Schubert's "Brooklet" out of his mind. This we do not wonder at in the least, nor are we surprised to find that he did not entirely succeed. But the result is none the worse on this account. An artist may be influenced by a faultless model without copying it, and as Mr. Cusins's music ripples along with a suggestion of Schubert in it, no one feels disposed to complain. The likeness is one more of spirit than of letter. To Mr. August Manns was confided the Cradle Song:

What does little Birdie say,
In her nest at break of day?

We are not of opinion that the result will deter other composers from trying their fortune with these charming verses. Simplicity is essential to music of the kind, no doubt, but simplicity alone hardly suffices.

Mr. Walter Macfarren had some difficult lines to set in those beginning—

All along the valley, stream that flashest white,
Deepening thy voice with the deepening of the night,

but he proves to have been quite equal to the task. His music presents not a few excellent features, among them the brilliancy of an accompaniment which keeps ever before the eye of the listener the subject of the song. We meet with the editor, Mr. W. G. Cusins, again in "The Sailor Boy":

He rose at dawn and, fired with hope,
Shot o'er the seething harbour-bar.

These lines are treated in a thoroughly dramatic spirit, the ordinary forms being entirely laid aside. The piece is, in fact, a brief *scena*, as we now understand the term, and in each episode it is clear that the composer feels and adequately expresses the prevailing sentiment. The song is one of its composer's best efforts. Merlin's song—

Rain, rain and sun! a rainbow in the sky!
A young man will be wiser by and by;

fell to Herr Joseph Joachim, whose music constitutes certainly not the least interesting feature in the volume. If space were available for the detailed criticism which many of these pieces deserve and almost require, we should dwell long upon the Hungarian master's work. It has points of considerable originality and others of quite as considerable charm, but we must rest content with stating the broad fact, and asking for the song the attention of our readers when the volume comes into their hands. Mr. Cusins once more appears in the vigorous "Song of King Arthur's Knight:"

Blow trumpet, for the world is white with May,
Blow trumpet, the long night hath rolled away!
Blow thro' the living world—"Let the King reign!"

This is set as a concerted piece for two tenors and two basses, in which we are scarcely able to recognise the merit obvious in the composer's solos. The music strikes us, indeed, as commonplace. Not so that of Mr. Frederic Corder in—

O sun, that wakenest all to bliss or pain,
O moon, that layest all to sleep again,
Shine sweetly; twice my love hath smiled on me.

The elegance and feeling of these verses are well reflected by the music, and there is not, to us, a more successful song in the volume. The middle portion, in the dominant key, on the words, "O dewy flowers, that open to the sun," &c., is simply exquisite, not alone in itself, but by contrast of style and feeling with that which goes before and that which follows. The pages on which Mr. Corder's music is printed will not be the least "thumbed" of the many in this book. Enid's song—

Turn, Fortune, turn thy wheel and lower the proud,
Turn thy wild wheel thro' sunshine, storm and cloud;
Thy wheel and thee we neither love nor hate.

was allotted to Herr Silas who saw in it without difficulty a suggestion for the prevailing form of his music. Hence we have an arpeggio accompaniment, as unvarying as the whirl of a spinning-wheel, underlying a simple but not inexpressive melody. Few composers would desire for themselves the task of setting music to Vivien's song: "If Love, if Love be Love, if Love be ours," &c., full as it is of the Laureate's most unlyrical mannerisms. Fancy a poor musician brooding over a verse like this:

My name, once mine, now thine, is closelier mine,
For fame, could fame be mine, that fame were thine,
And shame, could shame be thine, that shame were mine,
So trust me not at all, or all in all.

Yet Miss (or Mrs.) Emily Josephine Troup essayed these verses (except the one just quoted) with the heroism of her sex, and has really done better with them than we were prepared to find. Her music is far in advance of that by the average lady composer. The name of Mr. J. Blumenthal excites expectations most of which are realised in his setting of—

Sweet is true love, tho' given in vain, in vain;
And sweet is death, who puts an end to pain;
I know not which is sweeter; no, not I.

The happy fancy of this composer in works of the kind appears here to great advantage, and the song is certain to please cultured and uncultured ears. The solemn lines, which religious England has taken to its heart of hearts, come next:

Late, late, so late! and dark the night and chill;
Late, late, so late! but we can enter still.
Too late; too late, ye cannot enter now.

Professor Macfarren's music to these verses is conceived in a reverent and becoming spirit. It is simple, but lends itself to all the full and pathetic expression a great singer would give. Certain kinds of poetry will not endure elaborate musical treatment, but demand such strains as most readily allow the vocal artist to bring to bear the power of human utterance. So in this case, and, indeed, it is open to question whether a gifted speaker could not recite Tennyson's mournful lines with as much effect as a singer could sing them. Any how, elaborate musical treatment would here defeat its own purpose, and Professor Macfarren was not likely to overlook the fact. We admire his work as much for what it leaves out as for what it contains. A further contribution from the Editor appears in—

As through the land at eve we went,
And pluck'd the ripened ears,
We fell out, my wife and I,
O we fell out I know not why,
And kiss'd again with tears.

Mr. Cusins is much happier here than in one or two previous instances. He has caught the homely, affectionate spirit of the text, and written a little song which, though it may never be heard in concert-rooms, will find a welcome in many a family circle. Mr. Harold Thomas's "Sweet and low" strikes us as being a little out of harmony with its theme. We see nothing in the poet's lines to justify the use of showy arpeggios, flashing through several octaves. The baby, instead of going to sleep, would want to play with them. Saying this we must not be understood to complain of the music *per se*. The "Bugle Song"—

The splendour falls on castle walls
And snowy summits old in story—

has been set by Sir Herbert Oakeley for voice, pianoforte and cornet or bugle *obbligato*, the wind instrument, of course, doing liberal service in the character of Echo. We have no doubt that this song (here republished by the way) would prove acceptable in the concert-room, where the effect of the cornet could hardly fail to meet with instant appreciation. Next in order come two settings of "Tears, idle tears," by Herr Joachim Raff, that prolific composer, when asked for one, having characteristically sent double the number. We cannot recognise either as the ideal of music for such words; but we much prefer the second to the first, wherein Herr Raff indulges to the full his passion for queer harmonies and queerer progressions. Students of composition might profitably examine this work for hints as to what they should avoid. The companion piece is far more musicianly, and infinitely more true to the poet's thought. Indeed, this song contains some remarkably fine passages, worthy of Raff at his best. To Mr. F. H. Cowen fell the grateful task of writing music for—

O swallow, swallow, flying, flying south,
Fly to her, and fall upon her gilded eaves,
And tell her, tell her, what I tell to thee.

The young musician has discharged his task capitally, and given us a perfectly charming song, which ought to become a favourite everywhere. Alike in conception and

technical execution it is good. The very spirit of the passionate words breathes in every bar. Mr. Francesco Berger is next in the list of composers, his text being the grand passage which, well-known as it is, we cannot omit to transcribe:

Thy voice is heard thro' rolling drums,
That beat to battle where he stands;
Thy face across his fancy comes,
And gives the battle to his hands.
A moment, while the trumpets blow,
He sees his brood about thy knee;
The next, like fire he meets the foe,
And strikes him dead for thine and thee.

Noble as these lines are, they did not inspire Mr. Berger, nor lift him above conventional pianoforte imitations of drums and trumpets. Even if drums and trumpets were available it would not be necessary to introduce them into the music, simply because they are mentioned as adjuncts to the poetry; but to imitate them through such a medium as the pianoforte is a grave error, the more regrettable here because the music gives evidence of capacity. In the setting of—

Home they brought her warrior, dead!
She nor swoon'd nor utter'd cry,

Signor Randegger appears to considerable advantage. He opens the song with a solemn march theme, suggested more or less throughout the first verse, and thenceforward follows the course of the story in the same spirit of dramatic illustration. The music is somewhat elaborate in structure, but not too much so for the character of poetry which, its simple pathos notwithstanding, suggests a magnificent gallery picture rather than a "bit" for the cabinet. We easily recognise the hand of Mr. Berthold Tours in the music to lines beginning—

Our enemies have fallen, have fallen; the seed,
The little seed they laughed at in the dark,
Has risen and cleft the soil, &c.

Here, also, the structure of the song is elaborate, and its expression dramatic; so much so as to lift the piece out of the category to which it, in name, belongs. Concerning the ability displayed there can arise no question. Work of this calibre tells its own story, and indicates a possibility of something still better, provided, as in the present case, inducements to labour were forthcoming. The little lyric beginning—

Ask me no more: the moon may draw the sea,
The cloud may stoop from heaven and take the shape,
With fold to fold, of mountain or of cape;
But, O too fond, when have I answered thee?

has been set by Mrs. Florence A. Marshall with a good deal of fancy and musicianly skill; while not a little boldness here and there in Mr. Francis Hueffer's "Now sleeps the crimson petal, now the white" evidences the composer's practical adhesion to modern ideas of musical liberty. M. Saint-Saëns is the author of the next song, in which the French master deals with the passage from "Maud":

A voice by the cedar-tree
In the meadow under the hall!

He begins splendidly, and there is the true ring in every bar of the stimulating music illustrative of "a passionate ballad, gallant and gay," which Maud sings under the cedar. The next section is less well marked, for reasons easily found in the poetry; but the final Andante winds up well, and leaves an impression that among the really successful illustrators of our Tennyson a place is deserved by Saint-Saëns. Liszt follows with music to—

Go not happy day
From the shining fields.

In the main this song will be looked upon as a disappointment. There are a few effective bits in it, but the general effect is surprisingly tame and cold, having regard to the composer's usual and most successful style. We can only account for it by assuming that Liszt's acquaintance with English was not great enough to place him thoroughly *en rapport* with his theme. M. Massenet's "Come into the garden, Maud," though characteristic of the author of "Le Roi de Lahore," will certainly not displace Balfe's music to the same words; but if there were ever so popular a version of "Ring out, wild bells, to the wild sky," it would have a formidable rival in M. Gounod's new setting. By simplest means, yet with admirable fidelity, M. Gounod suggests "the tintinabulation of the bells, wild bells," and over the whole music he has thrown a glamour equal to that pervading the poetry. The song is a gem in its way, and will not be allowed to pass out of mind. Next follow two songs by Mr. C. Villiers Stanford, one of which, "Hapless doom of woman, happy in betrothing," is here republished. The novelty is a setting of the pretty lines:

Shame upon you, Robin,
Shame upon you now!
Kiss me would you? with my hands
Milking the cow.

The music is as quaintly charming as the words, and both together ought to make a favourite selection in drawing-room and concert-hall. Mr. Stanford may be congratulated upon a marked success in this effort of his lighter muse. We have now reached the end, the long procession closing with Mr. W. H. Cummings's version of "Edith's Song"—

Two young lovers in winter weather,
None to guide them.

Of this it may be said with truth, "though last, not least." The music is worthy of an artist-musician who by the fairest means has won a distinguished place in the ranks of our composers and vocalists.

One reflection will occur to all who look carefully through the volume, and it is this: "How admirably, for the most part, the English musicians represented have done their work!" Some, indeed, may be surprised, not to say astonished, at the ability shown, after comparing it with the average merit of songs made "to sell" by the same hands. The reason probably is that each composer felt at perfect liberty to consult his own purely musical taste, and so did himself full justice. If so, we have another ground for satisfaction at the appearance of the volume, and an additional inducement to hope that more of our English poets may in due time receive the honour so justly awarded here to Alfred Tennyson.

Novello's Music Primers. Edited by Dr. Stainer.
The Harmonium, by King Hall.
[Novello, Ewer and Co.]

In his preface to the present work, Mr. Hall justly regrets that so few musicians are acquainted with the capabilities of the Harmonium, and combats the very common, though entirely erroneous, impression that anybody who can play the piano or organ is therefore qualified, without special study or tuition, to play the harmonium also. We think it is chiefly because of the misapprehension just referred to that the instrument has not advanced more rapidly in public favour. The average performances of amateurs on the Harmonium are, to a refined musical ear, simply distressing; and as it is probable that at least nine people out of ten have never heard the instrument properly played, it is not surprising that its merits should not be appreciated.

Those who know Mr. Hall's large "School for the Harmonium" will not need to be told that he thoroughly understands the subject which he treats. The present little work differs in some matters both of detail and arrangement from its predecessor. Additional experience has enabled the author to correct, where necessary, and to supplement the information contained in the earlier work; and after a careful examination of the Primer we have no hesitation in pronouncing it a thoroughly reliable authority upon the instrument.

After a short historical introduction, entitled "Sketch of the Free Reed," Mr. Hall describes the construction of the Harmonium. This part of the work is illustrated by some very clear diagrams, drawn expressly for the book. The keyboard and the stops are next treated of, and plans are given of the different arrangement of the stops in instruments of various sizes, the quality and pitch of the registers being dealt with in some detail. As the book is certain to reach a second edition, we think it will be well to offer one or two suggestions for the completion of this part of the subject. In one variety of the Harmonium frequently used at public performances—the one known as the "Alexandre Concert Model"—the arrangement of the stops differs materially from any given in the plans on page 19. Here the "Voix Céleste," instead of being No. 6, and of sixteen-foot pitch, is No. 5, and of eight-foot pitch, and it is completed by a bass half, labelled "Voix Humaine," No. 5, also of eight-feet pitch; while in the same instrument the "Musette" is No. 6 and not No. 5. As an instrument of this kind is more often met with than

the large Harmonium shown in fig. 4, page 19, it would, we think, be well to say something about it in future editions. Another point worth mentioning is that we can find no reference at all to what is known as the "double touch." This mechanical adjustment of the keys plays so important a part in many Harmoniums (especially in those of M. Mustel), that it would be well to explain it in future editions. Students who are not acquainted with its use will otherwise be very likely to be considerably discomposed on playing for the first time on an instrument in which it is found. Mr. Hall is no doubt familiar with it, and we call attention to the omission that it may be rectified in future editions.

The directions and exercises for blowing leave nothing to desire either in clearness or completeness; while the chapter on the combination of stops, and more especially the "general remarks" (pages 29—34) with the very novel "combination tables" on page 33, are really admirable. We next find a series of exercises on fingering, and a number of special "studies for blowing," in which some of the technical peculiarities of the instrument are well illustrated; and the work is completed with thirteen original pieces, many of which are not only interesting as music, but most instructive to the learner, as showing him how to make the most of the special resources at his disposal. We trust that the publication of this Primer may do something to remove the prejudice against and increase the knowledge of the too often despised and rejected Harmonium.

The Little Drummer. Words by Clara Kappey, after H. von Fallersleben's "Paukenschläger."
Wind. Words by H. Baldwin.
The Lark now leaves his wat'ry nest. Words by Sir William Davenant.
Four-part songs, composed by J. A. Kappey.
[Boosey and Co.]

All these unpretentious songs show much musical feeling, the first, however, being the best of the three. This composition, being written for the members of the Rochester, Strood, and Chatham Choral Society, has been already successfully tested in public. No. 2 is carefully written and melodious; but we like not the accentuation of the words where the time changes to 3-4. No. 3 has many good points; and, if well sung, would we think prove extremely effective. Mr. Kappey might doubtless, judging from these specimens, succeed in a higher class of writing.

FOREIGN NOTES.

We have received the following interesting communication from Professor F. W. Jähns, of Berlin, the well-known authority in matters connected with the works of C. M. von Weber, respecting the recent first publication of a cantata by that composer: "A notice has appeared in a late issue of the *Dresdener Nachrichten* directing the attention of the readers of that journal to what is styled a newly discovered or 'exhumed' work by C. M. von Weber. This expression is used with regard to a cantata written by Weber in the year 1821, on the occasion of the anniversary of the birth of a member of the royal family of Saxony, and which has just been published for the first time by Kistner, of Leipzig. The editor, Herr Carl Bank, has acquitted himself of his task in a manner worthy of the immortal composer, having moreover substituted new words of more general application for those originally employed for the special occasion for which they were intended, and commencing with 'Du, bekränzend uns're Laren.' Thus far, then, the musical public has every reason to feel indebted to Herr Bank, while he himself would probably be the last to claim the merit attributed to him by the journal in question of having 'exhumed, à la Schliemann,' this cantata of Weber's. He must, doubtless, be well aware of the fact that in my book on Weber ('C. M. von Weber in seinen Werken'), published in 1871, this cantata is mentioned at some length under No. 283, p. 340, including dates of composition and first performance, together with a characteristic of the work, its subsequent partial utilisation by the composer in the first finale of 'Euryanthe,' and the whereabouts of the manuscript. In the face of these facts it is difficult to see how the edition of the cantata issued by Herr Bank can in any sense be described as a 'discovery.' *Suum cuique!*" So far we have quoted Professor Jähns, to whose communication, apart from its interesting subject-matter, we extend the more willingly the publicity of our columns, since we are fully alive to his unique merits in regard to the elucidation and determination of facts and details relating to the compositions of C. M. von Weber, which render his labour a monumental one for future generations. The Professor is, we understand, preparing for publication a supplementary volume to his "C. M. von Weber in seinen Werken," containing much additional information concerning the works of the composer of "Freischütz" and "Oberon."

The cyclus of historical performances of Mozart's operas was announced to be inaugurated at the Imperial Viennese Opera on the 25th ult., occupying a week, the order of representations being as follows: "Idomeneo," "Seraglio," "Le Nozze di Figaro," "Don Giovanni," "Così fan tutte," "Zauberflöte," "La Clemenza di Tito." Among the lady artists engaged in the performance are mentioned Mesdames Pauline Lucca, Bianchi, and Schuch-Proska. A similar historical week dedicated to Mozart's operas was to be held simultaneously with the Vienna performances at the Stadt-Theaters of Hamburg and of Leipzig.

At a recent Concert of the Philharmonic Society of Vienna the first performance of an overture to an opera by Franz Schubert, entitled "Des Teufel's Lustschloss," created much interest. The work was composed, to a libretto by Kotzebue, between the years 1813-14, when the composer was still almost a boy, and has never been printed. The first and third acts are said to be still in existence, the manuscript of the second having served to light the fire at the house of a friend of the composer. The overture is described as being sprightly and of sound workmanship.

The museum of the Mozart Institution at Salzburg has been enriched by the gift, on the part of the widow of M. Erard, of the ring given to the composer in 1762 by the Empress Maria Theresa, on the occasion of a concert held at Schönbrunn. The valuable relic had come into the possession of the lady through Spontini.

We have good authority for contradicting the report spread in German journals, and reproduced in these columns, to the effect that Herr Julius Stockhausen is about to resume his former position as director of the Stern'sche Gesangverein at Berlin. On the contrary, the great German baritone, although he has resigned his position as professor at the Frankfurt Conservatorium, intends to continue his residence in that town, where there is a sufficient field for the exercise of his eminent talents. Herr Max Bruch, the present director of the Berlin institution, publicly renounces, on the other hand, the intention attributed to him of resigning a position which he has so recently assumed.

The Berlin music journal *Echo*, occasionally quoted by us, has ceased to exist since the commencement of the present year.

A new work from the pen of Dr. Ludwig Nohl, "Mozart nach den Schilderungen seiner Zeitgenossen" (Mozart as described by his Contemporaries), is being issued in numbers by the firm of F. Thiel at Leipzig. The book will form a pendant to the same author's similar work on Beethoven (not the biography). We shall again refer to the new publication when complete.

Herr Josef Joachim is just now engaged upon a most successful Concert-tour extending over Austria and some parts of Italy, in conjunction with the Viennese pianist Herr Bonawitz. At Milan, where the two artists appeared on the 6th of last month and on subsequent dates, their reception has been of the most enthusiastic kind, the eminent violinist creating a *furore* with his Hungarian Concerto and the Hungarian dances, well known to London audiences.

Anton Rubinstein's operas are evidently gaining ground in the *répertoires* of continental theatres. At Berlin "Die Maccabäer" and "Ferramors" have been mounted; at Prague and Breslau the former work is being produced; at Hamburg "Nero" continues to draw a full house; the same may be said of "Ferramors" at the theatres of Königsberg and Dantzic; while at Moscow and St. Peters-

burg, where most of his operas have been long popular, a new work entitled "Kalaschnikoff" is shortly to be produced.

According to the *Bayreuther Blätter* the total amount realised by Dr. von Bülow, by his concerts given in aid of the fund of the Society of Patrons of the Bayreuth undertaking, amounted during the years 1878 and 1879 to 16,817 marks. The total receipts of the Society during the period named were about 88,000 marks.

Miss Agnes Zimmermann, to whose present artistic tour in various parts of Germany we specially referred in our last issue, has added considerably to her continental reputation during the past month. The gifted lady-pianist appeared twice at the famous Gewandhaus Concerts of Leipzig, where her interpretations, especially of the music of Bach, met with the most unqualified approbation, the same flattering reception being accorded her during her subsequent visits to Halle, Frankfurt-on-the-Main, Darmstadt (where she had the honour of playing before the Court), and elsewhere. Miss Zimmermann is expected to return to this country during the present month.

Ignaz Brüll's new opera, "Bianca," has recently been produced at the Hoftheater of Dresden, with but slight success. The work has survived only three or four representations, notwithstanding Frau Schuch-Proska's excellent singing in the principal *rôle*.

At the Paris Opéra-Comique a one-act opera by Nicolo, a young aspirant for fame, has met with decided success. New operatic works are expected from the pen of M. Joncières, for whom M. Louis Gallet is said to have written a libretto, as well as from M. Gounod, who has accepted the book of an opera, entitled "Henri VIII.," of which M. Détroyat is the author. Before, however, the popular French composer can commence the new composition, he will have to complete his "Héloise et Abelard," effect the radical changes in the score of his "Tribut de Zamora," and remodel the third act of "Cinq-Mars," according to his announced intentions.

M. Gevaert, the director of the Brussels Conservatoire, is engaged upon the composition of an opera entitled "Venise," for which M. Sardou has written the libretto.

The opening Concert of the present season of the "Stefano Tempia Choral Society," of Turin, was dedicated exclusively to compositions by the founder, who died in November, 1879. Handel's "Judas Maccabæus" will shortly be produced by the same Society for the first time on Italian soil.

A grand Music Festival is to be held at Rome next Easter on the occasion of the inauguration in the Eternal City of a statue of Palestrina. Among the composers of eminence who have been invited to contribute compositions are mentioned: Signori Ponchielli, Marchetti, Bazzini, Pedrotto, Gamboti, and Rossi, MM. Thomas and Gounod, and Herren Wagner and Liszt. Verdi has likewise promised a composition from his pen.

A festival in commemoration of the fiftieth anniversary of Belgian independence will be held this year at Brussels, preparations on a grand scale having already been made. A hall capable of holding some 6,000 persons is being erected, where musical performances will take place during three successive days, the first being devoted to old Belgian masters, the third to solo performances and modern Belgian composers, while on the second the choral societies of Antwerp will unite in concert.

An interesting Concert was given on December 23 by the Brussels Conservatoire, when the programme consisted exclusively of compositions emanating from the sixteenth, seventeenth, and eighteenth centuries, executed or accompanied on such instruments as were actually in use at those periods. The Brussels institution, as is well known, boasts the possession of an exceptionally fine and complete collection of musical instruments, both ancient and modern.

It is stated in Italian journals that Verdi has just set to music a "Paternoster" and an "Ave" to Dante's words, and that they will be produced at Milan during next Carnival, on condition that the proceeds are expended on local charities

Richard Wagner is at present staying at Naples, where he will probably remain some months. His health is said to be daily improving. During his stay "Lohengrin" will most likely be produced at the Naples Theatre.

Madame Christine Nilsson continues to electrify the Madrid public with her impersonations of the heroines of Gounod's "Faust" and Thomas's "Mignon." Regarding the latter, a correspondent of *Le Ménestrel* writes to that journal: "The plaudits and recalls succeeded one another almost without interruption, during the first three representations which have so far taken place." It is to be hoped that there were none amongst the audience who had come with a desire to hear the opera itself, for they must have been sadly disappointed otherwise! This is about as good an illustration of the tyranny exercised by the modern diva-worship as we have yet heard of.

An opera entitled "Don Bibas" will before long be brought out at the Lisbon Theatre. The composer is an amateur, the Visconde d'Arneiro, whose name has already become known by the production, at the same theatre, of his operatic work "L' Elisire di Giovanezza."

Ernst Kossak, for many years one of the most highly esteemed humoristic writers, and an able critic in art matters in connection with Berlin journalism, died on the 3rd ult.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (December 28): Symphony, C minor (Beethoven); Adagio and Rondo for violin (Max Bruch); Orchestral Fragments from "Manfred" (Schumann); Variations for two pianofortes on a Theme by Beethoven (Saint-Saëns); Overture, "Oberon" (Weber). Conservatoire Concert (January 4): Symphony, A minor (Mendelssohn); Chorus, "La Mort d'Ophélie" (Berlioz); Fragments from "Egmont" (Beethoven); Chorus, "Près du fleuve étranger" (Gounod). Concert Populaire (January 11): "La Lyre et la Harpe," Cantata (Saint-Saëns); First part from "Creation" (Haydn). Conservatoire Concert (January 18): Overture and Choruses from "Athalie" (Mendelssohn); Concerto for hautboy (Handel); "O filii," double chorus unaccompanied (Leisring); Symphony in A (Beethoven). Concert Populaire (January 18): "Le Désert" (David); Pianoforte Concerto, G minor (Mendelssohn); Air with Chorus from "Le Feu" (Guiraud); Overture, "Guillaume Tell" (Rossini). Concert Populaire (January 25); "La Lyre et la Harpe" (Saint-Saëns); Sérénade hongroise" (Joncières); Choral Symphony (Beethoven). Châtelet Concert (January 25): Symphony in F minor (Tchaikowsky); Children-Scenes (Schumann); Violin Concerto (Beethoven); Fragments from "Samson et Dalila" (Saint-Saëns); Prelude to "La Reine Berthe" (Joncières); Polonaise from "Struensee" (Meyerbeer).

Leipzig.—Gewandhaus Concert (January 8): Symphony, C minor (Spohr); Rondo Brillant (Mendelssohn); Ballet Music and Gavotte from "Iphigenia" (Gluck); Symphony, C major (Haydn); Pianist, Miss A. Zimmerman. Euterpe Concert (January 13): Overture "Genoveva" (Schumann); Concerto, G major (Beethoven); Violoncello Soli (Bach, Schumann, David); Symphony, B flat major (Svendsen). Gewandhaus Concert (January 15): Symphony (Reissmann); Violoncello Concerto (Eckert); Pianoforte Concerto, C minor (Sterndale Bennett); Pianoforte Pieces (Chopin, Bach, Brahms); Pianist, Miss A. Zimmerman. Euterpe Concert (January 20): Overture "Dimitri Donski" (Rubinstein); Violin Concerto (Beethoven); Symphony, C flat major (Schumann). Gewandhaus Concert (January 22): Symphony, F major (Beethoven); Bachanale, from "Achille et Scyros" (Cherubini); Overture, "Dame Kobold" (Reinecke); Schicksalslied (Brahms); Variations on "God save the King" (Haydn); Fragments from "Ruins of Athens" (Beethoven).

Berlin.—Concert of the Stern'sche Gesangverein (January 6): Pianoforte Concerto in G major (Beethoven); "Tower of Babel," Oratorio (Rubinstein). Concert of the Singakademie (January 16): Missa in A major (Bach); Te Deum (Kiel); "Lobgesang" (Mendelssohn). Concert of the Tonkünstler-Verein (January 16): "Prometheus" (Liszt).

Breslau.—Chamber Concert of the Orchester-Verein (January 13): Quartet, B major, Op. 67 (J. Brahms); Pianoforte Sonata, A flat major (C. M. von Weber); Quartet, A major, Op. 18 (Beethoven). Concert of the same (January 20): Second Symphony (Brahms); Second Violin Concerto (M. Bruch); Funeral March of a Marionette (Gounod); Spanish Dances (Sarasate); Dance from opera, "Zietensche Husaren" (B. Scholz).

Dresden.—Lauterbach's Kammermusik Soirée (January 5): Trio, Op. 9, G major (Beethoven); Quartet, Op. 41, A major (Schumann); Variations, G major (Haydn); Valse for string Quartet, Op. 73 (J. Kiel). Concert of the Sinfonie Capelle (January 9): Overture, "King Stephen" (Beethoven); Suite, D major (Bach); "La Jeunesse d'Hercule" (Saint-Saëns); Symphony, D minor (Schumann). Mannsfeld Concert-Historical (January 13): Symphony, D major (Ph. E. Bach); Chorus and Dance of Furies from "Orpheus" (Gluck); Variations, G major (Haydn); Air from "Titus" (Mozart); Overture, "Leonore" No. 3 (Beethoven); Overture, "Oberon" (Weber); Andante from Violin Concerto (Mendelssohn); Finale of Fourth Symphony, D minor (Schumann); Rhapsody, No. 2 (Liszt); Overture, "Tannhäuser" (Wagner).

Baltimore.—Concert of the Peabody Institute (January 3): Quartet, B flat major (Haydn); Songs (Mozart); Impromptu, C minor, for pianoforte (F. Schubert); Pianoforte Trio, B flat major (Beethoven).

Auburn (N.Y.).—Concert of Mr. W. C. Richardson's Academy (December 4): Rondo Capriccioso (Mendelssohn); "La Prece dell' Orfana" (Mercadante); Tema con variazioni (Hartmann); Songs (Sullivan, Pinsuti); Novelette (Schumann); Nocturne in G major (Chopin).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

CORRESPONDENCE.

ENGLISH VERSION OF THE TEXT OF "ELIJAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with great interest the articles in "THE MUSICAL TIMES" entitled "The Great Composers," and shall be grateful if you will allow me to ask a question on a subject referred to in the January number.

I allude to the composition of "Elijah," and I am anxious to know on good authority at what period of his work Mendelssohn first dealt with the English words.

No doubt "Pastor Schubring" delivered his views in the German, but as the oratorio was first produced in England it would seem probable that Mendelssohn was at least acquainted with the translation before the finishing touches were put to the music, and it would be gratifying to be assured of it.

But if this was not the case, and if Mendelssohn never took our English version into consideration, I am afraid we ought to consider that we have not got the oratorio in its best and truest form, it being generally admitted that all vocal music loses somewhat by any alteration of the original words. This would be a hard lesson for us to learn, now that the "Elijah" has become so interwoven with our English musical life.—Your obedient servant,

J. E. A. T.

P.S.—It would be interesting to have similar information about other great Oratorios, *e.g.*: "St. Paul," "Lobgesang," &c.

[Mendelssohn's published correspondence contains no reference whatever to the English version of the text of "Elijah," nor, as far as we know, is the subject of our correspondent's letter touched upon by any of the master's biographers or critics. There is every reason for believing that the music was composed to the German words; which alone appear in the full score (now in the possession of Messrs. Novello, Ewer and Co.), used by Dr. Gauntlett, the organist at Birmingham, in 1846. The fact that this, the first performance, was given in English; further, that it was conducted by the composer, and that he made very considerable alterations after this, but previous to publication, makes it appear probable that the English words at least received very careful consideration. All the alterations made in the vocal music to suit the English text can be seen and compared with the original in the first edition of the oratorio, published by the late firm of Ewer and Co. If our correspondent can induce Mrs. Bartholomew to gratify his natural curiosity upon this matter he will do musicians generally a service.—ED. *Musical Times.*]

THE CAMBRIDGE EXAMINATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The letter in your last issue is evidently the language of disappointed chagrin. Though the writer signs himself "Mus. Bac.," he does not put *Oxon.* or *Cantab.* after it, and it is just possible that he may be one of the unfortunates "plucked" at an early stage, and afterwards successful either at Heidelberg, New York, or Dublin. A man who had gained his degree at Cambridge would not so write of his *Alma Mater:* indeed, he would certainly have been proud to put "Cantab." after his name. If his degree is equal to a Cambridge one, it is unwise of him to wish to lower the standard, and so lessen the value of his own degree. And if he has obtained his degree at Oxford or Cambridge, as very many have done, surely "What man has done, man can do"; and if so many fail, it is because they are not up to the standard, and therefore not worthy of the honour. It must be borne in mind that nearly all who have gone to Cambridge during the last two years have been over thirty years of age, hoping to get in under old regulations. Many would be very doubtful about passing, but would take their chance of just scraping through the Preliminary Examination somehow, and if they did so, would very likely go no further. It is questionable whether half who even passed the Preliminary Examination sent up Exercises this year, and some of those who would send the exercise might not be ready for the final examination at once; so that the statistics of "Mus. Bac." require modification and verification. The Examiners should be credited with having weeded out some men who would have added no honour to the title.—I am, Sir, yours truly,

January, 1880. A MUS. BAC. OF THE FUTURE.

"THE GREAT COMPOSERS, SKETCHED BY THEMSELVES."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As the letter-press of your valuable paper cannot be had after publication, would you allow me to suggest that the above-named papers be reprinted in book form, of so many volumes, when completed.

Thus far I have read them with great interest, especially those on Beethoven and the present numbers on Mendelssohn.

I hope Mr. Bennett will not stay his hand yet, but will tell us something about Bach, Cherubini, Chopin, Gluck, Handel, Moscheles, Schubert, Spohr, &c.

Many thanks are due to Mr. Bennett for the very valuable service he has rendered the profession, by bringing to the front in these exceedingly interesting articles many new beauties in the lives of the Great Composers. I inclose my card, and remain,

Yours faithfully,

York, January 6, 1880. G. H. S.

[We understand that what our correspondent proposes is about to be done, and that a first volume will be issued in the course of a few months.—ED. *Musical Times.*]

MOZART'S TWELFTH MASS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On what authority is the Mass commonly known as Mozart's No. 12 now so often ascribed to Zellner? Did he really write it? Who was he? The Mass is the most popular of all those attributed to Mozart, and it would interest all musicians to be satisfied as to its real authorship.—I am, &c.,

Fosco.

Several interesting communications are unavoidably omitted, from want of space.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

HENRY C. LAYTON.—*The letter of our correspondent merely re-states the derivation of the Chromatic Scale as propounded by Professor Macfarren.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANGOR.—A very successful Concert was given by the Choral Society on the 20th ult., in the Penrhyn Hall, before a large audience. The glee-singing by the Society reflected great credit upon the Conductor, Mr. W Williams. Songs were effectively sung by Miss Nellie Arthur, Messrs. Eos Maelor, E. M. Jones, and A. McCall, the last-named gentleman acting as substitute for Mr. Cecil Tovey, who was seriously indisposed. Mr. E. W. Thomas was an efficient accompanist.

BIRMINGHAM.—The annual performance of the *Messiah* by the Festival Choral Society, took place in the Town Hall on the evening of Boxing-Day, with Miss Anna Williams, Miss Helen D'Alton, Mr. Joseph Maas, and Mr. Robert Hilton, as vocal principals; Mr. Gilmer, cornet, replacing Mr. Thomas Harper, absent; Mr. Stimpson at the organ, and Mr. Stockley conducting. There was a very large attendance, and the performance was an exceedingly good one, reflecting the highest credit upon principals, band, and chorus.——The members

of the Philharmonic Union gave their Christmas Concert the following evening, the programme comprising *The Woman of Samaria* (W. S. Bennett), and a miscellaneous selection. The principal work received a very meritorious rendition, and was highly appreciated; the vocal principals, Miss Annie Marriott, Miss Edith Clelland, Mr. Joseph Maas, and Mr. Frith doing justice to the solos, and also to the beautiful quartet "God is a Spirit," which was strenuously redemanded but not repeated. A noticeable feature of the second part was the performance of Beethoven's Pianoforte Concerto in C minor, by Master Frank Watkis, a juvenile pupil of Dr. Heap, who displayed high qualities as an executant. A Second Concert Overture by Dr. Heap, a decided advance upon the first, met with a warm reception, and a new song, "Annabel Lee," well sung by Mr. Maas, created a marked effect. Both works may be classed among Dr. Heap's happiest efforts. There was an overflowing and enthusiastic audience.——Messrs. Harrison's Third Subscription Popular Concert took place in the Town Hall on Wednesday, the 21st ult. The artists included members of Mr. Mapleson's company, but an apology had to be made for Mdlle. Ilma di Murska, who was unable to appear through illness. Madame Marie Roze, Mdlle. Darialli, Signor Tecchi, Mr. Carleton, and Signor Susini, went through a miscellaneous programme which gave great satisfaction. Mr. Carleton made a highly favourable impression on this his first appearance at Birmingham. Mdlle. Sacconi gave several harp solos in a very finished manner. Dr. von Bülow, who made his first appearance in the Town Hall on this occasion, played, among other pieces, the Menuetta e Fughetta, from Rheinberger's Op. 113, for left hand alone, and created a decided sensation. Professor Hill, the husband of Ilma di Murska, proved himself an admirable Conductor and accompanist. There was, as usual, a large and brilliant audience.——The Saturday Evening Popular Concerts continue to meet with extraordinary success. On every occasion numbers are unable to obtain admission to the hall. The last few have been of a miscellaneous character, the artists being Miss Symper and Miss Walker (local students at the South Kensington School), pianists; Miss Blower (another local student), Miss Fraser Brunner, Mr. Whiston, and Mr. Harrison, vocalists; Mr. F. Ward, violinist; and Mr. Bickley's Glee Party, whose efforts were most successful.——On the 17th ult., Mr. Stockley's band gave an Orchestral Concert, with Miss Anna Schauenberg as vocalist, the performance giving the highest satisfaction to a large audience.

Birstall, near Leeds.—The members of the Philharmonic Society gave their Annual Subscription Concert in the Assembly Room, Low Lane, on Tuesday evening, the 20th ult., when Handel's Oratorio *Jephtha* was performed, the principal parts being ably sustained by Miss Henrietta Tomlinson, Miss Marian Tomlinson, Mr. Verney Binns, and Mr. Walter Dealtry. The band and chorus, which numbers upwards of eighty performers, was well balanced, and the manner in which the choruses were rendered reflected great credit on all concerned. Mr. George Crawshaw conducted, and discharged his duties in a most efficient manner.

Bognor.—The members of the Choral Society gave their second Concert on the 30th of December. Part I. consisted of the First Part of Handel's *Messiah*, and Part II. was miscellaneous. The principal vocalists were Miss Alice Osmond, Madame Wissmuller, Mr. C. E. Pillow, and Mr. Seymour Kelly. The Concert was a thorough success, and the singing of the choruses and part songs reflected the greatest credit on Mr. T. E. Aylward (organist of Chichester Cathedral), the Conductor of the Society. The soloists were thoroughly efficient. Mr. G. Osmond presided at the piano, and Mr. W. Packham at the harmonium.

Bonchurch, I.W.—A very successful Concert was given on December 29, at the Bonchurch Hotel, by the members of Mr. Banson's newly formed Musical Society. A selection from Haydn's *First Mass*, and several part-songs, including Barnby's "Lullaby" and J. G. Callcott's "The lark now leaves his wat'ry nest," were given by the choir. The solo vocal music, rendered by Miss Scriven, Mr. Cotsford Dick, and the Rev. Arthur Sewell, included the Bach-Gounod "Ave Maria" (with violin and harmonium obbligato), Gounod's *Nazareth* (with harmonium obbligato and male chorus), Gounod's Serenade, &c. Mr. Charles Fletcher was solo violinist, and played Raff's Cavatina, Vieuxtemps' Fantaisie Caprice, and two movements from De Beriot's Seventh Concerto. Mr. Banson conducted, and played Mendelssohn's Variations Sérieuses (No. 17). The audience was large and thoroughly appreciative.

Bournemouth.—On the 15th ult. a successful Organ Recital was given at the Richmond Hill Church, on the new instrument recently erected by Messrs. Brindley and Foster, of Sheffield. The selection included Batiste's Andante and Variations in G, a Prelude and Fugue by Bach, an Offertoire by Wely, and an original composition. Mr. Mansell Ramsey, the organist, presided at the instrument, and a vote of thanks was accorded to him at the close of the performance.

Bradford.—The fourth of the current season of Subscription Concerts took place in St. George's Hall on Friday, the 16th ult., when an excellent programme of chamber music was selected. The artists were Madame Norman-Néruda, Herr Spielmann, Herr Straus, and Signor Piatti, who formed the string quartet; Dr. von Bülow, pianist, and Mdlle. Lallemant, vocalist. Mr. Midgley was an able accompanist.

Bristol.—Mr. Augustus Simmons, Organist and Choirmaster of St. Mary's Roman Catholic Church, gave his annual benefit Concert in St. Joseph's Hall, Trenchard Street, on the 20th ult. The principal vocalists were Madame Bretelle, Madame Nicholas, Miss Kate Hayes, Mr. E. T. Morgan, Mr. Stuart Higgs, and Mr. George Williams. The anthem, "Glory, honour, praise, and power" (Mozart), which is very rarely performed, amply proved the excellent and careful training the choir had received. The solo vocalists in this piece were Madame Bretelle, Miss Hayes, and Messrs. Morgan and Higgs. The organ accompaniment was excellently played. The trio, "On Thee each living soul awaits," by Madame Nicholas and Messrs. Morgan and Higgs, the recitative and solo, "And God created man," and "In native worth," by Mr. Morgan, and "With verdure clad," by Madame Bretelle, were warmly applauded. Mr. Augustus Simmons conducted. Mr. Dinelli Skelding presided at the organ and pianoforte; his skill as an organist being specially displayed in accompanying the solo "With verdure clad," and the air, "Angels ever bright and fair."

Cape Town.—A Service of Praise, the last of the series of opening services in connection with the Metropolitan Wesleyan Methodist Church, was held on Wednesday evening, December 10. The Hon. Wm. Ayliff, Secretary for Native Affairs, presided. The programme consisted of selections from the *Messiah* and *Creation*, with anthems, &c., which were effectively rendered by the choir of the church, under the able leadership of Mr. J. H. Ashley. Mrs. Jansen rendered valuable assistance by her admirable singing of "With verdure clad," "I know that my Redeemer liveth," and the solo in "The marvellous work." Mr. Bowley was heard to great advantage in "Comfort ye" and "In native worth." The powers of the fine-toned organ were well brought out by the organist, Mr. J. B. Smithers.

Catford.—The new and handsome church of St. George, Perry Hill, built at the sole cost of H. Parker, Esq., J.P. of Lee, Kent, was consecrated on Saturday, the 17th ult., by his Grace the Lord Bishop of Rochester. In the processional hymn, "Onward, Christian soldiers," the choir, ably led by Mr. W. H. Cooke, the precentor and choirmaster, sang with great effect. The Service was sung to Stainer's arrangement of the Parisian tones, and was admirably rendered.

Cheltenham. — Mr. J. A. Matthews's Choral Society gave the second Concert of the tenth season on Tuesday evening, the 13th ult. The *Messiah* was the Oratorio performed. The band and chorus numbered upwards of 150 performers. The solos were well rendered by Madame Beesley, Miss Eva Neate (a pupil of Mr. Matthews), Miss Hilda Wilson, Mr. Alfred Kenningham, and Mr. Orlando Christian. The minor parts were sustained very effectively by members of the Society, and the whole performance was most successful. Mr. J. A. Matthews conducted.

Clifton.—On Thursday, the 15th ult., the members of the Bristol Madrigal Society gave their annual ladies' night at the Victoria Rooms, when the spacious and elegant saloon was completely filled. The choir mustered in good numbers, and it was evident that great care had been taken in balancing the parts in each work rendered, about thirty boys taking the treble parts. The programme was an excellent one, and included Wilbye's "Sweet honey-sucking bees," and "The Lady Oriana"; Bateson's "Have I found her?" Morley's "Now is the month of maying," and "In dew of roses"; Weelkes's "When Thoralis delights"; Gibbons's "Silver swan," and Linley's "Let me, careless." Of modern compositions, those which were received with most enthusiasm were Leslie's "Lullaby of life"; Smart's "O say not that my heart is cold"; W. Macfarren's hunting-song "Up, up! ye dames"; Benedict's "Home," and Sir George Elvey's "Softly, softly blow," each of which had to be repeated. Sir George Elvey was present, and received a most gratifying round of long-continued applause after the performance of his part-song. The other modern composers whose works were selected from were Mendelssohn, John Barnett, Samuel Reay, and R. L. de Pearsall, his madrigal "Light of my soul," and his ballad-dialogue in ten parts, "Sir Patrick Spens" being given most charmingly; the latter having to be repeated. Saville's "Waits," as usual, brought the concert to a close. Mr. Daniel W. Rootham conducted.

Dolgelly.—At the recent Eisteddfodd (which has now reached its seventh year) Mr. Brinley Richards, who was adjudicator on the musical competitions, delivered an eloquent address on the history of these national meetings, and afterwards took part in the evening Concert. Several prizes were given, both for choral and solo singing, and much talent was exhibited on the occasion.

Dover.—The third Concert of the Dover Catch Club was given on Thursday, the 8th ult., under the direction of W. Gorton, Esq., when a well-arranged programme was most successfully carried out by the following artists: Miss Rose Barnby, R.A.M., Madame San Martino-Campobello, Mr. Lovett King, and Mr. Prenton. The hall was well filled by a highly appreciative audience.

Downham Market. — The Philharmonic Society gave the first Concert of the seventh season in the Public Hall, on Thursday evening, the 22nd ult. The first part consisted of a selection from Mendelssohn's *St. Paul*, the principal vocalists being Miss Berrie Stephens, Mrs. W. Pope, and Messrs. Withers, Mawrey, Casebow, and G. Read. The choruses were sung with steadiness and precision. Haydn's No. 1. Symphony (Salomon Set), Glinka's Polonaise with chorus, Kalliwoda's Valse Brillante, for two violins, were the principal items in the second part. Much praise is due to the band under the leadership of Mr. J. Bray, of Lynn.

Edinburgh.—The sixth of the series of Concerts in connection with the Choral Union took place on the 12th ult., when the Music Hall was filled in every part. The orchestra was under the direction of Mr. Manns. The vocalist of the evening was Miss Rose Trevor, a young lady who on this occasion made her first appearance at a public concert; and the solo instrumentalist was Mr. George Magrath. The orchestral numbers comprised Ambroise Thomas's *Raymond* overture, which was finely played, and the closing and principal number in the first part of the Concert was the only Symphony (in F, Op. 9) of Hermann Goetz, the Königsberg composer who died, yet young, three years ago, just when his genius was beginning to compel recognition. In the second part the orchestra played, very efficiently, Dr. Arthur Sullivan's picturesque incidental music to *Henry VIII.*, and Wagner's *Tannhäuser* overture. Mr. Magrath, whose powers as a pianist are well known in Edinburgh, took, in the first part of the Concert, the solo instrument in two movements from Chopin's No. 1 Concerto in E, and in the second part two numbers by Liszt—a tender and impassioned Gondoliera, and the Rhapsodie Hongroise, No. 2.——Sir Herbert Oakeley gave an Organ Recital on the 15th ult., in the Music-Class-room, to a crowded audience, the attendance of students being again very large. Bach's Motet was played chiefly on the diapasons, with the alternations and antiphonal effects of a double choir. In the Handel selection, beginning with the contralto air, "Return, O God of Hosts," the most effective and warmly appreciated portion was the Funeral March (*Samson*), which was given

on a mixture of stops in imitation of the trombones in Handel's score. Mozart's "Gloria" concluded with the full power of the organ, and a demand for its repetition was partly complied with. The Menuetto and Trio from Sterndale Bennett's G Minor Symphony was an excellent specimen of the style of the first English composer of modern times; and the Louis XV. Gavotte—so brimful of humour—was loudly encored, but not repeated.

ENNISKILLEN.—Mr. Arnold's fourth Concert was given on Friday evening, the 16th ult., before a large audience in the Town Hall. Miss Macdonald was very successful in all her songs. Mr. Arthur Fowles was encored in "Rolling in foaming billows" (*Creation*), and Mr. W. C. Trimble and Mr. James Plews were also highly appreciated. The church choir sang several concerted pieces during the evening, including "Hail, smiling morn" (Spofforth), encored; "Here in cool grot" (Mornington); "The Hardy Norseman" (Pearsall), and "The Nightingale" (Mendelssohn), unaccompanied. Mr. Arnold presided at the organ-harmonium and pianoforte.

EPPING.—On Wednesday, the 21st ult., an Entertainment was given in the Town Hall, under the direction of Mr. Walter Latter, R.A.M. The vocalists were Mrs. Latter, Mrs. Sinclair, Miss Elsa Odell, Mr. Arthur Hooper, and Mr. Waters. The overtures, *Semiramide* and *Euryanthe*, by Miss Odell and Miss Gatrill, were evidently much appreciated. Amongst the most effective vocal pieces were Miss Elsa Odell's "Forget-me-not" (Ganz), and "The old, old story" (Blumenthal); the duet, "The sailor sighs" (Balfe), sung by Miss E. Odell and Mr. Arthur Hooper; "The death of Nelson" and "The Bay of Biscay" by Mr. Arthur Hooper; "The midshipmite" and "The three sailor boys" by Mr. Waters, several of which were encored.

ERITH.—Mr. Richard Lemaire gave his annual evening Concert at the Public Hall, on the 20th ult. The artists were Miss Annie Marriott, Miss Emily Dones, and Messrs. Henry Guy and Bridson, and the solo violinist Miss Lucy Riley. There was a large and fashionable audience, and the programme, which consisted chiefly of ballads, &c., was much appreciated. Miss Riley was recalled after each of her two solos, her playing being extremely good for so youthful an artist. Mr. G. E. Blunden and Mr. Lemaire conducted.

FULHAM.—A Concert in connection with the All Saints' Church Building Fund was given at the Lecture Hall, on December 29, a pleasing programme being excellently rendered by the Misses Laumann, Miss Emily Paget, Mr. Theo Marzials, Miss Jessie Percivall (a talented pianist), Mr. J. Munro Coward, Mr. Charles Morgan, and others. Miss Emily Paget gave with much expression and refinement of style, Dudley Buck's song "When the heart is young," and Clay's "She wandered down the mountain side," besides joining in a Christmas Carol (by C. J. Laumann), with Miss Laumann and Mr. Morgan, Smart's glee "Rest thee on this mossy pillow," and Balfe's duet "Trust her not," with Miss Percivall, which proved one of the most successful items of the evening. Miss Laumann was encored for her able rendering of Henriette's "Always alone," and was warmly applauded after a song, "Christe Eleison," by J. Munro Coward, a gentleman whose executive abilities were subsequently displayed in a solo on the Mustel organ from *Carmen*. Mr. Theo Marzials was encored in his own "Three sailor boys"; and a like compliment was awarded to Mr. Charles Morgan for his singing of Balfe's "As I'd nothing else to do." Miss Cornelia Laumann's solo on the American organ, "Les veilleurs de nuit," Miss Jessie Percivall's brilliant performance of Mendelssohn's Andante and Rondo Capriccioso, and a selection from *H.M.S. Pinafore* (arranged by Mr. J. M. Coward), were among the other leading features of a most agreeable entertainment, which was numerously attended.

GEORGETOWN, DEMERARA.—The Oratorio Concert given in Christ Church in December was a most pronounced success. The programme was one of particular interest, the works chosen for representation being Rossini's *Stabat Mater*, and an excellent selection from the works of Mendelssohn, Beethoven, Gounod, &c. Great praise is due to Mr. Colbeck and his colleagues for the labours they have undergone in their earnest endeavour to place the compositions worthily before the inhabitants of this city. The choruses went well, and the solos and concerted pieces were rendered with exceptional skill. Mr. E. Rake presided at the pianoforte, Mr. W. R. Colbeck at the organ, and Mr. P. Hemery conducted.

HAMILTON, CANADA.—On Tuesday, December 9, Mrs. Adamson and Mr. Aldous gave their Second Concert, in the school-room of St. Thomas' Church. The programme was well selected, and included the Adagio and Rondo from Beethoven's Third Sonata for violin and piano; the Andante, Minuet, and Trio from Mozart's Thirteenth String Quartet; Randegger's "Slumber Song," with accompaniment for piano, two violas, and two violoncellos; Gounod's Hymn to St. Cecilia, for violin, piano, and harmonium; the Andante from Mendelssohn's Trio, Op. 66; and Guilmant's Pastorale, for piano and harmonium.

HANLEY, STAFFORDSHIRE.—On the 8th ult., the Members of the Hanley and Shelton Philharmonic Society gave their second annual performance of the *Messiah* in the Imperial Circus. The large building (which will accommodate about 3,000 persons) was full in every part, and the performance was in every respect excellent. The solos were sung by Miss Mary Davies, Madame Mary Cummings, Mr. William Shakespeare, and Mr. Thurley Beale, the band being composed of professional players from Birmingham, local professionals, and selected amateurs of the district; Mr. F. Ward, of Birmingham, leader. The band and chorus made up a total of 250 performers, under Mr. F. Mountford, the Conductor of the Society, to whose careful training the present efficiency of the choir is due.

HEELEY, SHEFFIELD.—On New Year's Eve the members of the Heeley Harmonic Society gave their second Invitation Concert this season in Oak Street Chapel, when the *Messiah* was performed. The solos were creditably rendered by members of the Society, and the choruses on the whole were well given. The band, also mainly composed of members of the Society, rendered very efficient aid, being ably led by Mr. S. Seaton, vice-president. Mr. J. A. Ludlam presided at the organ, and Mr. William Chapman conducted. The Society was established in September, 1878, and is entirely supported by the gentry of Heeley and its members, and so far has been very successful. Much credit is due to the hon. secretary, Mr. C. J. Cowlishaer, and the president, Mr. Councillor Booker, for their interest in the Society's welfare.——The Annual Tea Meeting in connection with the United Methodist Free Church Sunday School was held on Saturday evening, the 3rd ult. After tea a public meeting was held, presided over by the Rev. J. Adcock. Addresses were given by the Revs. R. Brewin, W. Redfern, Mr. P. Dawkins, and Mr. J. Wostenholme. During the evening the choir sang a choice selection of carols, songs, &c., accompanied on the pianoforte by the organist, Mr. J. A. Ludlam, to whom was presented a very chaste tea and coffee service, in recognition of the cheerful and valuable services he has rendered as organist and choirmaster. The presentation was made by Mr. Weston, in a brief but telling speech, on behalf of the teachers and friends of the Sunday School.

HERNE BAY.—On Sunday, the 18th ult., a new Organ was opened at the Congregational Church, by Mr. W. N. Twelvetrees, deputy-organist of the City Temple, London.

HORSHAM.—An Organ Recital was given at St. Mary's Church on the 2nd ult. by Mr. Alfred J. Eyre, R.A.M., Organist of St. Peter's, Vauxhall, before a large audience. Where every piece in the programme was so good, it is difficult to give the preference to any particular one; but those which seemed to give the greatest satisfaction to the audience were the Larghetto from Beethoven's Symphony in D, Smart's Fantasia with Choral in G, and the plaintive air, Giordani's "Caro mio ben." We might also specially mention the performance of Beethoven's Overture to *Egmont*, and the first movement of Schumann's Symphony in B flat. The Recital was listened to throughout by a most attentive audience.

HOUGHTON-LE-SPRING, DURHAM.—On Thursday, the 1st ult., the members of the Houghton-le-Spring Choral Society gave their annual performance of the *Messiah* in the Wesleyan Chapel, which was filled to overflowing. The vocalists were Mrs. Shepherd, Mr. Leatham, Mr. D. Whitehead, and Mr. Grice, of the Durham Cathedral choir. Leader of the band, Mr. Ferry; Organist, Mr. G. Rennie; Conductor, Mr. W. Preston. The performance throughout was most praiseworthy, many of the numbers being redemanded.

IPSWICH.—A fine performance of Handel's *Judas Maccabæus* was given in the Town Hall on the 8th ult. Mr. Lindley Nunn conducted. The solo parts were most ably sustained by Miss H. Nunn, Miss Butterworth, Mr. Abercrombie, and Mr. Hilton. The choruses were efficiently rendered.

LEICESTER.—The New Choral Society gave in the Temperance Hall, on December 30, a performance of Handel's *Messiah*, in the presence of a crowded audience, all parts of the spacious hall being well filled. The solos were taken by Miss A. Birch, Miss L. Shaw, Miss Clowes, Mr. J. Jackson, Mr. A. Joll, and Mr. R. C. Allen. In "The trumpet shall sound," the trumpet part was well played by Mr. G. Lawrence. The choruses were sung with great spirit, general accuracy, and good effect. Mr. Kilby was the leading violin, and Mr. H. B. Ellis rendered valuable assistance at the harmonium. Mr. Hancock conducted.

LEWISHAM.—A special Musical Service was held in St. Stephen's Church on Tuesday evening the 6th ult., when the following instrumental and vocal music was well rendered: Organ Solo, Allegro (E. H. Turpin); Te Deum (Berthold Tours); Organ Solo, Andante (H. Smart); Epiphany Carol, "The first Nowell"; Solo and Chorus, *Nazareth* (C. Gounod); Organ Solo, Allegretto Pastorale (Warwick Jordan); Chorus, "There shall a star" (Mendelssohn); Organ Solo, Grand March (Boyton Smith); Carol, "Jacob's ladder"; Offertory Hymn, "As with gladness"; Finale, Postlude (C. J. Frost). Mr. Warwick Jordan, Mus. Bac., Oxon., Fell. Coll. Org., &c., presided at the organ.

LIMERICK.—A very successful Concert was given by Mr. M'Guckin at the Athenæum, on the 10th ult., before a large audience. A duet for violin and piano was well played by Mons. Claude Jacquinot (violin) and Mr. Oliver King (piano). The artists were warmly applauded, and responded to an unanimous encore. Mr. Ludwig, who is a great favourite with the musical public here, sang in his best style. Mr. M'Guckin made a very good impression, and was more than once recalled. The other artists were Miss Dalton and Miss Lyar.——On the 13th ult. Mr. Mapleson's company gave a grand vocal and instrumental Concert, which was most successful, the theatre being crowded to excess. The artists were Madame Ilma di Murska and Mr. Carleton (who made their *début* before a Limerick audience), Mdme. Marie Roze, and Signor Tecchi, all of whom were received with great enthusiasm. Mdlle. Sacconi's harp-playing was highly appreciated. Professor Hill conducted, and played the accompaniments in a most artistic style.

LLANDAFF.—The members of the Madrigal Society gave their third annual Ladies' Night on the 9th ult. There was, as usual, a crowded room, and several members of Gloucester, Bristol, Hereford, Worcester, and Llandaff Cathedral Choirs gave valuable assistance to the Society. The older madrigal writers were represented in the programme by Douland, Morley, Gastoldi, Gibbons, and Saville; the more modern composers by Pearsall, Walmisley, Mendelssohn, Leslie, and Hatton. A new part-song, written for the Society by the Organist of Llandaff Cathedral, was admirably sung and received with much enthusiasm by the large audience. Walmisley's "Sweete floweres"; Morley's "Fire, fire!" and Pearsall's "Why do the roses," were sung with an effect which only those thoroughly well-versed in the works of our grand old cathedral and madrigal writers know how to obtain.

LLANTRISANT.—A miscellaneous Concert, in aid of the Miskin Village Church Funds, was given in the National School-room on the 15th ult., when the following artists took part: Vocalists, Miss S. A. Williams, R.A.M., Miss M. Morgan, Mr. T. Williams, and Mr. E. J. Thomas; piano, Miss Holder; cornet, Mr. Geo. F. Martyn. The church choir (assisted by a small but efficient orchestra) rendered good service. Conductor, Mr. R. Lloyd Jones (Llwydmor).

LONG ASHTON.—The second of the series of winter entertainments took place on Monday evening, the 5th ult., at the Parochial Schools, when the large room was filled in every part. The first part of the programme consisted of *The Song of the Months*, by Francis Howell.

The solos were sung by Miss M. L. Gould, Miss Blackburne, Miss Gould, Mr. W. J. Kidner and Mr. J. Lukins. The chorus numbered about 40 voices. Miss Fry presided at the piano, and Mr. W. Skelding at the harmonium. The performance went with great smoothness and precision, and the chorus was at all times well together. The second part of the programme was miscellaneous. Miss E. Lewis, from the Royal Academy of Music, played a pianoforte solo, and Mr. Morgan, contributed valuable aid in the vocal music.

Manchester.—The programme at Mr. Hallé's tenth Concert of the season, on the 2nd ult., consisted of Félicien David's *The Desert*, Ode-Symphony for orchestra and male chorus with tenor solos, recitatives by Mr. G. H. Tarbuck, and (for the first time) Brahms's *Rinaldo*, Cantata for tenor soli, male chorus and orchestra. Vocalist, Mr. Edward Lloyd, who sang with his accustomed ease and finish, but was evidently suffering from cold. The choruses in *The Desert*, were given very effectively; but *Rinaldo* had evidently not been sufficiently rehearsed.——At the seventh of Mr. E. de Jong's series of Popular Concerts, on the 3rd ult., the vocalists were Madame Emma Beasley and Mr. Joseph Maas. Solo euphonium, Mr. Moss; accompanist, Mr. J. W. Collinson. No doubt the large and enthusiastic audience was attracted principally to listen to Mr. Joseph Maas, who seems to become more and more a favourite, and deservedly so, every time we hear him. His rendering of Balfe's "Then you'll remember me," was indeed a treat. Mr. Moss played a solo on the euphonium with great taste and precision.——Mr. Hallé's eleventh Concert of the season took place on the 8th ult. Vocalist, Madame Ilma di Murska; solo violin, Madame Norman-Néruda; pianoforte, Mr. Charles Hallé. The singing of Madame Ilma di Murska was highly finished, but we are sorry to say her voice shows signs of wear. Madame Norman-Néruda, if possible, surpassed herself. Her phrasing in the Kreutzer Sonata was excellent, and with Mr. Hallé at the pianoforte, nothing more could be desired.——The members of the Manchester Vocal Society gave their fourth Subscription Concert on the 14th ult., when Spohr's *Vocal Mass* was given with great effect. This being their second performance of the same work, all seemed more familiar with the difficult parts. Mr. Whittaker's fine voice told well in the bass solo of Costa's *Date Sonitum*, which concluded the first part. The second part consisted principally of Trios and Part-Songs; all of which were given in excellent style.——The twelfth Concert of Mr. Hallé's series, took place on the 15th ult. Vocalist, Miss Minnie Hauk (her first appearance at these concerts), who created a marked effect by her singing of Weber's "Come una volta." Mr. Hallé played Schumann's Concertstück (first time), with his accustomed vigour, and the band performed Beethoven's Eroica Symphony in the usual excellent manner.——At M. de Jong's eighth Concert, on the 17th ult., the vocalists were Madame Trebelli, Mrs. Osgood, Mr. Shakespeare, and Signor Zoboli: solo violin, M. Ovide Musin. With such a host of talent a good attendance was ensured. The programme consisted principally of English songs; Madame Trebelli's rendering of "Rule Britannia," and Mrs. Osgood's "Rose softly blooming" (Spohr), were especially good.——Mr. Hallé's thirteenth Concert took place on the 22nd ult., the performance consisting of Gluck's grand Opera, *Orpheus*, with Madame Patey, Madame Lemmens-Sherrington, and Miss Mary Davies as principal vocalists; the band and chorus numbering 350 performers. The work was well done throughout, and altogether the Concert was most enjoyable.——A very interesting series of Concerts are being given, on Saturday evenings, for workpeople at the Hulme Town Hall, under the presidency of the Bishop of Manchester, with Mr. S. Jacoby as Musical Director. Several ladies and gentlemen (amateur) have rendered most valuable assistance, kindly giving their services, both vocal and instrumental, which, together with the clever violin solos of the talented conductor, have attracted very large audiences—in fact, hundreds are unable to find accommodation. We wish every success to this praiseworthy undertaking, which, no doubt, will produce highly beneficial results.

Norwich.—There was a large attendance at Messrs. Noverre's Rooms on the occasion of the Concert given by the choristers of Norwich Cathedral, on the 2nd ult. Among the audience was the Very Rev. the Dean of Norwich. The principal item of attraction was the first production in Norwich of Dr. Stainer's sacred Cantata, *The Daughter of Jairus*. The performance was especially creditable to all concerned, and must have been very gratifying to the Cathedral organist, Dr. Gladstone, upon whom much earnest labour has devolved. The part-music, notably the quaint chorus, "The Wailing," sung entirely by the choristers, and the chorus, "Awake, thou that sleepest," was most faithfully and effectively rendered. The solos were well given by Mr. Minns, Master Cockaday, and Mr. W. N. Smith. The Cantata was accompanied on the pianoforte and harmonium by Mr. Meers and Mr. Flowers with considerable judgment and skill, and the introductory movements were also exceedingly well played. Dr. Gladstone was the Conductor. The first part of the Concert comprised a miscellaneous selection of Christmas pieces, chiefly part-music, all of which were interesting. The details of this admirable Concert were in the hands of the Precentor of Norwich Cathedral (the Rev. G. Willoughby Barrett), whose taste and judgment in musical matters it is a pleasure to acknowledge.

Ockley, Surrey.—Mr. Charles G. Sadler, Organist of the parish church, gave his fourth annual Concert on Monday evening, December 29th, in the School-room, assisted by Mr. W. H. Tibbalds (violin), the Choir of S. Margaret's, and several amateurs. Mr. Sadler played for his pianoforte solos, Wehli's Romance No. 2 in F, and J. S. Bach's Gavotte in G, and also joined Mr. Tibbalds in Haydn's Sonata No. 1 in G, for piano and violin, which was given with much expression. Miss Marian Piggot was highly successful in her singing of Braga's "Serenata" and Claribel's "Come back to Erin;" and Mr. Horsley Palmer's songs were also much appreciated. Mr. Sadler ably conducted.

Penzance.—A very successful performance of the *Messiah* was given in St. John's Hall on Tuesday evening, December 29. Mr. John H. Nunn, R.A.M., conducted. Miss Henrietta Nunn, pupil of Madame Bassano, sang the soprano solos, "Rejoice greatly" and "I know that my Redeemer liveth," in a highly finished manner. The other soloists were Miss Hancock (London), Mr. M. Sampson, and Mr. A. L. Wills, both of Penzance. Miss L. M. Nunn, R.A.M., pupil of M. Sainton, was principal violin. Mr. R. White, jun., presided at the organ.

Perth.—The Euterpean Society, in conjunction with the body of instrumentalists known as the Glasgow Orchestra, gave a Concert on the 8th ult. The programme consisted of Mendelssohn's *Lauda Sion*, which was magnificently rendered. Mr. Manns, of the Crystal Palace, Sydenham, conducted, the Euterpean Society having been trained by Mrs. Hempel to a very high state of efficiency. The instrumental part of the programme included Beethoven's Symphony in C minor (No. 5); Rhapsodie Ecossaise (A. C. Mackenzie); Selection from the *Meistersinger* (Wagner); Ballabile (Ponchielli); and Invitation pour la valse (Weber). In addition, Herr Hermann Franke played Vieuxtemps' Caprice, and Miss Hempel sang Mozart's "Voi che sapete." The Concert was a great success.

Putney.—A most successful Concert was given on the 19th ult., at the Assembly Rooms, by Mr. Frank Barnard, R.A.M., assisted by Messrs. T. Wingham, G. Palmer, W. Pettit, and W. H. Hann. The programme comprised the Kreutzer Sonata (Beethoven), Pianoforte Sonata, *Maid of Orleans* (Sterndale Bennett), and a Quartet for stringed instruments by the concert-giver. Mr. G. Palmer played Ernst's Violin Solo on Hungarian Airs. The vocalists were Miss Rose Stuart and Mr. Thurley Beale, the latter gaining an encore in a new song, "The Last Minstrel," by F. Barnard.

Redruth.—Mr. Heath's Choral Society gave a Concert on the 8th ult., which was well patronised. The first part consisted mainly of the *Lay of the Bell* (Romberg). Miss F. Moody, Mr. A. Taylor, and Mr. Orlando Christian were the solo vocalists. Mr. R. H. Heath conducted, and Miss Moody was an efficient accompanist.

Ryde.—The Philharmonic Society gave a performance of Costa's *Naaman*, on the 15th ult., with great success. The vocalists were Madame A. Sutton, Miss Damian, Mr. S. Tower, and Mr. O. Christian. Leader, Mr. C. Gamblin. Mr. T. E. Aylward presided at the organ, and Mr. F. H. Simms conducted.

Settle, Yorkshire.—At a Concert given on the 2nd ult., some string quartets were excellently rendered by Messrs. J. Booth, C. W. Buck, H. M. Bower, and F. O. Bower, the most noticeable of which was Haydn's Hymn to the Emperor. A trio in E flat, by Beethoven, for violin, viola, and cello, accompanied by Miss Stansfeld on the pianoforte, was also remarkably well performed. Mr. F. O. Bower was encored for his rendering of a Largo and Allegro, in C minor, by Marcello. Some glees were well sung under the conductorship of Mr. Brewin, and Miss Ellis and Mr. Handby were very successful in their songs.

Sheffield.—A Concert was given at the Albert Hall on the 12th ult., which was fraught with more than usual interest to many of the numerous audience present, inasmuch as at it a new pianist made her first appearance in public. The *débutante* was Miss Eadon Bacon, the daughter of Mr. Stephen Bacon, one of Sheffield's prominent citizens. Miss Bacon (who is a medalist of the Royal Academy of Music) chose for her solos Sir W. Sterndale Bennett's Diversion (No. 3), Mendelssohn's Andante and Rondo Capriccioso, Liszt's La Campanella, and O'Leary's arrangement of "There's nae luck aboot the hoose," in all of which she exhibited a perfectly trained touch and facile execution. The *bénéficiaire* was assisted in the instrumental department by Master Payne (a clever violinist from the Royal Academy of Music), and by the following vocalists: Miss Almina Hallowell, Miss Ellen Orridge, Mr. Verney Binns, and Mr. R. E. Miles. Mr. C. T. Corke, R.A.M., officiated as accompanist.

Sidmouth.—On the 15th ult. the Choral Society gave another of their interesting Concerts, which was well attended. The programme contained a selection from *Elijah*, Mr. Rendle leading the small but efficient orchestra. A pianoforte solo by Mr. Fowler (Torquay) was much admired. After the Concert, Mr. H. A. Harding, B.Mus., Oxon., was presented by the Hon. the Lord Sidney Godolphin Osborne (Patron of the Society), with a handsome silver-mounted ivory *bâton*, as a mark of respect and gratitude for his abilities in conducting so successfully the Choral Society. The next concert is announced to take place in Easter week, when Mendelssohn's *Christus* will be performed.

Wellington, New Zealand.—The first Concert given in Wellington by Mr. Angelo Forrest, the newly arrived organist of St. Peter's Church, took place at the Athenæum with brilliant success. The hall was crowded in every part, and each of Mr. Forrest's performances elicited most enthusiastic applause. His playing was of the highest order of merit, and he is in every respect a worthy pupil of his master, Charles Hallé. Songs and duets were tastefully sung by Mrs. Greenwood, Mrs. Stuart, Miss Kennedy, Messrs. Page and Batten, the St. Peter's choir contributing some glees and choruses in very creditable style.——The first Subscription Concert of the Wellington Choral Society's seventeenth season was given in the Theatre Royal to a crowded audience. The programme was one of the finest yet given by the Society, and included a selection from Wagner's Opera *Lohengrin* (expressly arranged by the Conductor, Mr. Angelo Forrest). This composition was admirably rendered, Mrs. Greenwood being a charming Elsa. Another feature was Mr. Forrest's execution of Weber's "Concertstück," accompanied by the orchestra, and given, we believe, for the first time in New Zealand. The pathetic "Coronach," from Macfarren's *Lady of the Lake*, was sung almost to perfection by the chorus. Miss Randall and Mr. Lang were very successful in their songs. The band and chorus acquitted themselves to admiration, and the large increase in their number was very noticeable. Sterndale Bennett's *May Queen* formed the second part of the programme, and was capitally performed, the solo parts being efficiently taken by Mrs. Greenwood, Miss Randall, Mr. Page, and Mr. Widdop.

Wellington, Somerset.—One of the most successful Concerts ever held at the Town Hall was given on Friday, the 16th ult., by the Harmonic Society, assisted by members of the Tiverton branch of the Western Counties Musical Association. The piece chosen for performance was Mendelssohn's *Elijah*, which had been rehearsed with great care by the painstaking Conductor, Mr. Manley. The soloists were Mrs. Bate, Mrs. Melhuish, Mr. Francis, and Mr. Melhuish, all of whom were highly effective. The pianoforte accompaniments were carefully played by Miss Warren, the honorary pianist to the Society; and Mr. Moore, of Exeter, presided at the harmonium.

Welshpool.—The members of the Harmonic Society gave their first Concert of the present season, under the patronage of the Lord Lieutenant of the County (the Earl of Powis), Lord Sudeley, the Hon. F. S. A. Hanbury Tracy, M.P., C. W. Williams Wynne, Esq., M.P., and the *élite* of the neighbourhood, in the Town Hall on Wednesday the 21st ult., in aid of the funds of the Montgomeryshire Infirmary and Welshpool Dispensary. Sir Sterndale Bennett's Pastoral, *The May Queen*, was performed, followed by a miscellaneous selection. The principal characters in *The May Queen* were sustained by Miss Dora Hope, Miss M. C. Powell, Mr. H. Probert, and Mr. George Lockley, all of whom rendered their parts very effectively. The choruses were remarkably well given, with a precision and attention to light and shade which must have occasioned a vast amount of labour both to Conductor and chorus. Miss Helen C. Porteous was the accompanist, and also gave an artistic rendering of Mendelssohn's "Rondo capriccioso." Mr. J. W. Godsell conducted in a highly efficient manner.

York.—The third and last Concert of the York Musical Society was given on the 21st ult. in the Festival Concert Rooms. Mrs. Osgood, Madame Trebelli, Mr. Shakespeare, and Signor Zoboli were the vocalists, and their rendering of the various items in the programme was enthusiastically applauded, and several encores were demanded. M. Musin's violin solos, and Mr. F. H. Cowen's pianoforte-playing were much appreciated, and the chorus rendered efficient aid in several part-songs. Mr. Shaw conducted in the absence of Mr. Burton, from illness.

Organ Appointments.—Mr. Samuel William Short to St. Andrew's, Bethnal Green.—Mr. William Robert Poulter to St. John Baptist, Leytonstone.—Mr. Thomas Armstrong, Organist and Director of the Choir to St. John's Church, Lytham.—Mr. J. Hart Gordon, Organist and Choirmaster to St. Mary's, Spring Grove, Isleworth.—Mr. Arthur J. Greenish to St. Mary's Parish Church, Battersea, S.W.—Mr. J. H. Jones, Organist and Choirmaster to Trinity Church, St. Thomas, Ontario.—Mr. R. Sebastian Hart to St. Andrew's, Surbiton.—Mr. Thomas Croft, Organist and Choirmaster to St. Andrew's, Rodney Street, Liverpool.—Mr. Jno. Grover, to Weigh House Chapel, London.—Mr. Albert E. Fisher, Organist and Choirmaster to St. George's Church, Montreal.

Choir Appointments.—Mr. W. H. Cooke, Precentor and Choirmaster to St. George's, Perry Hill, S.E.—Mr. E. Rumney Smith, Choirmaster to St. John the Baptist Church, Holland Road, Kensington, W.—Mr. George Minett, Bass, to All Saints', Margaret Street.—Mr. F. J. Sharland, to the Church of Holy Trinity, Hoxton, N.

OBITUARY.

On December 21, 1879, at his residence, No. 159, Southgate Road, Thomas Gregory Smith, of the Cheque Office, Bank of England, eldest son of the late James Cahais Smith, in his 46th year.

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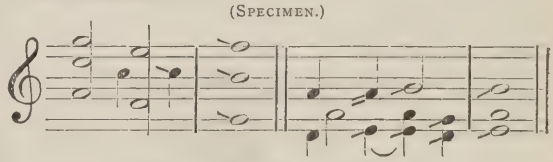
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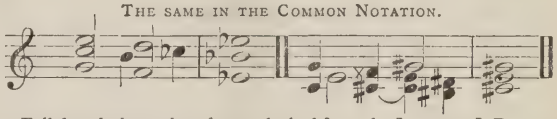

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8.	The Gipsy's Star (*Vedi! le fosche*)	"IL TROVATORE."
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11.	Come to the Fair! (*Accorete, giovinette*)	"MARTA."
12.	Friendship (*Per te d' immenso giubilo*)	"LUCIA DI LAMMERMOOR."
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15.	The soft Winds around us (*The Gipsy Chorus*)	"PRECIOSA."
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17.	See the Moonlight Beam (*Non fav Motto*)	" "
18.	On yonder Rocks reclining	"FRA DIAVOLO."
19.	Happy and light	"BOHEMIAN GIRL."
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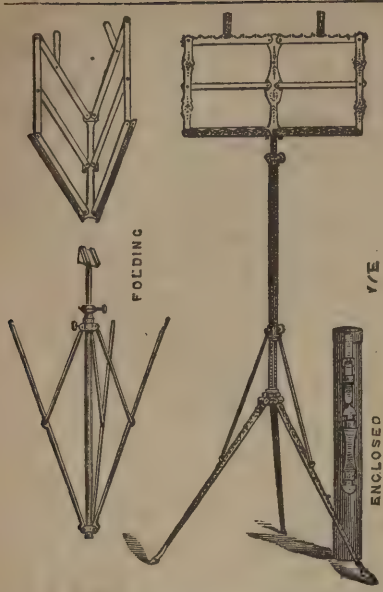

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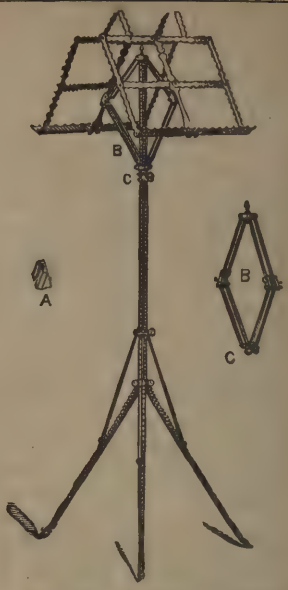

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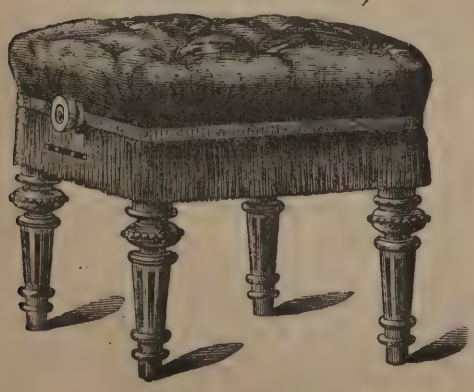

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MUSICAL ASSOCIATION, 27, Harley Street, W.—On MONDAY, March 1, 1880, a PAPER will be read by D. J. BLAIKLEY, Esq., "On Quality of Tone in Wind Instruments." The Paper will be read at five o'clock punctually.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1880.

THE OPERA.

By JOSEPH GREEN.

WE assume it to be true that the authors of the "Pirates of Penzance" are dividing between them, in the United States, hundreds of pounds weekly. In the interests of art, and of English art, can we felicitate our musicians on the fact? Many of the more serious amongst them would answer firmly in the negative. Fully appreciating their point of view, we are inclined to take an opposite opinion; founded not on the nature or value of the particular fact, but on its causes and tendencies. It must be remembered—and the qualification is not usually much respected by the English professor—that the question to be considered is dramatic music; covering a wide ground from the vaudeville to the Wagnerian tetralogy; and involving elements altogether foreign to ordinary professorial notions of music, or the art of music. The time may not be distant when the drama, the opera, and music will be recognised as three distinct, if closely interwoven, arts, each having its specific department in a national conservatorium. The blending of the three produces the ludicrous results we see daily, of actors endeavouring to sing, singers endeavouring to act, and worse than all, the virtuoso abandoning his digital exercises or concerto to write an opera.

On reading the recent reports from America, it would be an easy thing for the serious musician to pose in a pensive attitude, and, with his forefinger in a volume of Bach, moralise on the earthly-mindedness of particular audiences in New York and in London. It would nevertheless be more practical, if not more wise, to consider that if such audiences are too busy to comprehend musical developments, and are only concerned with broad results or general effects, they come fresh from the world, the passions and emotions of which it is the business of the musician to study, and in dramatic writing to delineate; and moreover, there are in those audiences of eager, pushing, "coarse-fibred men of business," long-headed lawyers and merchants, whose dicta, even on questions with which they are little familiar, are not to be disparaged; and who are too independent to sacrifice their own judgments to the formulas, the traditions, the idolatries and the jargon of schools, philosophers, and professionals. We have a very high authority for asserting that in the invention and conduct of a drama the practical spirit must prevail. "The dramatic poet," says Schlegel, "is not allowed to dream away under his inspiration. He must take the straightest road to his end."

When we recollect that, in the opera of our day, it is not so much a question of subordinating the music to the dramatic element as of rightly amalgamating both, we think the quotation we have given is worthy of the attention of even the serious-minded musician, who may jealously look askance at Mr. Sullivan's success. We do not for one instant acknowledge that the productions of Messrs. Gilbert and Sullivan represent the exact amalgam desired, even within the limits of their own very modest aims. We are quite aware that Gregorian tones with the ends off are not melodies; and that a *vox regis*, with a grand wind-up of *accords plaqués* on the piano, is only an amiable device for deluding the singer into the self-glorification of the historical organ-blower. But there is a cleverness in Mr. Sullivan's adaptation of means to an end which amounts to a stroke of genius, and it is not impossible that he has laid the foundation of a new school or type of English comic opera. He has well calculated that the success of his musical trifles would be mostly due to the satire and wit of his literary collaborator. Secure in his well-known reputation as a consummate musician, he has not despised the lowliness, and, indeed, the well-recognised charms and special merits of a faithfully rendered second violin part. Conscious of his powers, he has known when and where to assert his own individuality or the claims of his art, in the masterly treatment of a vulgar musical reminiscence, or in the harmonic colouring of a bar or two of absurd recitation. If the ultra-classical musician is confident that to attain success in similar productions is merely a question of condescension, he has only to unbend and try his own hand. If the straight-laced critic is inclined to attribute the whole of the credit, such as it is, to the author of the libretto, let him ask himself the question, How much of the somewhat obtrusive popularity of the word "never" in "H.M.S. Pinafore" is due to the comicality of the situation and dramatic context, and how much to the happy choice of chords by which the exclamation is accompanied? Mr. Sullivan has taken "the straightest road to his end," and without troubling ourselves with the value of the end proposed, his success must be admitted to be one of the many lessons to the musician which come from outside, from the busy world, from the seething crowd in which the great models and great idols of academies are tossed about, or melted down into serviceable vessels of every-day use.

It cannot be disputed that, of all subjects connected with the musical art, the opera demands the widest sympathies and the most general knowledge for its intelligent appreciation. On that account it is the least understood by the average professional, who shuts himself up in a small routine of tuitional duties and solitary study of the effects and musical literature of perhaps one instrument. The principal ingredient of the opera is the dramatic element. Otherwise it would be folly in the composer to lower his ambition to the level of the capabilities of a stage-chorus, or cramp his technical resources within the limits of a dramatic situation. Obvious as is this truth it is often contested; because with the very professional musician wherever music is it must be supreme, and with his brethren the critics he will, in and out of season, babble of technicalities that are frequently incompatible with the exigencies of the lyric stage. Some of these technicalities might have been more possible in the ancient Greek drama; and in fact in the earlier modern operas, the subjects of which were professedly imitations of classical models, there were certain devices which were only too rigidly attended to according to the musical canons then in vogue. In the loose terminology we are all of us apt to employ in treating these subjects, we speak of "form" in music as something compared and identified with "design"; whereas in point of fact it is only framework. The difference is very apparent. The same framework may serve for many designs. In art "design" is distinctly an element of beauty, but "form" in music is only an element of stability. It gives clearness and coherence. Beauty may exist independently of one or the other. It is not now a question whether clearness of expression makes us more sensible of the beauty of ideas suggested in a work of art. It is sufficient that such beauty exists. It must be admitted that vagueness nearly akin to incoherence is certainly an element of beauty and sublimity. The most striking illustrations of the truth, in music, are the indescribable effects that in some minds are produced by the more ancient forms

of liturgical music, and in the civilised world generally by the use of the common minor mode. In the first case we have absolutely no form, and little or none of the coherence which in short unrhythmical strains can only be attained by strict relation to key. In the second instance we have a divided tonic relation, and yet musical form is wholly a question of the two elements, rhythm and key-relationship. They are self-existent materials; that is to say, natural facts independent of the composer, and one of them, "rhythm," is not only independent of music but even of sound. So much is that the case that in dramatic music, and in a great measure in common lyrics, it is the dramatist and the poet who impose the form on the musician, or so much of it as depends upon rhythm; and in regard to the choice of consecution of keys, there may be certain natural checks on the composer as there are in harmony, but no absolute compulsion. The freedom of choice has been pretty well used and abused in instrumental compositions. And with slight modifications there are sufficient varieties of form in use to serve all purposes, as long as the present phases of the art exist; that is to say, as long as absolute music continues to please. As for dramatic music, when we hear it said approvingly that an opera such as the "Taming of the Shrew," by Goetz, is "symphonic" in form, we are inclined to suspect that the critic, or the composer, or both, have misconceived the nature of a dramatic work. The adjective "symphonic" means usually, in music, "elaborated," and according to existing canons which require a considerable space or portion of time to develop. If it is intended merely to mean "continuity" it is a misnomer; because the continuity of dramatic music resides in the individuality of the composer, and is as apparent in one form or in one figuration as another. If it means simply "connection," or the absence of those awkward pauses in the old Italian operas between the arias or concerted pieces, the use of the term in these days is an anachronism. It was well enough in the time of Spohr, who, we think, first used the term in the sense we speak of, and in reference to form in opera. But a generation that has grown up with even Verdi must have long since passed that epoch. If the term "symphonic" means what Goetz seems to have imagined, it is decidedly an artistic fault. When that composer was in his teens, the fame of the then departed Mendelssohn was in its zenith. In the music of Goetz we see, amongst others, the influence of Mendelssohn, not only in the carefully massed and satisfying instrumentation with a few sporadic novelties of effect, but in the persistent use of particular types of figuration as well as in the iteration of phrases. With little of the energy, and still less of the individuality, of the prototype, the imitation of similar mechanical devices, as well as the still later device of straining after polyphonic detail, more for its own sake than for the formal development of the composition, gives to the operas of Goetz the semblance of chamber music, and is essentially anti-dramatic. The kind of stitched continuity he attains ends in monotony, and the many obvious beauties of his music, more idyllic than dramatic, are lost for want of relief. In the treatment of a subject like that of the quarrels of *Katharine* and *Petruchio*, which in Shakespeare may be comedy but on the opera stage is little better than farce, the incessant lament and whining of the orchestra and the virtuoso-like phraseology of Goetz appear, and are incongruous. On the other hand, the arabesque of charmingly worked and truly melodious passages pleases the musician, and soothes the general hearer into acquiescence in what he has read of the irreparable loss to the lyric stage in the too early demise of Hermann Goetz. But melodious passages wreathed together are not melody, and good even writing is not drama, admitting that with Goetz the setting of the text is so conscientious and within the limits of his power as a dramatist so satisfying, that to follow his music, book in hand, is of itself a delight, when we choose to abandon ourselves to what is set before us, and anticipate neither more nor less than we can expect from his capabilities.

If the "Taming of the Shrew" is to be held up as the latest and fairest example of German comedy-opera, we are rather disposed to take courage and back the hopes of our own country and the future progeny of "H.M.S. Pinafore." Whether the Germans are practical or no, it is scarcely consistent for the musician at least to follow the German critics themselves of forty or fifty years ago, and denounce the Germans as undramatic. But it must be confessed the German musical mind vibrates at this moment between the shallows of virtuosity and the profundities of the weird and the vague. There seems to be no medium suited to comedy. It is all very well to ridicule the tendency of the German mind to dive, leaving the spectators waiting for a climax, whilst the author disappears in search of a cause. As for some recent authors of German music, we often wish they would disappear in search of anything they choose. A brilliant flash of silence would be a grateful rest to the audience.

It is well to bear in mind that in 1880 we are nearly a century removed from the models still held up to us in the schools for imitation, and that the three greatest dramatic composers of our time, Wagner, Verdi, and Gounod, have reached or are on the verge of old age. The youngest light, Goetz, is already extinguished, and as far as our vision extends at this moment, the horizon seems bare. What is the cause? We believe that casually we have already suggested the cause. The art itself has in our day become immensely complicated, and is also attaching itself to studies, even scientific studies, which are of immense benefit when due attention is paid to the division of labour; but it is impossible that the young musician can overtake them, particularly when in his own art, according to the examples of recent composers, technical artifices are presented to him for imitation by his teachers as the *sine quâ non*. We venture to recommend the young English dramatic composer to return to simplicity. We commenced with a quotation from Schlegel, and we may as well finish it. He says: "To the dramatist, if we wish to act with skill and determination, we must make up our minds that we have somehow or other become masters of our subject, and not be perpetually recurring to an examination of the theory on which it rests." In language less elegant, and indeed in the language of the music-halls, for which we can find a corner in our philosophy, we would add: "If you have a decided leaning for the stage, if you feel there is melody in you, 'shove it out!'"

In Mr. Carl Rosa's bills at Her Majesty's Theatre, the "Bohemian Girl" still alternates with more classical productions. It outlives, and will continue to outlive, the sneers of critics more professional than artistic, and more self-conscious of the ability of writing a creditable symphony than a bearable tune. When last we scanned the countenances of an audience rapt in the charms of "When other lips," we were quite satisfied they were not middle-aged, and that the attraction of the music was not the mere vulgar one of reminiscence. On the contrary, they seemed full of the sap of this new and gallant *cinquecento* generation, noisy with the shouts of Whitechapel Pizarros, and the almost too free intonation

of volunteer bands. The quiet generation of Balfe and Ainsworth, of Carlyle and Tennyson, of Harriet Martineau and Mrs. Trollope, is gone by. The recent past, with its many pieties and some virtues, has been suddenly closed by the fiats of licensed victuallers in the metropolis and shopocracies in the north; but the touch of nature remains. Our artistic hopes rest on that naturalism, the keynote of which as a system of philosophy was, we think, first struck by Schopenhauer; and there is a sympathetic vibration of the sound in an English poet and in a French novelist of the day. Its spirit may appear in many forms, some of them more or less repulsive. It may be incarnate in Jew, Jingo, or Gentile, but wherever it is, it is the essence of art. The refinements of art, without the essence, constitute the latest schools of concert and chamber-music. It is utterly unsuited to the drama, and has no future, no progenerative power. We should be pleased to see the tastes of the new generation of English musicians gravitating towards the stage; for to say the truth their present essays are redolent only of what may be well called the domestic virtuosities.

CLAUDIO MONTEVERDE.

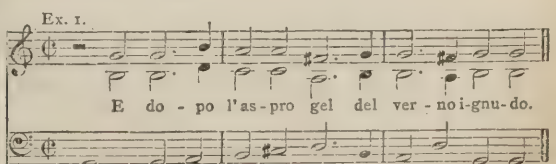
His Life, Work, and Influence.

By W. S. Rockstro.

Of the few great Composers whose work has left an indelible impression upon the history of Art, very few indeed have influenced its progress more powerfully than the almost forgotten subject of the present memoir—a Master whose very name is scarcely known, at the present day, to one musician out of a hundred, while we may safely say that not one out of a thousand would be prepared, on the spur of the moment, to give a clear account of what he did, or to say how, or when, or where, or why he did it. A critic bold enough to speak of Monteverde nowadays, even in "Art circles," would certainly be called upon to explain who the great *maestro* was; yet, two centuries and a half ago, that *maestro's* influence was strong enough to overthrow a system which had been universally accepted for ages, and to substitute for it a new one, which has ever since remained in uninterrupted use, without passing through a second revolution worthy to be compared in importance with that which brought it into existence. Monteverde's claim to be regarded as the inventor of modern music is impregnable, and has never been questioned save by a few superficial critics, who have failed to comprehend the breadth of the gulf which separates the mediæval Schools from those of later date. But, since Pierre Joseph Zimmermann and Alexandre Oulibichef have written unadvisedly on this subject, it behoves us to be more than usually careful in dealing with the history of an epoch of infinite significance, and very cautious indeed in drawing our own deductions from the facts presented to us.

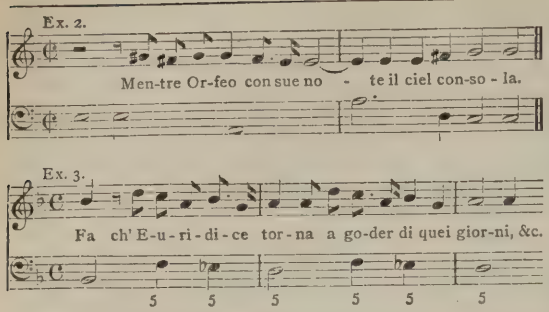
Claudio Monteverde was born at Cremona in the year 1568. This, at least, is the date given by Arisi;* and, though it has not been suffered to pass unchallenged, there is no reason to doubt its accuracy. At a very early age he entered the service of the Duke of Mantua, in the capacity of a Violist; and no doubt the experience he gained while playing constantly in a well-trained Orchestra was of infinite use to him afterwards, in the elaboration of a system of instrumentation which not only surpassed all that had ever been imagined by any earlier composer, but even anticipated much that we of the present day are a little too ready to claim as our own exclusive property. Even at this early period his talent was too striking to remain long in obscurity. His playing excited so much admiration, that, though his parentage was obscure, and his position a humble one, he was treated with marked favour by the ducal Court, towards which he ever afterwards manifested the warmest possible devotion. While still practising his favourite instrument he studied counterpoint, under Marc Antonio Ingegneri, the Duke's *maestro di cappella;* but, in spite of all that P. Martini and others have said in praise of his Polyphonic Music, it is impossible to believe that he ever really worked hard at the time-honoured laws upon which the praxis of the best Masters of his time was based. To be a good contrapuntist, one must love counterpoint—and it is certain that Monteverde did not love it. Its bonds were irksome to him: and he broke them as constantly and as capriciously as Rossini did two centuries later. No doubt he knew that he was breaking them. So, no doubt, did Rossini. But, what respect can either composer have felt for rules the infraction of which he would not take the trouble to correct? There is, indeed, a strange analogy between the art-lives of these two great men. Like Rossini, Monteverde cast artistic tradition to the winds, wrote entirely for effect, and, when effect was uncalled for, with an amount of carelessness which would have been blamed in the merest tyro. Like Rossini, too, he enjoyed an almost incredibly brilliant reputation, which he owed entirely to the freshness of his transcendent genius, and in nowise to the extent of his learning. Genius is so frequently precocious that we are not at all surprised to find him publishing his first book of "Canzonette a tre voci" when he was no more than sixteen years of age. It is the date on the title-page of this work—printed at Venice, by J. Vincenti and R. Amadino, in 1584,*—which has given rise to the doubt thrown upon Arisi's statement that he was born in 1568. But, surely it is less wonderful that he should have written these little pieces at sixteen, than that he should have composed an Opera at seventy-four; and, if we suppose him to have been born before the year in question, he must have been even more than seventy-four when he produced his last dramatic work. The truth is, where real genius exists at all, conditions of youth or senility fail to affect it in any way whatever. Nevertheless, Monteverde's youthful productions cannot be reckoned among his happiest efforts. Not only the Canzonets, but the earlier books of Madrigals also, abound in irregular progressions, which can only be attributed, either to reckless negligence, or very imperfect contrapuntal training—crudities which no one in the habit of hearing good music could possibly have written because he liked them. Even in his later works such passages are by no means uncommon: for instance, the grinding collisions exhibited in two of the following passages from "Orfeo" could scarcely be exceeded for harshness by any of the most advanced productions of our latest school of dramatic music; while the succession of fifths in the third example would be regarded as a stupid practical joke, were it presented in the form of an exercise in Thorough-bass.

Ex. 1.

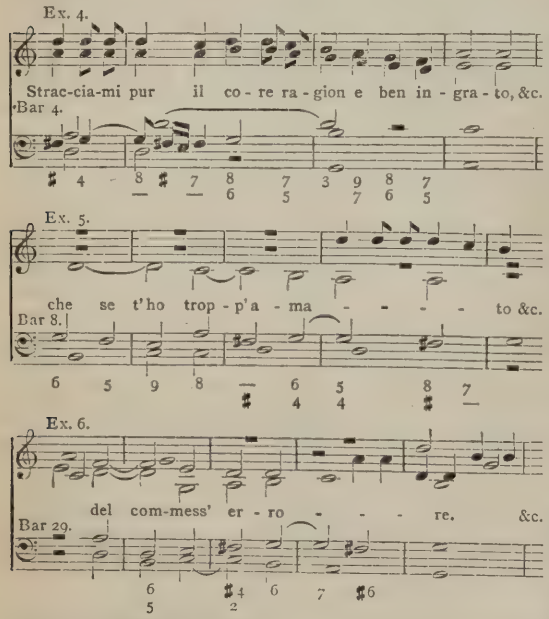


* Cremona Litterata, tome iii.

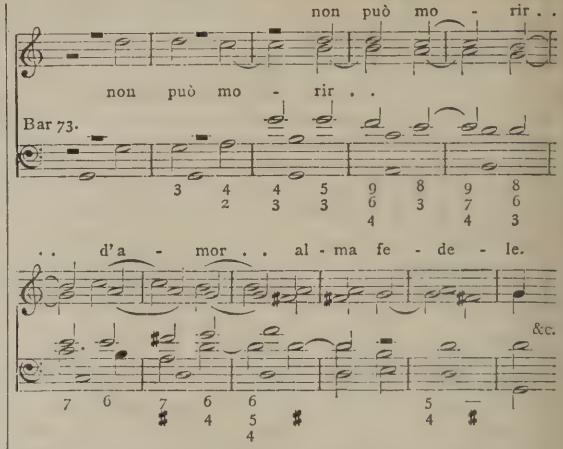
* Caffi ("Storia del Musica Sacra," Venezia, 1854, tome i., p. 216) gives 1582 as the date of Monteverde's first publication. But this is probably a misprint. No work is known of earlier date than the "Canzonette" above mentioned.

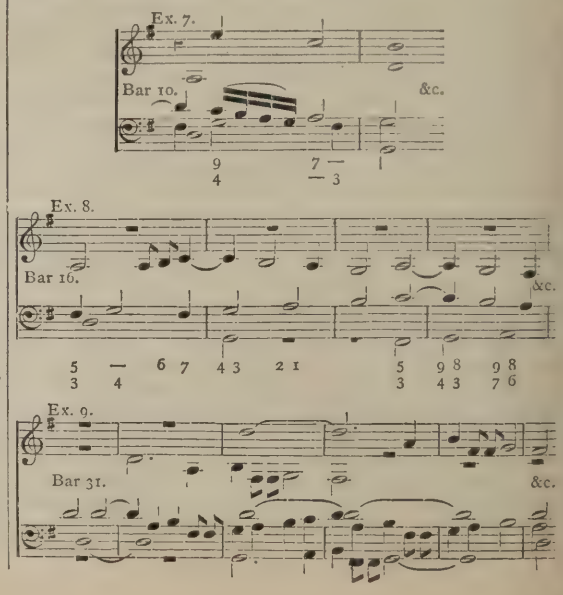


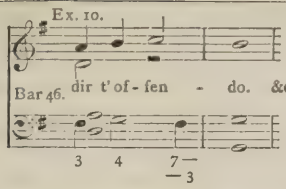
These careless passages are extremely interesting, as symptoms of the natural tendency of Monteverde's genius. He took no pains to correct faults, which, from his point of view, were of very slight importance. But, side by side with these ugly blemishes, we find passages which must be carefully distinguished from them, and placed in quite another category—tentative progressions in which the endeavour to reach some new ideal, as yet but half comprehended, is too evident to escape the notice of the most superficial observer. The "Third Book of Madrigals," published in 1594, is replete with these suggestions. In "Stracciami pur il core" we see signs of an ever-increasing affection for the chord of the Dominant Seventh, and its inversions, which, though not as yet used without the necessary preparation, are so employed as to give a curiously modern effect to the cadences in which they constantly occur. Example 4 makes, indeed, a very near approach—the nearest that can be found at that period—to the ordinary modern use; though the Sevenths are really quite defensible, on the older system, as Passing-notes.



At the seventy-third bar of this very beautiful madrigal begins a passage which has been frequently quoted as the earliest known instance of the use of certain forms of the Ninth and Seventh, now considered perfectly legitimate; but here, again, the discords, harsh though they are, are all carefully prepared, suspended, and resolved, in strict accordance with the recognised practice of the sixteenth century, the only law broken being that which forbids the resolution of a Suspension to be sounded, in one part, while the discord itself is heard in another.

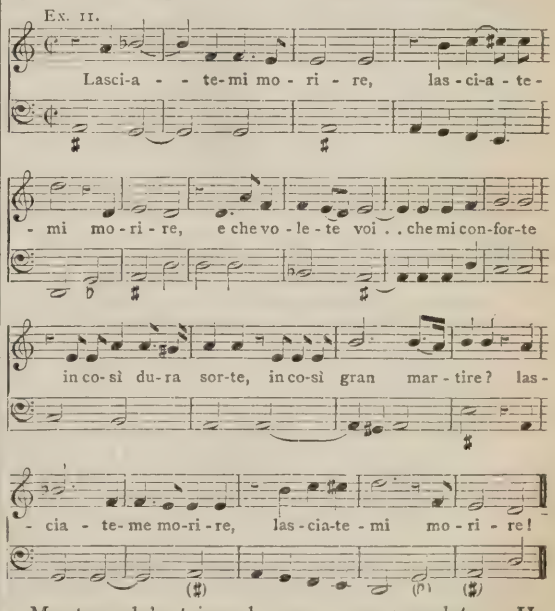


Such passages as these can only be regarded as earnest endeavours to discover some rich untried effect. No attempt is made at first to reach this effect by forbidden paths. For some considerable time the means used are perfectly orthodox. It is not until we arrive at the "Fifth Book of Madrigals," first published in 1599, that we find the old laws entirely disregarded. Here, indeed, begins a new state of things. One Madrigal alone—"Cruda Amarilli"—exhibits nearly all the most important points of difference between the ancient and the modern styles. To say nothing of the sharp at the signature, or the use of the Diminished Fifth and Diminished Seventh, we find, in the tenth bar, a Ninth and a Seventh taken without any preparation whatever: in bar eighteen the Bass interrupts an exceedingly harsh collision between the Alto and Tenor, by entering, after a semibreve rest, with a diminished triad: in bar thirty-three and the two following measures, Major Sevenths are approached in one part after another by the leap of a Fourth; while, in bar forty-six, the Dominant Seventh asserts itself, in a perfect cadence, much as we sometimes hear it asserted by a half-fledged Tenor in a Cathedral Choir, who dwells upon it coaxingly in some tempting "Amen," uncertain whether he will be called to account for the indulgence or not, but quite determined to swell out the luscious dissonance to the latest possible moment in any case.

Ex. 10.



Oulibichef and Zimmermann maintain that these passages were not new—that Sevenths had been heard before. Undoubtedly Sevenths had been heard before, but only as Suspension or Passing-notes, like those in "Stracciami pur il core." It was the unprepared Seventh that was new: and, that this had not been heard before was sufficiently proved by the hostility with which it was received by the Polyphonists. In the year 1600, Giovanni Maria Artusi, a disciple of Zarlino and a contrapuntist of no mean reputation, published at Bologna a dissertation, entitled "Delle imperfettioni della moderna musica," in which he passed some very severe strictures upon "Cruda Amarilli," and denounced the unprepared dissonances quoted in our examples as innovations till then unknown. His objections were supported by other writers of acknowledged eminence, and much bitter invective was expended in the resulting controversy. We cannot deny that the objectors had reason on their side. They could not see, as we can now, that the unwonted progressions of which they complained were opening the way to new forms of art capable of being moulded into types of the most exquisite beauty. They only saw that their enemy was destroying the Madrigal—a lovely creation, already brought, by Palestrina, and Luca Marenzio, to a state of absolute perfection, in a peculiar style founded upon principles too firm to admit the possibility of modification. And this threatened destruction naturally aroused their anger. Even Monteverde himself did not clearly understand what he was doing. He fully believed in the existence of the unknown beauties after which he was groping in the dark; but he had not yet discovered their true *habitat*. Meanwhile, he was thoroughly in earnest; and, deeply grieved at the animosity he had provoked, he answered his detractors in a letter, entitled "Agli studiosi lettori," which he prefixed to the later editions of his Madrigals, and which was reprinted in 1607 by his brother, Giulio Cesare, as a preface to the "Scherzi a tre voci." The arguments contained in this defence were not, however, considered satisfactory. The war continued to rage with unabated fury. In the hope of strengthening his position the persecuted composer visited Rome, where he dedicated a volume of Church music to Pope Clement VIII. His opponents can scarcely have regarded his treatment of the Polyphonic Mass in any other light than that of a concession; for, in his best pieces of Ecclesiastical Music, he was careful, at any rate at this period of his career, to exclude altogether the dissonances which he employed so freely in his secular works. Still, it is not in Church Music that his genius shines most brightly. This is only too clearly perceptible, even in the exceptionally favourable example preserved in the "Saggio di Contrappunto" of P. Martini—an "Agnus Dei" for six Voices, which the learned editor minutely analyses, with a full perception of the cleverness of its construction, but without noticing the painful want of spontaneity which mars its effect throughout. The imitations it exhibits are, indeed, sufficiently ingenious, but betray everywhere too plainly the labour that has been bestowed upon them. Moreover, their effect is greatly weakened in more than one place by responses made in the third above instead of the customary fifth or octave—clear signs that six-part counterpoint was not the department of Art in which the composer found himself most thoroughly at ease.

On the death of Ingegneri, in the year 1603, Monteverde was promoted to the important post of *maestro di cappella* at the ducal Court. His duties were now exceedingly onerous, and his time was fully occupied from morning till night. When not actually engaged in composition, or in directing the Music performed at Court, he was to be found in constant attendance upon the Duke, who held him in the highest possible estimation, and to whose artistic pleasures he was always ready to minister. The advantages attendant upon this high position led, in process of time, to the turning-point in his eventful career. In the year 1607, the Duke, Vincenzo Gonzaga, celebrated, with extraordinary pomp, the marriage of his son Francesco with Margherita, Infanta of Savoy; and, in emulation of the effect produced on a similar occasion at Florence seven years previously, by the production of Peri's "Euridice," he commissioned Monteverde to compose an Opera to grace the festival, and invited the poet Rinuccini to Mantua, in order that he might provide the necessary libretto. Rinuccini furnished the material for two grand Operas, of which one, entitled "Dafne," was committed to Marco di Zanobi da Gagliano, while the other, "Arianna," was set to music by the great *maestro di cappella*. The success of this last-named production was unprecedented. Gagliano, whose "Dafne" was far from a bad Opera, showed the true spirit of an artist, and was one of the first to sing the praises of his rival's work. The scene in which the deserted *Ariadne* bemoans her sad fate drew tears from all who heard it, and produced an equally profound impression when it was revived thirty-three years later in Venice. Unhappily this beautiful Aria, "Lasciatemi morire," is the only part of the Opera which now remains to us, with the exception of a few notes of recitative quoted by Doni. We have given it entire, accompanied only by the original figured bass, the crudity of which may be, and probably was intended to be, greatly modified by a careful disposition of the chords indicated:—

Ex. 11.

Lasci-a - - te-mi mo - ri - re, las - ci-a - te -
- mi mo - ri - re, e che vo - le - te voi . . che mi con-for-te
in co-sì du-ra sor-te, in co-sì gran mar - tire? las -
- cia - te-me mo-ri - re, las - cia-te - mi mo - ri - re!

Monteverde's triumph was now complete. He had, at last, found his true vocation. All the experience he had so carefully accumulated had been brought to bear upon the new work; and this had proved him to be incontestably the greatest master of dramatic music then living. All opposition to the

hated dissonances was silenced for ever, for they were here heard in their true place. They were made to sing the language of passion, a language which they alone could express, and which was as much needed in the Lyric Drama as it was out of place in Polyphonic Church Music, where the language of devotion forms the only appropriate element. The Madrigal had been brought to its highest state of perfection by ecclesiastical composers, and had, therefore, assimilated itself, in a certain sense, to the ecclesiastical style: hence it was, that, in interfering with the one, Monteverde had unintentionally interfered with the other, thereby raising a storm which he found it difficult to subdue. But, henceforward, his path was strewn with flowers. His greatest successes were obtained upon the stage; and, till the day of his death, he was able to hold his own against all competitors in his own peculiar style.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VI.—MENDELSSOHN (*continued from page 64*).

Before quoting from the letters in which Mendelssohn discussed the project that removed him, for a while, from Leipzig to Berlin, it may be advisable to state, in few words, how their subject arose. The then King of Prussia had formed a grand idea for the development of the Academy of Arts in his capital, and proposed to reconstruct it on a very comprehensive scale. It was intended to constitute four sections, respectively devoted to painting, sculpture, architecture, and music, each presided over by a director, who, in turn with the others and for a fixed period, should have the superintendence of the entire institution. In the face of such an arrangement it, of course, became necessary to appoint as director the most eminent man in each of the four professions, and Mendelssohn, to whom the distinction fairly belonged as regards music, was thought of before all others. Wirklicher Geheimrath Herr von Masson began operations, with a view to securing the master, in a fashion not without a certain cunning. It was well-known that Mendelssohn loved Leipzig, and that he had a strong feeling against Berlin, not so much as a place of residence (his family lived there) as a field for the exercise of his art. It therefore became an object to secure the co-operation of the Mendelssohn family in any attempt to induce him to remove from Leipzig to the Prussian metropolis. This Herr von Masson so far managed to do, that the composer's brother Paul opened negotiations *vivâ voce*, and subsequently continued in writing. The reply of Felix to one of Paul's communications opens the story of the transaction, as far as the published letters reveal it. With his usual keen perception, the master saw how much a desire to have him near them influenced his Berlin relatives, and he referred to it at the outset in terms that fully indicate the sweetness and tenderness of his disposition: "Just as I was about to write to you yesterday, to thank you cordially again and again for the fresh proof of your true brotherly love which you have given me, your letter arrived, and I can only repeat the same thing. Even if the affair leads to nothing further than to show me (what is the fact) that you participate in my wish once more to pass a portion of our lives together—that you, too, feel there is something wanting when we are not all united in one spot—this is to me invaluable, and more gratifying than I can express. Whether it be attended with a happy result or not, I would not give up such a conviction for anything in the world." But while feeling all this deeply, Mendelssohn at once started grave objections to the proposed scheme as far as the conditions laid down concerned himself. He did not see his way to be, at one and the same time, director of public concerts and head of the Music School: "Either of these situations would suit me, but not the two combined." His reasons are clearly stated: "Were I to undertake to give yearly concerts in Berlin (and the acceptance of these proposals would make it my duty so to do) then I must stand in a different relation to the orchestra from what I could possibly do as the mere director of the music-class. I must be quite as much their real chief there as I am here, and as every regular director must be, which would only be possible by the establishment of a Musical Academy as a Royal Institution, and by its connection with the orchestra in Berlin." We clearly see that the master coveted a grand and well-recognised position which should give him large scope for, and absolute power in, the exercise of his art. He even makes a bid to this end in the same letter: "It occurred to me that the offer might be renewed of a public sphere of activity, with which I should be quite satisfied. It must, however, be within special limits, despotic as regards the musicians, and consequently imposing in outward position (not merely brilliant in a pecuniary point of view); otherwise, according to my ideas, it would be a failure after the very first trial." Subsequently Mendelssohn and von Masson met to talk the matter over, the purport of their conversation being given in another letter to Paul. Here we find the master again insisting upon the dignity and prerogatives of such a post as that he was invited to fill. Moreover, with the business instinct of his race, he demanded a definite understanding as to the work required of him: "I brought under his notice the difficulties opposed to a *bonâ-fide* direction of the present class; and as he had mentioned that these would not occupy much of my time, but that it was expected I should under the new system undertake additional work, I begged at least to be told what were the limits of this system, and the duties I had to perform; that I was quite willing to work, but did not choose to pledge myself to the performance of functions not precisely defined. With regard to the concerts, I told him . . . that I would have nothing to do with the orchestra, except on *this* condition—that I was to be absolute director-in-chief, &c." Mendelssohn then half apologises to his brother for such insistance: "I hope you agree with me on this point, for though money and ready complaisance are indeed of no small value, still they are insufficient without that entire tranquillity and security about the future which can now be given if they are in earnest in the matter. I can assure you that there was no undue particularity in my words, but I am certain you will not blame me for going on sure grounds, before giving up such a position as my present one." Following this comes an admirable proof of the master's straightforwardness: "I purpose, in the course of a few days, to make known to our Concert-Director and Government-President that I have received such an offer and that it is probable I may accept it. Perhaps you may not approve of this, but I feel I cannot act otherwise. If my negotiations with Masson were to terminate by our agreeing, without my having given any hint of such a transaction, it would show a want of good feeling on my part, and, indeed, in my present circumstances, a lack of common gratitude."

A few days later, Mendelssohn wrote to his brother again, showing himself nervously anxious lest Paul should be annoyed by his hesitancy in accepting the

Berlin offer: "Do not allow any difference of opinion between Masson and me to impair that delightful and perfect harmony between us which always rejoices me and makes me so happy. . . . Do not permit anything whatever to be changed between you and me. Promise me this. You know how much I have at heart our being able to live together at some future day; but if we were only to pass a few untroubled years thus, and I were then to go on my way in vexation, that would be worse than it is now, and I would gladly avoid it. . . . As I said, dear Paul, promise me never, under any circumstances, to be displeased with me." How charmingly the nature of the man appears in these sentences! No wonder Mendelssohn was loved as few were loved before him or have been after him!

Referring to the Berlin matter in the letter just quoted from, the master shows himself more dissatisfied than ever, owing to an impression that von Masson wished to impose conditions other than those Paul Mendelssohn had been empowered to offer: "I will gladly devote my time and efforts to the mere possibility of our once more living together, but I must confess that, since Masson's last letter, the possibility seems even more distant than I myself thought. It sounds all so different from what they commissioned you to say to me when you came here, and if it begins in such a way, no doubt the sequel will be worse. . . . All that you told me here about a *rota* among the different directors, and the duties of the Capellmeister of the Royal Chapel, and of the engagement of foreign musicians—not a word of this was brought forward; on the contrary, Masson writes to me that he is glad I have declared myself satisfied with the title and the salary, which is totally opposed to the sense of my previous letter, wherein I expressed a wish to know my duties before I could explain my intentions. Indeed, even if the alteration in the musical class were to be made exactly according to my wishes, I scarcely know (as the title is in question) whether I should quite like to go to Berlin as 'Director of the Musical Class,' which is by no means in good odour with musicians at present. I can say all this to you without incurring the suspicion of a fondness for titles, but what annoys me is their drawing back in all their proposals." In response to this letter, Paul gave Felix abundant assurance that he felt no annoyance at the composer's scruples, but intimated that probably he was acting under the advice of others. To this Felix answered in spirited, and, as regards his own nature, suggestive terms: "You must not suppose that I ever act in any affair but from my own impulses, far less in a matter in which I myself and my happiness are so very closely involved. Believe me that I invariably strive to do and say nothing but what I hold to be right in my conscience and instinct, and it is a proof that we have, alas! lived much asunder, and only met in days of enjoyment, and not of work, when you fear that I am easily swayed not only in conversation but in action. No! all goes on very slowly with me, but when at last I do a foolish thing, I have at least one merit, which is to have devised it myself." Meanwhile the Berlin business grew more unsatisfactory than ever. Von Masson sent the proposed statutes of the new institution to Mendelssohn for any suggestions he might have to make, and the composer scarcely knew whether to be angry or amused. "Remarkable, very remarkable these statutes are, especially those of the school for composition. Imagine, out of eleven different branches of instruction proposed, seven are positively useless, and, indeed, preposterous. What do you think of the following, among others? No. 8, 'The relation music bears to the other arts, especially to the *plastic*, and to the stage'; and also No. 11, 'A guide to the spiritual and worldly drama.' I formerly read these things in the Government paper, and laughed at them; but when a grave minister or official actually sends such stuff, it is pitiable." Notwithstanding all this, the negotiations went on. There can be no doubt at all of the fact that Mendelssohn was inclined to go to Berlin, provided his stipulations were agreed upon, and as the royal authorities were anxious to have him, a basis of agreement became only a question of time and talk. This was at last reached *ad interim* by a proposal made to and accepted by Mendelssohn, and thus stated in Herr von Masson's report to the King: "That for the present he (Mendelssohn) should only for a certain period fix his residence in Berlin—say, a year—*placing himself at your Majesty's disposal*, in return for which your Majesty should confer on him the title of Capellmeister, but without imposing on him the duties of this office in the Royal Opera; likewise the previously named salary of three thousand thalers per annum to be bestowed on him; during this time, however, he is neither to hold any office nor to undertake any definite duties, unless in the course of this period Herr Eichhorn (the Minister) should furnish him with the long-wished-for details, and he should declare himself satisfied with them, in which case the reserved consent as to a definite nomination should ensue." The report which contains this extract is dated May, 1841, but, in July, Mendelssohn was still at Leipzig and still unsatisfied, because as it seemed that the King intended to give him the title of Capellmeister only in the event of the Academy plan being carried out. The master had no idea of accepting a salary without an office, and wrote very positively in that sense to his brother Paul: "If this be his (the King's) irrevocable determination, I have only to choose between two alternatives—to go to Berlin on August 1 without the title, and without any further public appointment, merely receiving the salary there, or at once to break off all further negotiations on the matter and never to renew them." He inclined to the latter course, for reasons admirably put: "It appears to me only just that I should receive a public proof of the King's confidence; for, possibly, after the lapse of a year, no renewal of the relation may be desired on the other side, in which case I alone shall be the losing party, for they only risk conferring a title for nothing, while I lose my present situation, and you know that this costs me no small sacrifice." The difficulty thus stated was at last got over, Mendelssohn accepted the terms offered him, and on the 15th of July we find him expressing to Klingemann the half-heartedness with which, royal honour notwithstanding, he made the change from Leipzig to Berlin: "I am off for a year to Berlin—one of the sourest apples a man can eat, yet eaten it must be." The master then proceeds to correct a very natural impression entertained by his friend in London and many others: "You believe (and several of the residents here, as well as strangers, have told me the same) that in Leipzig we have comfort, domestic life, and retirement, and in Berlin, public efficacy in and for Germany and active work for the benefit of others, &c., &c., whereas it is in truth exactly the reverse. . . . I did not establish myself in Leipzig with a view to a quiet life; on the contrary, I felt a longing for it because here all is so stirring and gay. . . . That I am now about to recommence a private life, but at the same time to become a sort of schoolmaster to a Conservatorium, is what I can scarcely realise, after my excellent vigorous orchestra here. I might perhaps do so if I were really to enjoy an entirely private life, in which case I should only compose and live in retirement, but the

mongrel Berlin doings interfere; the vast projects, the petty performances, the indifferent musicians, the liberal ideas, the Court servants in the streets, the Museum and the Academy and the sand. . . . Believe me, Berlin is at the present day the city which is at least efficacious, and Leipzig the most publicly influential." Feelings and opinions such as these were strong arguments against change; nevertheless, Mendelssohn's next letter is dated from the Prussian capital.

On August 9, the master, having then been in Berlin a few weeks, describes with a sort of comic puzzlement the chaotic state of affairs into the midst of which he had plunged. Nothing was settled respecting the new Academy: "The affair is on the most extensive scale, if it be actually on any scale at all and not merely in the air. . . . You will ask what in the world do they want with me just now in Berlin! My answer is, on the one side I really do not know; on the other, I believe that it is intended to give, during the winter, some great concerts, with the help of all their best means, and that I am to direct them, some in church, and some in the concert-hall, but whether they will ever take place seems to me very doubtful." In this situation Mendelssohn's discontent, augmented by the consciousness of having made a mistake, became more and more marked. We trace this in a letter to President Verkennis of Cologne, which clearly shows that the writer had no hope: "There is scarcely a place in all Germany where I feel so little at home as here. The ground of this may be that all the causes which formerly made it impossible for me to begin and continue my career in Berlin, and which drove me away, still exist, and are, alas! likely to exist to the end of time. There is the same frittering away of energy, the same unpoetical striving after outward results, the same superfluity of perception, the same failure in production, and the same want of nature, the same illiberality and backwardness as to progress and development, by which, though the latter are rendered safer, they are robbed of all merit and of all life. . . . The soil must be entirely ploughed and turned up before it can bring forth fruit, so it seems to me, at least in my department; the musicians work each for himself, and no two agree; the amateurs are divided into thousands of small circles; besides, all the music one hears is at the best only indifferent; criticism alone is keen, close, and well studied." The character of the musical performances then given in Berlin was, indeed, enough to frighten Mendelssohn back to Leipzig straightway. Here is his own description of it: "In operas and symphonies I have heard blunders and false notes constantly played which could only proceed from the grossest carelessness. The people are royal functionaries and cannot be brought to account; and if the conversation turns on these faults afterwards, they strive to prove that there is no such thing as time, or should be none—what can I say but, *item*, it goes badly. I have played my trio ten or twelve times here; on each occasion the same mistakes were made in the time and the same careless blunders in the execution, though they were the first artists here who played with me." Time went on, October came, and the new Academy was still "in the air." Hence Mendelssohn wrote to his friend, Hauser: "It is said the desire for it exists, and perhaps a remote prospect, but far too remote for anything to be told about it with the least certainty at present." Personally, the master had nothing to complain of: "I am so very kindly received on every side that I can wish for nothing better, and have only cause for gratitude." But he wanted to be at work, "aiding the cause," as he expressed it, which was to him, "after all, the most important point, and should be the very first." The Hauser letter ends comically: "If I only knew how to improve matters! Meanwhile I write music, and when asked a question I answer it."

A year went by, and the end of it found Mendelssohn still "hanging about" Berlin. But then, his patience having become exhausted, he wrote to Herr von Masson setting forth the state of affairs, and expressing a desire for an audience with the King, in hope of obtaining leave to carry out a plan he had formed: "My wish is that his Majesty would permit me to reside, and to work, and to await his commands in some other place, where I could for the moment be useful and efficient. As soon as the building is finished, or so soon as the King requires any service from me, I shall consider it a great happiness to hasten back and exert my best energies for such a sovereign, whose mandates are in themselves an artist's highest rewards." The fitting response to these courtly phrases was an accorded audience. The King and the composer met, and the kingly lips were graciously opened to say that it was intended to augment the Royal Chapel Choir, add instruments to the voices, and make Mendelssohn director. Meanwhile, till these changes were effected, the master was free to reside wherever he pleased. Mendelssohn answered the King by letter, begging him not to throw the burden of reorganising the choir on his shoulders, but to be content with his opinion and advice merely; stating that he meant to return, *pro tem.*, to Leipzig, and that, while absent, he would be satisfied with half-salary. In due course the King signified his approval, and Mendelssohn forthwith turned his back on Berlin and his face towards the beloved city he had quitted fifteen months before. "I could no longer," he wrote to Klingemann, "endure the state of suspense in Berlin. There was, in fact, nothing certain there but that I was to receive a certain sum of money, and that alone should not suffice for the vocation of a musician; at least, I felt more oppressed by it from day to day, and I requested either to be told plainly that I should do *nothing* (with which I should have been quite contented, for then I could have worked with an easy mind at whatever I chose), or be told plainly what I was to do." A few days after this letter was written, Mendelssohn received a communication from the King in which His Majesty said: "I nominate you General Musical Director (of an Institute for the Improvement of Church Music) and intrust to you the superintendence and direction of the Church and sacred music in your appointed sphere of action." In addition, the affair of the Conservatorium began to progress, and it is not surprising to find Mendelssohn in better humour with Berlin men and things. His remarks on the honour received from the King are worth quoting: "The King having conferred on me a new title, almost embarrasses me. I am unwilling to be of the number of those who, in the present day, possess a greater number of honours than good compositions of their own, and yet it seems rather like it. At all events I really have no idea what return I can possibly make for all this; still, as I have not in any way sought it, I may be excused. To refuse such a thing is out of the question, and there is no one who does not rejoice in being overestimated, because on some other occasion, the balance is sure to be restored by depreciation."

During the first six months of 1843, Mendelssohn took an active part in establishing the Conservatorium at Leipzig, while at Berlin the "tedious, everlasting affair" crept slowly on from bad to worse. Conferences were held, and stipulations made and agreed upon only to be overridden; the advance of one

day was lost the next, and the master again felt inclined, so great was his worry, to wash his hands of the whole business: "Herr von Masson has sent me a letter which irritated me so much that it almost made me ill; and I do not feel right yet. . . . Remembering your (Paul's) words, I thought it the most judicious plan to write direct to the king, and break off the affair. After two days' consideration I did not think I was justified in doing so; I therefore wrote to Herr von Masson why and wherefore I could not give my signature, requesting him to inform me whether the king intended, or not, to carry out our former agreement. If not, or if he, Herr von Masson, considered it necessary to insert new clauses in the agreement, I should then consider the affair impracticable and act accordingly. . . . I said all this in the most friendly manner possible, but I do assure you that the business cost me four most angry, disturbed, and irksome days. . . . It is really too provoking that in all and everything the same spirit prevails. In this case all might be smoothed over and set to rights by a few words, and every moment I expect to hear them spoken, when there would be a possibility of something good and new; but then they are not spoken, and they are replaced by a thousand annoyances, and my head at last is so bewildered that I think I become almost as perverted and unnatural as the affair itself is likely to prove." As usual, nothing came of the renewed negotiations, which seem to have split upon the old rock, viz., Mendelssohn's demand for powers which the authorities were not willing to grant. Till March, 1845, therefore, we find the master occupying merely an "artistic and personal relation" to the King of Prussia, and without any official duties. At the date just named, Minister Eichhorn made a fresh effort. The King, though unwilling to develop the musical section of the Academy of Arts into a Conservatorium (as Mendelssohn desired), wished nevertheless to reform the section and make of it chiefly a school of musical composition. "For this purpose," wrote Eichhorn to Mendelssohn, "it is above all expedient that a master should stand at the head of such a section who, by his own energetic creative powers, may become a guiding star for others, and thus be enabled to exercise a genuine and stimulating influence; possessing also the ability to examine critically the productions of the scholars, and by his zealous co-operation to guide them on the right path, in the very same way that, in the plastic arts, the master of the *atelier* stands in relation to his scholars." It is needless to add that the Minister desired Mendelssohn to accept the post, or that the master at once detected the fallacy of the notion these Berlin amateurs had formed. His reply most judiciously and clearly exposed it: "In what precisely does the practical efficacy of such a teacher consist? It is not possible to show the act of composition, as the master in an *atelier* shows the design of a picture or the form of a model, and, according to your Excellency's words, an intellectual influence is what is chiefly required. Such an influence, according to my conviction, is only to be obtained in the School of Art when the whole course of instruction has already laid a sound foundation, when all the teachers strive towards the same end, when no deficiency in education is overlooked, and finally when, as a keystone, all the corresponding impulses of this teaching are combined, and placed before the scholars in their practical application, and thus impressed on their minds. . . . Without this, the position, though highly honourable, would be devoid of all real practical utility. A merely general excitement, however great, can at best only call forth an unfruitful enthusiasm in the minds of the scholars, if indeed it calls forth anything whatsoever." After this the Minister held his peace, and Mendelssohn was farther than ever from Berlin. Indeed, no other attempt was made to enlist his services, though the master continued to occupy during the few remaining days of his life an "artistic and personal" relation to his royal friend and patron.

Granting, as we must, that Mendelssohn made a mistake in going against his own convictions when he listened to the Berlin proposals, we must also admire the firmness which led him to resist to the end all offers and projects that did not satisfy his own ideas of right. His artistic principles were proof against place, honours, and royalty itself.

(*To be continued.*)

FATHER SMITH'S ORGAN IN ST. PAUL'S CATHEDRAL.

By W. H. Cummings.

All that has hitherto been known respecting the organ originally built by Father Smith for St. Paul's Cathedral is to be found in "The Organ: its History and Construction," by Hopkins and Rimbault (third edition, 1877), and that account is taken from a magazine published in 1819, under the editorship of Dr. Busby. It gives various details of certain disputes between Father Smith and Sir Christopher Wren, but, unfortunately, no authorities are given, so that one is unable to decide how far the story is true or how much of exaggeration there may be in it. Dr. Rimbault has also reprinted a very curious broadside, found in the British Museum, entitled "Queries about St. Paul's Organ," which doubtless emanated from Smith's rival, the celebrated organ-builder, Renatus Harris, or from some of his partisans. The eleventh Query asks, "Whether the great Organ-builder will condescend to submit his Organ to the same Scrutiny which all Artists of the same Profession do in all Countries? And if it be deny'd whether it will not give the World, and particular the Dean and Chapter of St. Paul's, reason to fear that this Noli-me-tangere proceeds from some secret cause?" and the twelfth Query asks, "Whether the Cupola, or the Organ at St. Paul's, will be first finished?"

The writer of this anonymous broadside was evidently not aware of the terms of Smith's contract, by which he was bound to submit his work to be "approved by able organists," &c.

I have had the good fortune to discover the original contract; it is important as a piece of history. The document is written very clearly in a clerk's hand, on stamped paper, and is signed by "Bernard Smith" with a bold autograph. It is preceded by a minute, as follows:—

St. Pauls Church, Lond:—At a Comittee, Fryday, Octob. 19th, 1694.

Present.

Lord Major of London.	Dr. Oxenden.
Ld. Arch Bp. of Canty.	Sr. Thomas St. George.
Ld. Bp. of London.	Sr. Thomas Pinfold.
Ld. Bp. of Lincolne.	Dr. Godolphin.
Mr. Dean of St. Pauls.	Dr. Newton.
Mr. Sweetaple } Sheriffs.	Sr. Chr. Wren.
Mr. Cole }	

Ordered that it be referred to the Dean and Chapter of St. Pauls and to Sr. Chr. Wren and Dr. Blowe to receive Proposalls from Mr. Smith Organ-Maker, and to treat and agree with him to make the Organ for St. Pauls.

At a Comittee, Wednesday, Decr. 19th, 1694.

Present.

Lord Bp. of London	Mr. Dean of St. Pauls.
Sr. Thomas Meres.	Dr. Newton.
Sr. Charles Hedges.	Sr. Chr. Wren.
Sr. Thomas Pinfold.	Dr. Stanley.

The following Contract was considered approved and confirmed by the Comittee abovesaid; and was Ordered to be entered in the Book of Contracts and signed accordingly.

Memd: That in pursuance of the Order first above written it was then agreed by the Dean and Chapter of St. Pauls and ye Surveyor of the Workers of St. Pauls Cathedral for and in the behalfe of the Rt. Honable. ye Lords and others Coms. for rebuilding and adorning ye said Cathedral with Bernard Smith Organ-Maker to make a large Organ containing 21 stops, part wood and part metall, and 6 halfe

stops, according to Two Lists of ye said stops hereunder expressed as followeth—

The ffirst List.
Stops in the Great Organ.
Two Open Diapasons, Stop Diapason, Principall Great Twelfth, ffifteenth, Cornet, Mixtures, Sesquialtera, Trumpet.
Stops in ye Chayre Organ.
Principall, Stop Diapason, Hol fleut, Voice Humane, Crum horne.
Echoes or halfe Stops.
Diapason, Principall, Cornet, Trumpet.

The Second List.
Stops in the Great Organ.
Hol fleut, Small Twelfths.
Stops in the Chayre Organ.
Quinta Dena Diapason, Great Twelfth, ffifteenth, Cimball.
Echoes or halfe Stops.
Ffifteenth, Nason.

And the said Bernard Smith doth hereby agree to make all ye said stops in Workmanlike manner together with all sound-boards, Conveyances, Movements and Bellowes thereunto appertaining and to fix ye same and tune them perfectly according to ye best of his skill in ye Case that shall be set up and provided with all Ornaments, Carvings, Gildings, and Outside painting over the Great Entrance of the Choire of St. Pauls at the Charge of ye said Coms.; the said Bernard Smith being only at ye Expence of all ye inside work,—of ye Pipes, Conveyances and Movements as afforesaid to render it a compleat Instrument, from Double F faut to C sol fa in Alt inclusive.

And the said Bernard Smith doth also Agree to set up and tune fit for use all ye stops expressed in the first of the afforesaid Lists at or before the ffive and Twentieth Day of September which shall be in ye yeare of Our Lord 1695. And the rest of the said Stops (expressed in ye Second List) at or before our Lady Day ensuing for the intire sume of Two Thousand Pounds, to be paid in manner following (that is to say) ffoure Hundred Pounds in hand (the Receipts whereof he doth hereby acknowledge), and when ye Sound-board and first Setts of Pipes (expressed in ye first of the afforesaid Lists) shall be made and provided, the further sume of One Thousand Pounds, and the residue to make up ye intire Sume, when ye said Organ shall with all ye stops be fixed in the Case provided, and shall be approved by able Organists and particularly Dr. John Blowe, Organist to their Maties. and such others as the Dean and Chapter of St. Pauls shall nominate.

In Witness whereof the said Bernard Smith hath hereunto set his hand the Day and yeare first above written.

BER: SMITH.

Witnesse.
Jo: Oliver.
Law: Spencer.
John Widdows.

The old "Smith" organ has undergone many alterations since it left his hands, and his matchless tone-work has, perhaps, met with scant reverence; still, many of his pipes exist in the present organ. I possess many pipes, portions of two stops—one metal and the other wood—removed, I think, from the "Chayre organ," when I was a boy, by the late Mr. Bishop, the organ-builder, who gave them to me at that time in response to an inquiry as to whether he would sell them.

A short time ago we drew attention in this journal to the words of many of our old songs and glees, and endeavoured to show that on the whole there was a coarse realism about them upon which—maudlin and ultra-sentimental as are some of the effusions of the present day—we have undoubtedly improved. We are by no means surprised that others should think differently from us; but one letter which we have received upon the subject so convinces us that our remarks have been misunderstood, that we cannot but place the substance of the writer's communication upon record. In a patriotic song of defiance, well-known, and even now occasionally sung, we took objection to the following words descriptive of the carnage on board of a man of war:—

See the blood in purple tide
Trickle down her batter'd side,

"but," says our correspondent, "this passage occurs almost word for word in 'Solomon,' in the song 'Can I see my infant gored,' the exact words in the Oratorio being:—

And behold the purple tide
Gushing down his tender side."

We are perfectly aware of this accidental resemblance, but our observations were not upon the words, but upon the idea conveyed by them; and surely our correspondent must see that in the first instance they express not only callous indifference of, but positive enjoyment at, the slaughter of those whom for the time being we term our "enemies"; and in the second instance they depict the heart-rending grief of a mother at the prospect of seeing her child's tortures in the agonies of death. Handel has read us a lesson in the setting of English words; and we are glad to find that the poet as well as the composer is now being criticised in notices upon musical works. Positive indifference to this matter has until lately been rather the rule than the exception; and that this indifference has not yet died out may be proved by a review of "St. Paul" in a contemporary, the writer of which speaks of the Choral "Sleepers *a*-wake," and the *Solo* "How *beautiful* are the messengers." To say nothing of the conversion of the last mentioned chorus into a "solo," every musician should know that the words quoted as the title of each of the above-named pieces could not be sung to the notes Mendelssohn has written.

In our daily intercourse with professional as well as amateur musicians, we are constantly asked if we have heard any more of "the bill," it appearing to be tacitly understood that by this is meant the measure which was printed during the last session of Parliament for the "Organisation and Registration of Teachers engaged in Intermediate Education in England and Wales." Our readers may remember that an article appeared in "The Musical Times" upon the subject, suggesting to Dr. Lyon Playfair, and his three coadjutors who framed the bill, the desirability of leaving out the subject of musical education altogether, considering that the art is mentioned only incidentally, in the somewhat oddly framed sentence "drawing, music, or the like." Whether the very decided opinion which was expressed upon the measure, both publicly and privately, hastened its fate, we know not; but, although a day was fixed for the second reading of the bill, no more was heard of it during the session. Now, however, we are assured that it is again to be submitted to Parliament; and, if so, we counsel those engaged in teaching to procure a copy of the bill and read it from beginning to end. We have every desire that only duly qualified professors shall be employed in tuition, but the tribunal appointed to sit in judgment upon the candidates is not one which enlists our confidence; and moreover, as the bill now stands, many well-known and competent teachers would be placed on a level with the mere student. Music, it is true, is only slightly alluded to; but let us remember that it *is* alluded to. Artists indeed might accept this as a compliment; for were it not specially intended that music should receive a proper share of attention, would it not have been wrapped up in that elegant expression "the like"?

It is of course impossible to insert one-half of the communications addressed to us in which the Englishman's proverbial privilege of "grumbling" is fully taken advantage of. No doubt in matters musical there are many grievances to reform; but the editor of a journal must exercise his discretion as to what subjects are of sufficient importance to be ventilated in the small space at his command for that purpose; and those correspondents, therefore, who do not see their letters in print may conclude that, although they have been passed over, they have all been duly considered. One who curtly signs himself "Gulled" has, however, struck out a new cause of complaint. He tells us that he sent for two songs (by the composer of some popular vocal pieces) which he had seen advertised, and that on receiving them he found that "the same melody was used for both." No doubt this method of manufacture saves a vast amount of trouble to the writer; but the

question is whether it is fair to the purchaser. We are inclined to think not; for, even supposing that the fact were duly notified upon the title-page of each song, any person who orders them from the country could not be aware of their similarity until his order had been duly executed, when, of course, it becomes impossible to return them. The case is, as far as we know, unique. We have heard of an author writing two novels at the same time; but never of his making one story do duty for both. Originality is, we know, a rare quality; but let us hope that we may never arrive at a period when a musical composer shall multiply his works by the mere aid of the "manifold writer."

The interest taken in the Triennial Festival entirely devoted to the works of Handel, at the Crystal Palace, has in no respect diminished by frequent repetition. A programme containing a selection from the compositions of the great masters must always enlist the sympathies of a mixed audience, for in the variety of styles each section of the public is appealed to; but we are *all* Handel-lovers, for by his genius this composer has so intensified the words already sacred in our hearts that we have learned to look upon his works not only with admiration but with reverence. Our readers will, therefore, we are certain, receive with much pleasure, the announcement that, under the joint auspices of the Sacred Harmonic Society and the Crystal Palace Company—conducted, as usual, by Sir Michael Costa—the performances will be given at the Crystal Palace on the following days: Monday, June 21; Wednesday, June 23; and Friday, June 25; the preceding Friday, June 18, being reserved for the public rehearsal. No praise can be too great for the energy displayed by the members of the Sacred Harmonic Society in furtherance of the cause they have so much at heart; yet, apart from the zeal invariably shown by the vocal executants, we cannot but feel that were it not for the untiring efforts of Sir Michael Costa, so grand a result could scarcely be attained; and we cordially congratulate the Society, as well as the general public, on the continuance of this eminent artist in a position which he has so long and so worthily maintained.

We have always been of opinion that a musical entertainment for the people, where non-intoxicating "refreshments" are permitted, will do very much more towards moral elevation than the most eloquent lectures on temperance. The "Coffee Music Hall" movement is, therefore, one in which we heartily sympathise; and as a meeting has recently taken place on the subject in the Jerusalem Chamber, Westminster, at which Dean Stanley presided, and a large number of shares were subscribed for in the room, we may reasonably conclude that the experiment will forthwith be made under most favourable circumstances. Passing over the assertion of Mr. Cowper Temple, that "the appreciation of music did not require the education that other fine arts, such as painting and sculpture, called for," we will at once allow that at first such compositions as the masses will listen to with pleasure should be given to them; and as the institution grows it may be hoped that the so-called "comic songs"—which Mr. John Hullah said he only considered dull, but which we are inclined to consider demoralising—will find no audiences disposed to nurse them into popularity. Dean Stanley and the many noblemen and gentlemen who supported him have done good work in endeavouring to provide a rational recreation for those who care not to visit a theatre; but we sincerely trust that, in the "People's Halls" of the future, at least as much attention will be paid to the quality of the music as of the coffee.

We have heard much of improving the *status* of organists; if any of our readers would like to know how in certain quarters their *status* is degraded, let them read the following advertisement, clipped from a clerical contemporary:—

WANTED, an ORGANIST, who can also take the Village Blacksmith's business. Apply, * * *.

We are curious to know whether those who framed this announcement imagine that, in order to obtain so desirable a post, any established blacksmith would endeavour to make himself competent to practise as an organist, or any established organist would endeavour to make himself competent to practise as a blacksmith. If not, it must of course be thought that it is by no means an uncommon thing to find these somewhat antagonistic qualifications already united in one individual. We cannot say that we are acquainted with a "harmonious blacksmith," or an organist with a taste for shoeing horses; but a public newspaper appeals to a large circle of readers; and should the right person be found, we would suggest the desirability of advertising for an assistant who would also perform double duty—blow the bellows for the forge in the shop on week-days, and for the organ in the church on Sundays.

MR. KUHE'S BRIGHTON FESTIVAL.

From our Special Correspondent.

Mr. Wilhelm Kuhe is one whom English musicians of all classes should delight to honour. Of the myriad toilers in the art a very small proportion can be said to possess either the inclination or the opportunity to display a spirit of self sacrifice for the interests of music in the abstract. The field of labour is infinite, but the reward is exceedingly problematical. Mr. Kuhe may be said to present an example of how steadfast persistence in one honourable course may yield no substantial result even after years of toil. A foreigner, having an extensive teaching connection in a fashionable watering place, there seemed no special reason why he should go out of his way to undertake unaided a task which elsewhere entails the formation of committees, lists of guarantors and patrons, and in fact a complete network of executive machinery. But Mr. Kuhe's enterprise does not consist merely in personally organising and superintending a musical festival of considerable magnitude. While in other quarters we hear of the difficulty of securing interesting novelties by English composers, or of the impossibility of making the pecuniary sacrifice incurred by their production, he devotes a considerable portion of his scheme to the performance of works written especially for the occasion by native composers. Is it not humiliating that a foreign musician should labour for our interests thus indefatigably while we fold our hands and reiterate a melancholy *non possumus?* Genius, it is true, is not to be manufactured, but if it cannot be asserted that any masterpieces of the highest rank have been given to the world by the instrumentality of Mr. Kuhe, he has enriched the repertory of our choral societies with some pleasing works, and given an impetus to young musicians to develope any latent ability they may chance to possess. The arrangements for the tenth annual Festival, of which we gave a sketch in the February number of "The Musical Times," will compare favourably with those of former years. In order, as it would seem, to invest the production of Mr. Henry Leslie's Biblical Pastoral with as much significance as possible, the work was included in the first concert, which took place on Tuesday evening, the 17th ult. The dome was well filled on this occasion, and the spectacle was brilliant and imposing. The appearance of Mr. Leslie on the platform was the signal for a burst of applause. We shall not attempt in this place an elaborate analysis of the new Cantata, but confine our remarks mainly to the effect in performance. The first impression produced by a hearing of the work is that the composer has adopted a style of extreme simplicity for divers and suffi-

cient reasons. The term "Pastoral" seems antagonistic to lengthy and elaborate fugues, gorgeous orchestration, and studied grandeur of development. Again, it would have been shortsighted to have hazarded a comparison with Handel in his loftiest mood. And lastly, the capacity of the choral force whose task it was to interpret the music had to be taken into consideration. Here, then, is ample explanation—if explanation be needed—for the extreme modesty observed by Mr. Leslie in this instance. Parenthetically it may be remarked that the objections taken to that part of the Rev. S. J. Stone's libretto in which the shepherds are made to speak of Christ as an Avenger are ill-founded. The old Hebrew idea of the Messiah was that of a military conqueror, and the words put into the mouth of the night-watchers prior to the apparition of the angel are entirely in accordance with historic truth. Returning to the music, we cannot affirm that the opening chorus of shepherds, "It is night, still is night," was warmly received, but this apathy was doubtless due to the very imperfect singing of the male portion of the choir. The subsequent recitative and graceful air, "Low and far the echoes ring," elicited the applause due to Miss Mary Davies for her charming delivery. The slightly Handelian and very bright chorus, "Glory in heaven to God," did not display the female contingent to advantage, but the pretty pastoral subject of the next chorus, "Now to Bethlehem let us go," evidently pleased the audience. Then came the gem of the work, a recitative and air for the Virgin Mary, "O babe, my son, my Saviour." Founded on an irresistible and yet most devotional theme, and superbly sung by Miss Orridge, this air made a profound impression, and would gladly have been heard a second time. But the encore was wisely declined. The broad and church-like chorus, "Sing for Israel's golden morn"—the only number in which the male and female voices are mingled—brought the performance to a conclusion. Mr. Leslie was recalled to the platform and applauded with warmth, if not with enthusiasm. The defects of the performance were partly due to the extreme range of the voice-parts, and partly, it is to be feared, to insufficient rehearsal; for, in the far more difficult choruses in the "Lobgesang," Mr. Alfred King's forces acquitted themselves far better. As regards the performance of Mendelssohn's work it need only be further noted that Mr. Kuhe, on making his appearance to conduct, was received with loud and long-continued applause, and that the symphonic movements were admirably played by the orchestra of 48 performers. This seems a small number for such a large building, but the acoustic properties of the dome render the effect equal to that which would be gained by a far larger force in another hall. The Classical Concert of Wednesday afternoon had a comparatively scanty attendance, the female element preponderating in the ratio of about 50 to 1. In all his arrangements Mr. Kuhe evinces a determination to secure the best results at any cost, and the engagement of Mr. Manns to conduct this concert showed this in the strongest light. It would be mere waste of space to describe how such works as Schumann's Symphony in B flat, and the overtures to "Egmont" and "The Wood Nymph" were rendered under the bâton of the Sydenham conductor. The novelty of the progamme was some ballet music by Mr. Arthur H. Jackson. Three movements were given, namely, Allegro giocoso in G minor, Alla marcia in E flat, and A la valse in F. This curious consecution of keys suggests the idea that the work is as yet incomplete. The movements are clever, and remarkably well scored, especially the Alla Marcia, in which the alternate tonic and dominant in the bass has a quaint and curious effect. Mr. Jackson did not conduct his own work, as was announced in the programme. The audience maintained an impassive demeanour throughout the concert, even Mr. Kuhe's performance of Rubinstein's immensely difficult Concerto in D minor failing to arouse any special manifestation of approval. But for the presence of a few scores of persons in the shilling portion of the room, the entire performance would have been received in solemn silence. On Thursday evening Rossini's "Moses in Egypt" was given, with a strong force of principal vocalists, and on Saturday morning Sir Michael Costa's "Naaman," with the composer at the conductor's desk. On Monday, the 23rd ult., there was a "Popular" Concert, the word being partly used in the Chappellian sense, since the programme included such works as Mendelssohn's Violin Concerto, played by M. Ovide Musin, and Oscar Raif's Pianoforte Concerto in G minor, played by Miss Kuhe. At a Miscellaneous Concert on Tuesday, the new Symphony in B flat, by Mr. Walter Macfarren, was performed under the direction of the composer. To this work we shall return at the first opportunity. A new Scherzo for orchestra, entitled "Elle et Lui," by Mr. L. Engel, was also in the programme. On Thursday, Mr. Arthur Sullivan's "The Prodigal Son," Mr. E. Prout's Organ Concerto in E minor, played by Mr. Alfred King, and conducted by the composer, and Beethoven's "Mount of Olives" were announced for performance. The "Popular" Concert for Mr. Kuhe's benefit on Friday, included a selection from "H.M.S. Pinafore," and several well-worn ballads, showing Mr. Kuhe's actual opinion of the tastes of the Brighton amateurs. Mr. Sims Reeves was announced to sing at this concert. Even on this occasion, however, there was one item of importance, namely a Suite Symphonique by the Earl of Dunmore. The titled amateur doubtless had a large, if not a very critical, audience. On Saturday morning the Festival was to close with a performance of "The Messiah."

HER MAJESTY'S THEATRE.

As we predicted, the *Lohengrin* of Herr Schott was infinitely better than his assumption of the hero in "Rienzi"; and the production of Wagner's Opera on the 7th ult. (the English version by Mr. J. P. Jackson) achieved, therefore, one of the greatest successes of the season. It can scarcely perhaps be said that the German tenor thoroughly realised every phase of the character of the mythical Knight of the Swan; but many portions, especially of the dramatic scenes, displayed both his singing and acting to the utmost possible advantage; and the instances of false intonation were so rare as scarcely to detract from the general excellence of his performance. The *Elsa* of Miss Julia Gaylord was so exquisitely refined in conception throughout, and the whole of her music was given with such earnest and truthful expression that, even with the recollection of Madame Albani in the part, she thoroughly won her way with the auditors, who applauded with a warmth which evidently nerved her to increased exertion as the Opera progressed. That ripeness which comes only by experience is now all that is wanted to ensure this clever young artist a permanent position in the highest ranks of the lyric drama, and that this may be assured to her by constant practice in Mr. Carl Rosa's company there can be little doubt. Miss Josephine Yorke's personation of the somewhat repulsive part of *Ortrud* was in many portions excellent, especially in the well-known scene with *Elsa*. Mr. Ludwig gave the difficult music of *Telramund* with good effect, Mr. Conly was satisfactory as the King, and the important phrases given to the Herald were sung by Mr. Leslie Crotty better than we have been accustomed to hear them on the Italian stage.

The production of an English version of Verdi's "Aïda" on the 19th ult., enabled Miss Minnie Hauk to assert a power, in the part of the heroine, with which many, even of her warmest admirers, scarcely credited her. That her singing would be satisfactory, notwithstanding the extreme difficulties of much of the music—which is a compound of many styles—was never doubted; but her acting, especially in the highly dramatic duet with *Radames*, was excellent, and thoroughly enlisted the sympathies of the audience. The singing and acting of Miss Josephine Yorke, as *Amneris*, invested the part with the highest amount of interest, and in many of her finely delivered declamatory passages she elicited the most enthusiastic applause. Mr. Joseph Maas has but little improved as an actor, but his singing of the whole of the music of *Radames* was everything that could be desired; indeed, in no part has he produced a more genuine effect as a vocalist. Again Mr. Ludwig proved himself a reliable and thoroughly competent artist in the arduous character of *Amonasro;* and Mr. Conly, as *Ramphis*, was appropriately impressive. The scenery was in every respect admirable throughout, many of the gorgeous processions, indeed, showing the result of

excellent stage management. The choruses were well delivered, and the reception of the Opera (the Italian text of which has been most successfully rendered into English by Mr. Hersee) seems likely to prove that "Aïda" will form one of the most attractive pieces in Mr. Carl Rosa's *répertoire*. Much of the success of both the works we have noticed was undoubtedly owing to the skilful conductorship of Mr. Randegger, who must have worked hard at rehearsals to ensure so satisfactory a result. The season is advertised to terminate on the 6th inst.

CRYSTAL PALACE.

The first of the Saturday Concerts, after the usual Christmas interval, was given on January 31. As that day was the eighty-second anniversary of Franz Schubert's birth, the whole programme of the afternoon was appropriately chosen from his works. The concert opened with the introduction and first Allegro of his earliest Symphony (in D, written in 1813). It was interesting to have the opportunity of comparing this first Symphony with the last—the great one in C, composed in the year of his death, 1828. The difference between the two works is hardly less remarkable than that to be observed between Mozart's earliest operas and "Don Juan" or "Figaro." Schubert's first Symphony shows but little trace of his future style; he follows somewhat closely in the footsteps of Haydn and Mozart, with an occasional glance in the direction of Beethoven. The music is of chiefly historical interest, though even at this early period Schubert's feeling for orchestral colouring is clearly to be seen. The most important numbers of the rest of the programme were a selection from the "Rosamunde" music, and the Symphony in C already mentioned. Miss Lillian Bailey and Herr Henschel sang several songs by the composer; the "Memnon" given by Herr Henschel, with Brahms's orchestration, being particularly effective.

On the following Saturday (the 7th ult.) an experiment was repeated which had been previously tried at the Palace—that of performing Mendelssohn's Octett by all the strings of the orchestra. While admitting that the work does not in the present case suffer by the alteration, and even going so far as to allow that, owing to the symphonic character of the music, some parts are even more effective than in their original shape, we must enter a protest on principle against the too prevalent practice of transferring chamber music to the orchestra. Surely the supply of Symphonies and other orchestral works is not so limited that our concert managers are forced to eke out their programmes with music intended for quite a different purpose. Having said this, it is only just to add that the performance of the Octett was magnificent. Mdlle. Janotha gave a very fine rendering at this concert of Beethoven's Concerto in E flat. Madame Sinico was the vocalist, and two very interesting numbers from Berlioz's "Damnation de Faust"—the "Danse des Sylphes" and the "Rakockzy March"—concluded the concert.

Rubinstein's "Dramatic Symphony" in D minor opened the concert on the 14th. The work was first heard in London at one of the Philharmonic Concerts in 1876, and it had also been given at Sydenham at Herr Rubinstein's farewell concert in June, 1877. On neither occasion did it make a favourable impression, nor can it be said after a third performance that the work improves on a closer acquaintance. That it contains ideas of great beauty and even of real poetic charm is undeniable; but it is terribly diffuse, and in many parts extravagant, and as a whole will not compare with its composer's "Ocean" Symphony. It was magnificently played, under Mr. Manns's direction, but its reception was by no means cordial. Miss Dora Schirmacher, a young pianist who has made great progress since she was last heard at the Crystal Palace, gave a finished rendering of Beethoven's Concerto in G, and of solos by Schumann and Chopin. Mrs. Osgood sang Elizabeth's first air from "Tannhäuser" and two very pleasing songs by Miss Maude White, accompanied by the composer.

A very original and striking Overture to "King Lear," by the Italian violinist and composer, Signor Bazzini, was given on the 21st. The work, though irregular in its form, is full of power and beauty, and charmingly scored for the orchestra. A series of performances at consecutive concerts of Beethoven's nine Symphonies was commenced on this afternoon, by a fine rendering of No. 1, in C major. Herr Barth played Brahms's Pianoforte Concerto in D minor, not one of the composer's most interesting works, in admirable style. The pianist possesses sufficient execution to be able to grapple with this most difficult composition, and he also plays with great taste and feeling, being equally satisfactory whether in passages requiring delicacy or power. Mr. Edward Lloyd was the vocalist, and the concert was brought to a close by a fine performance of Wagner's Overture to the "Flying Dutchman."

MONDAY POPULAR CONCERTS.

Two special attractions combined to fill St. James's Hall, on the evening of the 2nd ult., to a degree unusual even at these much-frequented Concerts; these being the appearance on this occasion of Dr. Hans von Bülow, and the interpretation on the part of Madame Norman-Néruda and the eminent pianist just named of a new Sonata in G major, for pianoforte and violin, by Brahms, classed as Op. 78, and performed here for the first time. Since in the year 1853 Robert Schumann (in his journal, the *Neue Zeitschrift für Musik*) first directed the attention of the public, with generous enthusiasm, to the then obscure young composer of twenty, the world of music has expected great things of Johannes Brahms, and it is not impossible that the prophetic praise lavished upon him by so high an authority as Schumann may have exercised an embarrassing influence upon the subsequent development of his talent. There is a certain straining after originality of expression observable in Brahms's later works, especially in his instrumental ones, together with a tendency occasionally to diffuseness and mysteriousness scarcely supported by an adequate flow of musical ideas. Nevertheless, it would be idle to deny that enough of importance has been produced by Herr Brahms to justify to a great extent the exalted opinion held by Schumann as to his future career, and in his native Germany, at all events, he is looked upon by many as the representative musician of the country, destined to carry on the ideas inaugurated by a Beethoven in the sphere of absolute music. Thus every new work from the pen of Herr Brahms commands the attention of the musical world, and perhaps raises expectations which cannot possibly be realised at a single hearing. These remarks apply to the new Sonata lately published by Herr Brahms. There were none, we are sure, amongst the audience at St. James's Hall who did not listen with delight to the admirable intrepretation of the work by the excellent artists already referred to; there were few, we venture to add, who at the conclusion of the performance did not turn with a feeling of relief to the harmonious lucidity and graceful, albeit passionate, melodiousness displayed in the succeeding instrumental number of the programme, viz., Mozart's Pianoforte Quartet in G minor. We do not presume to have formed a definite opinion as to the merits of Herr Brahms's new work after hearing it once only. We admit that some of its leading "motives" have grown upon us since the performance in question. Still, the general impression produced by the Sonata is that of a mind striving to depict in musical language an individual experience scarcely important enough to furnish the material for three movements. The Sonata is, in fact, a reminiscence or paraphrase of the composer's well-known "Regenlied," the contemplative character of which pervades the entire work, while it distinctly interconnects the first and third movements; thus marking a concession on the part of the composer to the "programme" principle generally repudiated by the musicians of his school. The Sonata will, no doubt, soon be repeated at these Concerts. Cherubini's Quartet in E flat was on this occasion heard for the eighth time here, being admirably rendered by Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti. The only instrumental solo performance of the evening was the masterly interpretation on the part of Dr. von Bülow of Beethoven's Adagio and Variations in F major (Op. 34), which elicited the inevitable encore, readily responded to by the performer, who gave, in addition, the Scherzo from the

Sonata Op. 106 by the same composer. Mr. Barton M'Guckin was much and deservedly applauded in his singing of Schubert's "Die Allmacht" and of a somewhat insipid composition by Duvivier, entitled "The cooing of the dove," accompanied on the pianoforte by M. Zerbini.

The programme of the second evening Concert of last month (the 9th ult.) opened with Brahms's Sextet in B flat (Op. 18) and concluded with Beethoven's Serenade Trio in D major, both familiar works to the audience of the Popular Concerts; the latter, indeed, being produced on this occasion for the twentieth time. Both received an excellent interpretation, the artists engaged in the former being Madame Norman-Néruda, MM. Ries, Straus, Zerbini, Pezze, and Piatti; and Madame Norman-Néruda, MM. Straus and Piatti in the latter work. This having been the last appearance this season of the eminent lady-violinist, special marks of the favour which she has so legitimately earned were, of course, abundantly bestowed upon her. Mdlle. Janotha, who was the pianist, played with her wonted brilliancy and finish, three interesting numbers from the "Harpsichord Lessons" by Domenico Scarlatti. Mr. Santley was the vocalist, and sang in excellent style Scarlatti's air, "O cessate di piegarmi," and Gounod's "Flo messo nuove corde," as also two characteristic songs by Miss White.

Herr Joachim, after his recent triumphs achieved in Italy, appeared for the first time this season as the leading violinist on the 16th ult., the event being, as usual, marked by special demonstrations of delight on the part of an audience feeling itself completely *en rapport* with the great artist. Herr Joachim, it may be said without fear of contradiction, is unrivalled alike as leader of the quartet, and as the interpreter of classical solo violin music demanding that combination of the greatest technical skill with the power of penetrating into the poetic intentions of the composer, from which alone the perfect reproduction of the art-work can result. These qualities were again exhibited by the eminent violinist on the occasion referred to, in his rendering of Bach's Prelude and Fugue in G minor, the intricate technical difficulties of which appeared to vanish under Herr Joachim's magic bow, while the chaste and noble quality of his tone in *cantabile* passages appealed to the sympathy of his hearers with a directness which knows no refusal. It is needless to add that the performance was enthusiastically applauded. Other numbers in the programme were Beethoven's noble Quartet for strings in E flat (Op. 74), and Haydn's Quartet in E flat (Op. 64), in the rendering of which Herr Joachim was associated with MM. Ries, Zerbini, and Piatti. Mdlle. Janotha was again the pianist, and repeated Chopin's characteristic Polonaise in F sharp minor, which that lady had introduced here for the first time earlier in the present season. Mr. Frank Boyle, who was the vocalist, possesses a fine voice of the genuine tenor quality, which appeared to advantage in his singing of an air from Handel's "Semele," and a song by Gounod.

The programme of the fourth Concert of last month (given on the 23rd ult.) included Beethoven's String Trio in G major (Op. 9); the same composer's Sonata in E flat, for pianoforte alone (Op. 29); and a Sextet in A major, for strings, by Dvorák, played for the first time here. Mr. Charles Hallé was the pianist on this occasion. Herr Joachim, who will be the leading violinist until the end of the season, was associated in the Trio with MM. Straus and Piatti, and in the Sextet with MM. Ries, Zerbini, and Pezze, in addition to the gentlemen just named. Mr. Max Friedländer contributed vocal pieces.

PHILHARMONIC SOCIETY.

The first Concert of the present season was given at St. James's Hall on the 5th ult., the programme containing one work by an English composer—a Concert Overture "Hero and Leander," by Walter Macfarren—new to London, although it had already been heard at Mr. Kuhe's Brighton Festival last year. We are glad however to receive this clever and graceful composition even at second hand; for, apart from its intrinsic artistic excellence, the poetical feeling which pervades the work, and the delicacy of the instrumentation, may be accepted as a protest against that tendency to exaggeration and intolerable diffuseness which characterise so many compositions of the day. The Overture was well played, and the composer called on and warmly greeted at the conclusion. Herr Goetz's "Spring Overture," although containing some excellent instrumentation and many striking passages, suggests to us in no respect the feeling of its title; but as the work of one who has made a name in this country by his Opera, "The Taming of the Shrew," and also by his Symphony in F minor, it claims a fair right to a hearing by a Philharmonic audience. Signor Piatti's Violoncello Concerto has been performed at one of the Crystal Palace Concerts, where its exceptionally fine rendering by the composer, as on the present occasion, secured for it an enthusiastic reception. The programme also included an admirable performance of Schumann's Pianoforte Concerto in A minor by Madame Montigny-Rémaury, and Beethoven's Symphony in A, No. 7. The vocalist was Miss Robertson, who was very successful in Weber's dramatic Concert Scena ed aria, "Non paventar mia vita." At the second Concert, on the 19th ult., a very clever Overture by Mr. Harold Thomas, called "Mountain, Lake, and Moorland," was played for the first time, and achieved a well-merited success. Mr. Thomas has hitherto been chiefly known as a writer for his own instrument, the pianoforte; but the skill displayed in the instrumentation of his Overture proves that, had he been granted in his own country that hearing so freely accorded to foreigners, he might ere this have made a name as an orchestral composer. The themes, too, are melodious and appropriate, and the design of the work is effectively laid out. Herr Scharwenka's Pianoforte Concerto in B flat minor has already been commented upon, when played by Mr. Dannreuther, and afterwards by the composer, at the Crystal Palace. The second movement, as before, created the greatest effect; and the excessive difficulties of the piece (surmounted with the greatest ease by Herr Scharwenka) seemed to excite the audience even more than the composition itself. The programme also included Beethoven's "Eroica" Symphony, and the Overtures, "The Naiades" (Bennett), and "Der Freischütz" (Weber). The vocalists were Mr. Shakespeare and Mr. Santley. At both the Concerts under notice Mr. W. G. Cusins conducted.

MR. HENRY LESLIE'S CHOIR.

Apart from the attraction of an excellent programme, there was a special interest attached to the first Concert of the present season, on the 12th ult., because the rumours of a dissolution of this Choir had become confirmed by a public announcement that, after the four Subscription Concerts of this year, an institution which has so honourably maintained its high position in this country for twenty-five years will cease to exist. That St. James's Hall was crowded in every part may be readily imagined; and we sincerely trust that the warm greeting accorded to Mr. Henry Leslie on his appearance in the orchestra will convince him that his earnest labours in the advancement of choral singing in England have been thoroughly appreciated. The selection for the evening included some of the greatest successes of past seasons, the programme (in consequence of the concert occurring during Lent) being restricted to sacred music. Bach's Motett, "Sing ye to the Lord," Mendelssohn's Psalm, "Judge me, O God," and Schubert's Psalm, for female voices, "The Lord is my Shepherd," were amongst the finest examples of the exceptional powers of the Choir, the difficulties of Bach's Motett being surmounted with an ease which amply proved how thoroughly the members of the class, as well as the Conductor, must have had their heart in the work. Dr. Pole's excellently written Motett for a double choir (the 100th Psalm), a Kyrie by Leonardo Leo, a new and graceful part-song "Homeward," by Mr. Leslie (the charming writing of which produced such a marked effect upon the audience as to compel the Conductor to repeat it), and Mr. Gaul's part-song, "The Better Land," were also given with that strict attention to every shade of expression which has earned for this body of vocalists so enviable a celebrity both at home and abroad. The solo vocalists were Madame Patey, who gave, with her usual success, a song by the Conductor, "I saw a golden sunbeam fall," and Gounod's "There is a green hill"; and Mr. Joseph Maas, who showed but small

There is a green hill far away.

ANTHEM FOR FOUR VOICES.

Words by CECIL F. ALEXANDER. Composed by Lord H. SOMERSET.

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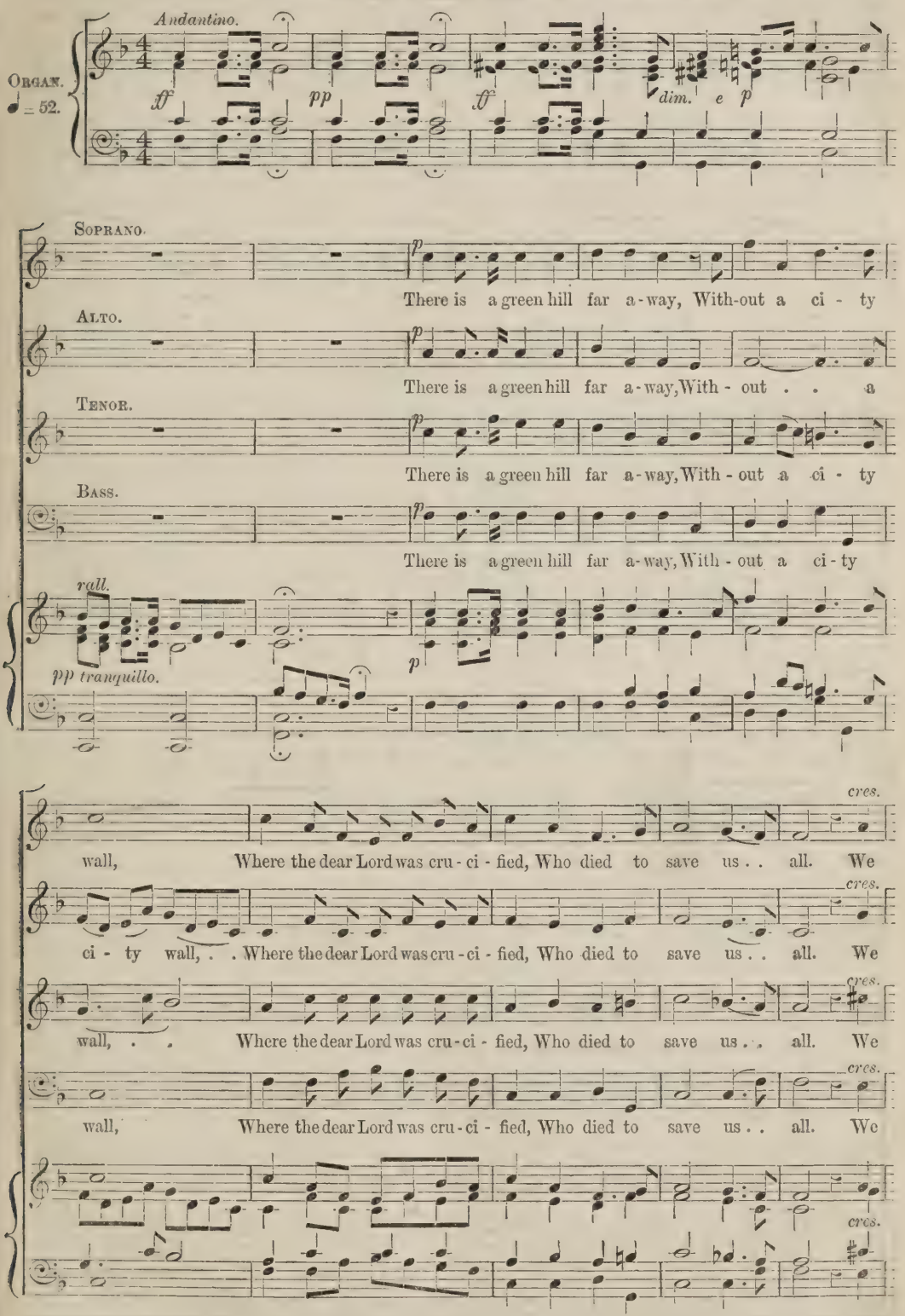
Andantino.
ORGAN.
♩ = 52.
ff
pp
ff
dim.
e
p
SOPRANO.
There is a green hill far a-way, With-out a ci - ty
ALTO.
There is a green hill far a-way, With - out . . a
TENOR.
There is a green hill far a-way, With - out a ci - ty
BASS.
There is a green hill far a-way, With - out a ci - ty
rall.
pp tranquillo.
cres.
wall, Where the dear Lord was cru - ci - fied, Who died to save us . . all. We
ci - ty wall, . . Where the dear Lord was cru - ci - fied, Who died to save us . . all. We
wall, . . Where the dear Lord was cru - ci - fied, Who died to save us . . all. We
wall, Where the dear Lord was cru - ci - fied, Who died to save us . . all. We

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may not know, we can-not tell What pains He had to bear, But we be-lieve it was for

may not know, we can-not tell What pains He had to bear, But we be-lieve it was for

may not know, we can-not tell What pains He had to bear, But we be-lieve it was for

may not know, we can-not tell What pains He had to bear, But we be-lieve it was for

us He hung and suf - fer'd there, it was for us He hung and suf-fer'd there.

us He hung and suf - fer'd there, it was for us He hung and suf-fer'd there.

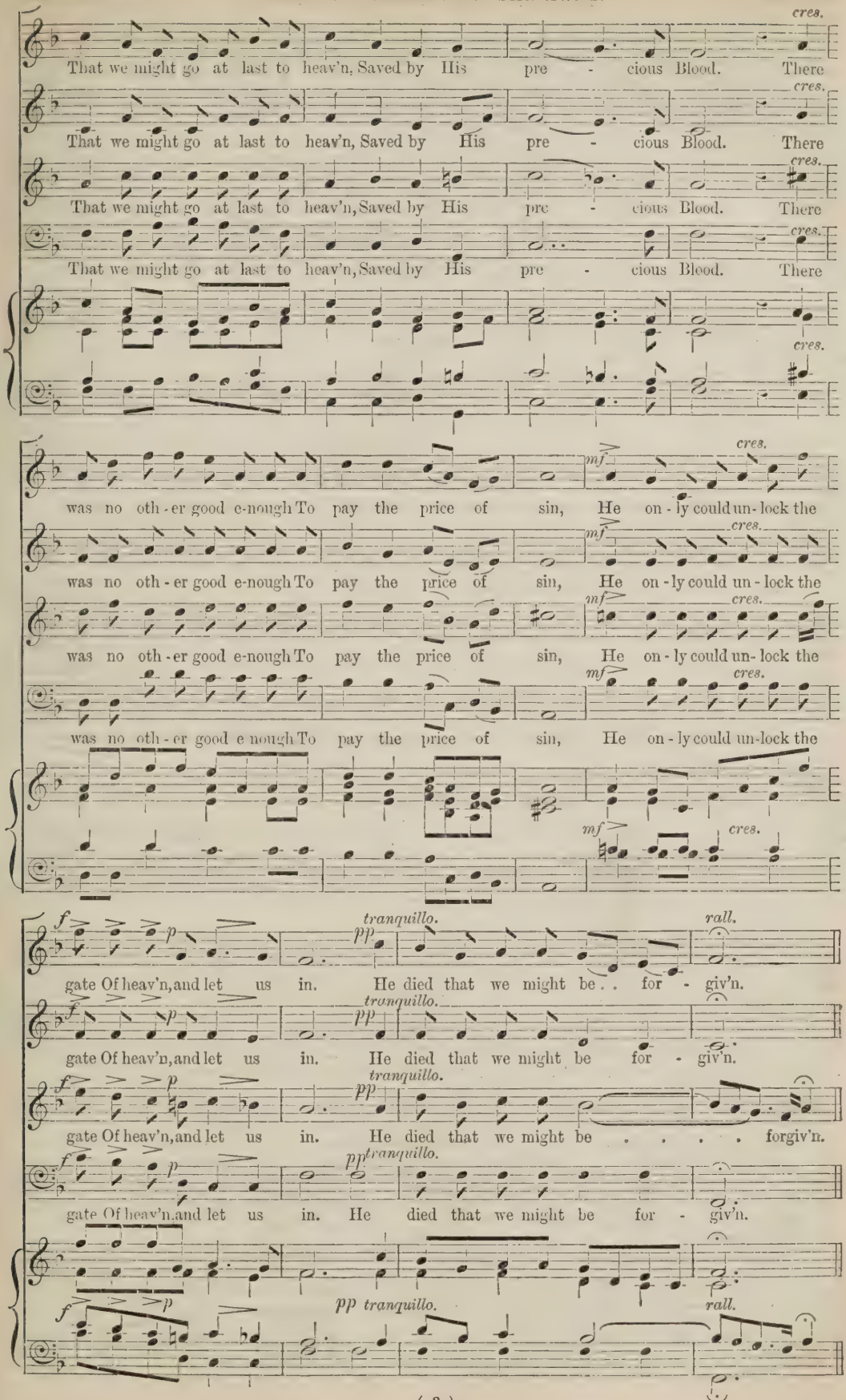
us He hung and suf - fer'd there, it was for us He hung . . . . and suffer'd there.

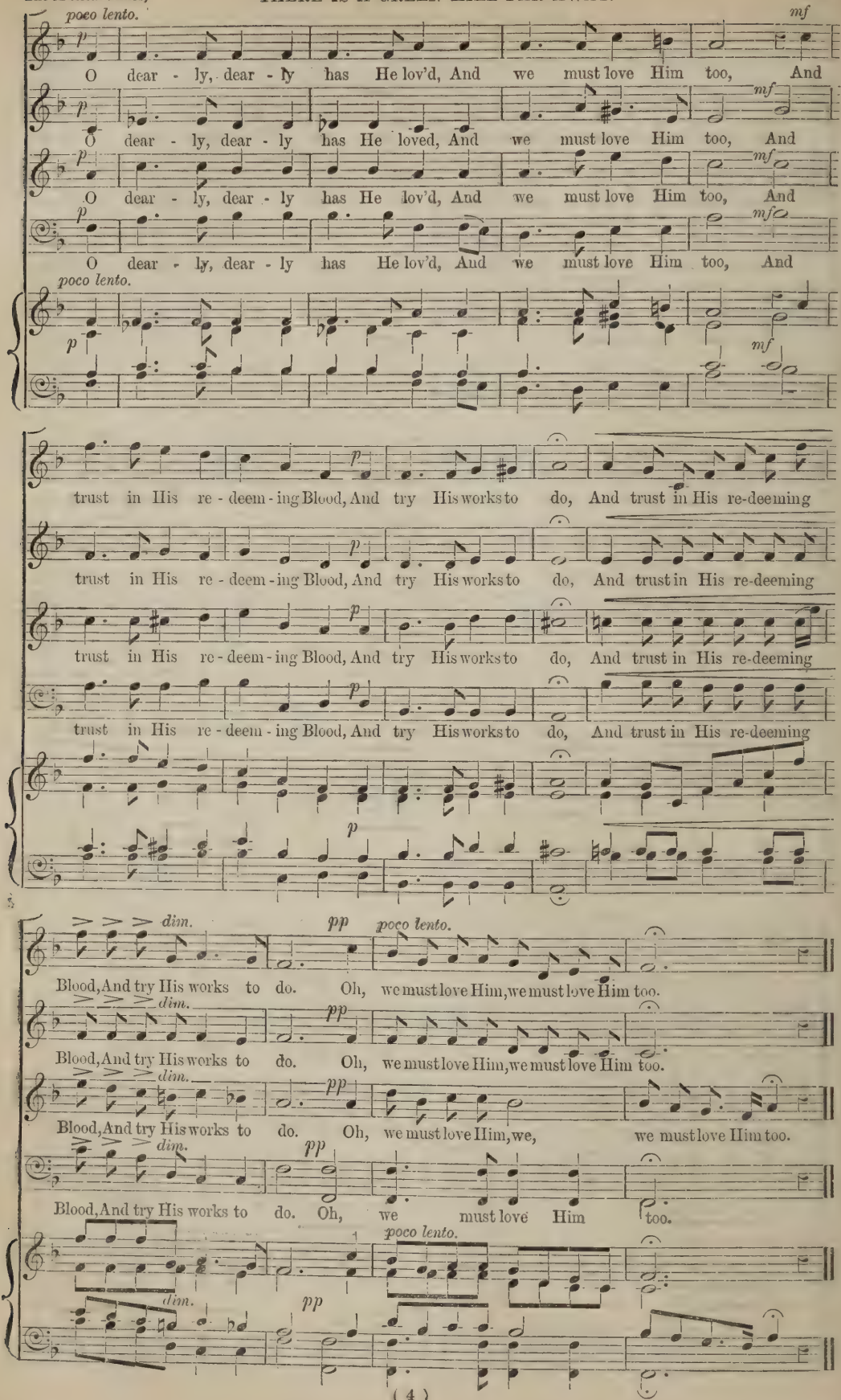
us He hung and suf - fer'd there, He hung and suf - fer'd there.

He died that we might be for-giv'n, He died to make us good,

He died that we might be for-giv'n, He died . . to make us good, . .

He died that we might be for-giv'n, He died to make us good, . . .

He died that we might be for-giv'n, He died to make us good,

That we might go at last to heav'n, Saved by His pre - cious Blood. There
That we might go at last to heav'n, Saved by His pre - cious Blood. There
That we might go at last to heav'n, Saved by His pre - cious Blood. There
That we might go at last to heav'n, Saved by His pre - cious Blood. There
was no oth - er good e-nough To pay the price of sin, He on - ly could un - lock the
was no oth - er good e-nough To pay the price of sin, He on - ly could un - lock the
was no oth - er good e-nough To pay the price of sin, He on - ly could un - lock the
was no oth - er good e nough To pay the price of sin, He on - ly could un-lock the
gate Of heav'n, and let us in. He died that we might be . . for - giv'n.
gate Of heav'n, and let us in. He died that we might be for - giv'n.
gate Of heav'n, and let us in. He died that we might be . . . . forgiv'n.
gate Of heav'n, and let us in. He died that we might be for - giv'n.


poco lento.
O dear - ly, dear - ly has He lov'd, And we must love Him too, And
O dear - ly, dear - ly has He loved, And we must love Him too, And
O dear - ly, dear - ly has He lov'd, And we must love Him too, And
O dear - ly, dear - ly has He lov'd, And we must love Him too, And
trust in His re - deem - ing Blood, And try His works to do, And trust in His re-deeming
trust in His re - deem - ing Blood, And try His works to do, And trust in His re-deeming
trust in His re - deem - ing Blood, And try His works to do, And trust in His re-deeming
trust in His re - deem - ing Blood, And try His works to do, And trust in His re-deeming
Blood, And try His works to do. Oh, we must love Him, we must love Him too.
Blood, And try His works to do. Oh, we must love Him, we must love Him too.
Blood, And try His works to do. Oh, we must love Him, we, we must love Him too.
Blood, And try His works to do. Oh, we must love Him too.

traces of his recent indisposition in his rendering of Handel's recitative and air, "Deeper and deeper still," and "Waft her angels," which created a marked effect, and who also gave (but with scarcely similar success) the same composer's "Every valley," with the preceding recitative, and "Refrain thy voice," from Sullivan's "Light of the World." The Concert was, as usual, conducted by Mr. Leslie. The three remaining Subscription Concerts of the season will take place on the 5th inst., May 7, and June 2; an extra Concert being announced, "by desire," on Saturday morning, June 19. At the next Concert, Mendelssohn's music to "Antigone" will be given. The Lyrics will be abridged still more than at the last performance, and will be read by Miss Tennyson, a member of Mr. Leslie's Choir; a Suite for violin, unaccompanied, by J. S. Bach, will also be given, and Herr Joachim will perform Beethoven's Violin Concerto. The third Concert, of choral music, at which Madame Albani will appear, and the fourth, of English music, at which Mr. Santley is announced, have, as yet, no published programme. The Grand Festival Concert, which is advertised for "the end of June or early in July," will be the very last at which the Choir will be heard; and as it is evident that this decision is irrevocable, we can only express a hope that some delicately trained and perfectly organised body of vocalists may grow up in place of that which now bids us farewell, and assure the members of the retiring Choir that they have not only bequeathed to us a valuable lesson, but that they leave behind them a reputation which will not easily die out.

DR. HANS VON BÜLOW'S PIANOFORTE RECITAL.

We have still briefly to refer to the Recital of pianoforte music given by this consummate artist on the afternoon of January 28, too late for its being noticed in our previous number. The programme on this occasion was of a varied character, commencing with Bach and concluding with Rubinstein, thus affording ample opportunity to the pianist for the display of his versatile powers of expression, his marvellous executive skill, and his no less marvellous retentive powers. All these, however, are qualities with which amateurs have long since become familiar in connection with Dr. von Bülow, and need not therefore be specially pointed out in his rendering of the different numbers of the interesting programme under notice, which was composed as follows: Bach's English Suite, No. 6, in D minor; Beethoven's Sonata (Op. 31, No. 3); Brahms's Capricci ed Intermezzi (Op. 76); Three Pieces by Chopin; Liszt's "Venezia e Napoli," Canzone e Tarantella, and Rubinstein's Barcaroles (Op. 45 and 93); and Galop from "Le Bal." There was a comparatively small but enthusiastic audience, many having doubtless been prevented from attending on account of the inclemency of the weather.

THE ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

This Institution, founded in 1872, has on more than one occasion given practical proof of the efficiency of its work; and the latest evidence of the talents and industry of its pupils was exhibited at a Concert given, by permission of the Lord Mayor, at the Mansion House on the 18th ult., when the sympathies and admiration of a crowded audience were fully elicited by the performance of a lengthy programme of music selected from many schools of composition, including Handel, Haydn, Beethoven, Spohr, Mendelssohn, Schumann, Sterndale Bennett, Macfarren, Raff, Gade, and Brahms. That the students, male and female, had been trained in a thoroughly sound and musician-like manner by the eminent professors attached to the College, was thoroughly demonstrated by the various instrumental and vocal performances, solo and concerted. All were most excellent and praiseworthy; but especial mention must be made of the part-singing, which might challenge comparison with that of any choir, however celebrated. The violin playing of H.H. Prince Alexander of Hesse, one of the pupils of the College, exhibited a broad and sympathetic tone, giving promise of future excellence. The solo performers were numerous, including Misses Dick and Campbell, soprani; Reece and Carson, contralti; Messrs. Wilmot, tenor; Schwier and West, bassi; Miss Stewart and Master Schwier, pianists; the latter performing in a remarkable manner the difficult pianoforte part in a quartet by Raff (Op. 202).

It is to be hoped that the Principal and Director of the College, Mr. F. J. Campbell, will receive a large and liberal support from all who have hearts to feel for their kind, and means to help a noble work which ought to be thoroughly and satisfactorily developed. At present the College has ample accommodation for 60 or 70 more pupils, and the candidates for admission are so numerous that were scholarships provided the vacancies could be immediately filled.

A highly interesting lecture on "Old Violins" was given at the Royal Institution on the 20th ult., by the Rev. H. R. Haweis, before a large and appreciative audience. The lecturer began by saying that the collection of violins and basses then before the audience, weighing but a few ounces each, represented several thousands of pounds in value. "To begin with the wood; at Brescia makers used pear, lemon, and ash; at Cremona, maple, sycamore, and, of course, pine. The wood came into the markets of Mantua, Brescia, Cremona, Venice, Milan, from the Swiss Southern Tyrol, unlimited in supply, often mighty timbers of great age—plentiful then, scarcer now. The makers had their pick; they tested it for intensity and quality. Cut strips of wood and strike them, you will see how they will vary in musical sound. When a good acoustic beam was found the maker kept it for his best work. In Joseph Guarnerius and Stradiuarius the same pine tree crops up at intervals of years. A good maker will patch and join and inlay to retain every particle of tried timber. Old wood is oddly vocal." Taking a violin and tearing it open the lecturer continued: "The violin is made of fifty-eight or seventy pieces. It is a miracle of construction. It is as light as a feather and as strong as a horse. Wood about as thick as a half-crown, by exquisite adjustment, resists for centuries a pressure of several hundred-weight. The belly of soft deal, the back of hard sycamore, are united by six ribs of sycamore, supported by twelve blocks with linings. The sound-bar running obliquely under the left foot of the bridge is the nervous system of the violin, the sound-post supporting the bridge is the soul, through it pass all the heart-throbs or vibrations generated between the back and the belly; on its position depends mellowness, tightness, or intensity of sound. The prodigious strain of the strings is resisted first by the arch of the belly, then by the ribs, strengthened with the upright blocks, the pressure among which is evenly distributed by the linings which unite them, and lastly by the supporting sound-bar and sound-post and back." After describing the other parts of the instrument, Mr. Haweis alluded to the Cremona varnish, which he described, after Mr. Charles Reade, as probably a heterogeneous varnish, first of oil with gum in solution, then of colour evaporated in spirit. Although it was said that the secret was now lost, Dod, as late as 1830, who employed the Fendts and Lott and always varnished himself, had the recipe for something very like the Cremona varnish; and lately Mr. Perkins has not only analysed the varnish of Joseph Guarnerius and found amber in it, but has himself produced varnish of an extraordinary quality. The violin is not an invention, it is a growth; it has come together, it is the survival of the fittest. About the eleventh century an instrument of the viol tribe emerged with frets, but 150 years were required to get rid of these marplots before even a step towards the true viol could be made. Before the end of the fourteenth century viols were made in great profusion of every size and shape. But the rise of the true violin tribe begins with the rise of modern music. After illustrating the qualities of the four-stringed instrument, Mr. Haweis alluded in detail to the schools of Brescia and Cremona. "Although here is an antique Duiffoprugcar (1520), the great Italian creators of the violin date, not from Mantua or Bologna, but from Brescia. Gaspar di Salo, 1560-1610, brought down the tubby German viol and struck a more elegant outline and proportion. He was almost the inventor of violin sound; beneath his flat-toned bellies and rounded backs the muffled sob began to vanish and the tone is loud and full. Maggini, 1590-1640,

curried on the flat form, lowering his ribs; his tone is somewhat crisper and sweeter than Gaspar. The Maggini model passed into the hands of Andreas Amati, 1520-80, who had had ample opportunity as a contemporary maker of old viols to study the Brescian models, and while adopting their gaping sound holes and drooping corners, reverted to the raised model, and thus retarded the triumph of the Cremona sound. It may be that the new loud fiddles seemed harsh to the monks, and wanting in mellowness after the soft old viols; but the charm of power once intuitively grasped by the Brescians, along with the flatter model, only wanted the intelligence of Jerome Amati, who again brought down his violin bellies, leaving his brother Anthony in the old ways. Still the violins by the brethren, Jerome dominating, are highly prized. Unfortunately they brought in the scoop on either side of the bridge, weakening the belly, and weakening if (as it is said) sweetening the tone. The later Amati, however, narrowed the Brescian sound-holes, thus retaining and prolonging their vibrations. Nicholas Amati, 1596-1684, who never quite shook off the scoop, by inventing the 'grand' pattern, a long-shaped instrument with pointed corners, paved the way for his great pupil, Antonius Stradiuarius." After a brief account of Stradiuarius, Mr. Haweis alluded to his four periods, which he said, ran into each other. "For thirty years this extraordinary man was content to work under the acknowledged influence of N. Amati. In 1668 he sets up for himself, but copies Nicholas till 1686; from 1686-94 his form fluctuates, but inclines to the earlier Brescian model (not in the corners), grows flatter, corners bold and full of character. In 1687 he makes the long or rather narrow model, which he did not adhere to. In 1700-3 he enters on his golden period after countless experiments. The last trace of the Amati scoop has disappeared. Some of his finest violins of the 'grand' pattern were made 1720-25. They have all the grace and boldness of a Greek frieze drawn by a master's hand. The arch of the belly, not too flat nor too much raised, is the true natural curve of beauty; on each side the undulating lines, as from the bosom of a wave, flow down and seem to eddy up into the four corners, where they are caught and refined away into these inimitable angles. The scroll is strong and elegant, the sound-holes exquisitely cut. The varnish is not hard and silicate, but mellow as amber or sunlit water. There is a violin of 1736, bearing date and name; it was made in the master's ninety-second year. He made down to the last, but latterly seldom signed his work." Mr. Haweis then alluded briefly to the other Italian schools of Venice, Naples, &c., and then passed to the French school, dwelling on Pique and Lupot, 1758-1824; the German school, showing a specimen of Jacob Stainer, 1684, but slightly touched with the Cremonese influence; the English Amati Banks, Foster, and Duke, and calling attention to the fact that while France clave to Cremona from the first, England adopted the popular German Stainer for nearly 100 years before returning to the Italian model. Mr. Haweis closed the lecture by some practical illustrations on the sound of the violin, playing a few passages on several violins to illustrate their different qualities.

On Monday, the 9th ult., the Highbury Philharmonic Society, under the direction of Dr. J. F. Bridge, gave its second Concert for the season 1879 80. The aim of the Society has been for some time past, under the advice of Dr. Bridge, to produce, as the *pièces de résistance* at their Concerts, works which have seldom, if ever, been performed in London before; and the recent Concert was no exception to this rule. The first part commenced with Romberg's Ode, "The Harmony of the Spheres." This work was well and carefully performed, the band showing a great improvement upon the last Concert, the only fault being a little roughness in the connecting symphonies and the *pianissimo* passages. The solo was well given by Madame Suter, and the choruses were effectively sung. The rest of the first part was miscellaneous, and included, *inter alia*, the song "Guinevere" (Sullivan), pathetically rendered by Mrs. Bradshawe McKay; solos by Mr. Sidney Tower and Mr. W. G. Forington; "Loose the sail," part-song by Dr. Bridge, the delicate lights and shades of which were well observed by the choir; and Bishop's glee, "Now by day's retiring lamp." Mrs. C. J. Birch gave an admirable performance of Weber's Concertstück. The second part of the Concert consisted entirely of Sullivan's Cantata, "Kenilworth: a Masque of the Days of Queen Elizabeth." The Cantata opens with an instrumental introduction and chorus, welcoming the queen to Kenilworth; afterwards the music of the entertainments given to her, a pageant and a play, respectively; and, by way of finale, a solo and chorus in the nature of a serenade. There is a slow dance with burthen in the music of the pageant, and a brisk dance immediately before the finale: these, with the introduction, were well executed by the orchestra. Madame Suter, as the *Lady of the Lake*, in the pageant, gave with considerable effect the solo, "I have slept beneath the water"; and Mr. Forington was loudly applauded in the song of *Arion*, "I am a ruler on the sea." The duet of *Jessica* and *Lorenzo*, in the play scene, was sung in capital style by Madame Suter and Mr. Sidney Tower; and the chorus, "Sleep, great queen," brought to an end what was certainly the best Concert yet given by this Society.

From the published list of subjects for competition at the National Eisteddfod of Wales, to be held at Carnarvon in August next, we find that for the best rendering of "See from His post" (Handel's "Belshazzar"), and the last chorus from the "Stabat Mater," a prize of £150 and gold medal is offered. This contest is limited to choirs of not less than 100 and not more than 150 voices. Two other prizes—one of £25 and silver medal, and one of £15—are offered for competition by smaller choirs. Prizes are also offered for solo vocal competitions—soprano, contralto, tenor, and bass. Twenty pounds and medal is the prize offered for the best execution of "Selections from 'Maritana'" by brass bands, and a smaller reward is held out as an inducement to orchestral (octuor) bands to compete in the performance of Mendelssohn's "Wedding March." In the instrumental solo department we find a twenty-five guinea harmonium (given by Mr. G. L. Bauer, London), offered for the best performance on the pianoforte of Sterndale Bennett's "Toccata," by amateurs under twenty-one years, resident or natives of the Principality. Similar restrictions govern the harmonium competition, the prize being a harmonium, value £15, given by Mons. Vivot, of Paris. There is a small prize also offered to children under twelve years of age for piano-playing. Contests on the pedal and triple harps, on the violin, and on the cornet, complete the list in this class. For musical compositions we find £15 and gold medal promised for the successful Motett on Psalm lxvii.; prizes are also offered for a Glee and Quintet for strings. We should not omit to state that the whole of the musical subjects, with the exceptions above noted, are open to all comers. The Eisteddfod this year is under the presidency of Lord Penrhyn, and the list of vice-presidents includes the names of the principal noblemen and gentlemen connected with the Principality. The Pavilion, at Carnarvon, built at an expense of £10,000, and capable of accommodating over 8,000 people, is the building in which the competitions will be held; and we are informed that an unusually successful series of meetings is anticipated.

The prospectus of Herr Ganz's five Orchestral Saturday Afternoon Concerts, at St. James's Hall, announces the performance of a selection from the following works, some of which will be heard for the first time in London: Serenade in E major, Op. 36 (Ignaz Brüll). "Concert Overture" (MS.) in A major (Michael W. Balfe). Polonaise in D major (Auguste Dupont). Violin Concerto in F sharp minor, performed by Mons. Emile Sauret (Heinrich Ernst). Overture to "Penthesilea," Op. 31 (Carl Goldmark). Violin Concerto (MS.) in G major, performed by Herr Hugo Heermann (Hermann Goetz). *A*, Andante, in E flat; *b*, "Tarantelle," for pianoforte and orchestra, performed by Madame Montigny-Rémaury (L. M. Gottschalk). Festival Overture, Op. 30, dedicated to the Orchestra of the Grand Ducal Opera, at Mannheim (Vinzenz Lachner). "Chaconne et Rigodon d'Aline" (Monsigny). Fifth Concerto for the Pianoforte (composed expressly for Mr. Ganz's Orchestral Concerts), performed by the Composer (Camille Saint-Saëns). Symphony No. 2, in C minor, Op. 134 (Carl Reinecke). Fantasia (Präludium, Intermezzo, and Fugue), Op. 79 (Josef Rheinberger). Symphony in F major, No. 1, Op. 40; "Overture-Triomphale," Op. 43, dedicated to the Emperor Alexander of

Russia; "Liebeswunder," song, the poetry by Victor Hugo, and "Mignon und der Harfner," from Goethe's "Wilhelm Meister," for soprano and baritone, Op. 91, No. 7 (Anton Rubinstein). Overture to Shakespeare's "Richard III," Op. 68 (Volkmann). Selection from "Die Meistersinger von Nürnberg;" "Siegfried-Idyll;" "Albumblatt," for solo violoncello and orchestra, and "Träume," for solo violin and orchestra (Richard Wagner). Hector Berlioz's Symphony "Harold in Italy," will be also performed during the season. The orchestra will be under the direction of Mr. Pollitzer, Mr. Ganz will be the Conductor, and arrangements are being made for the appearance of the most eminent artists. The first Concert takes place on April 17.

We have to record the death of Mr. G. J. Lambert, Organist of Beverley Minster for fifty-eight years, viz., from 1818 to 1876, who died at his residence, Highgate, Beverley, on Saturday morning, January 24, aged eighty-five years. He was born at Beverley on November 16, 1794. His father, who died on July 15, 1818, was Organist forty-one years, according to the epitaph on his tombstone in the graveyard, near the north entrance of the Minster, so that the office of Organist of this beautiful edifice was held by father and son for the almost unprecedented period of ninety-nine years. The late Mr. Lambert studied under Dr. Crotch, and was not only an excellent and talented Organist, but a fine violoncello and violin player. His compositions include overtures, instrumental chamber-music, organ fugues, pianoforte pieces, &c. Although some of his quartets were played at the meetings of the Society of British Musicians, and much admired, he could never be induced to publish any of them. Previous to the interment, which took place at the private burial-ground in North-Bar Street Within, on January 28, a Choral Service was held in the Minster at eleven o'clock, at the conclusion of which Beethoven's Grand Funeral March was played by Mr. Camidge, the present Organist. The newly-appointed Incumbent (the Rev. C. E. Lamb) read the service at the grave, after which the hymn, "Jesus lives," was sung by the Minster Choir, and thus was the venerable Organist consigned to his last resting-place. On the afternoon of the funeral a muffled peal was rung on the bells of the Minster, as a token of respect to the departed.

The programmes of the nine Concerts to be given, under the conductorship of Herr Hans Richter, at St. James's Hall during the coming season are now announced, and will include, amongst others, the following works: Symphonies, No. 1, in C; No. 2, in D; Eroica; No. 4, in B flat; No. 5, in C minor; Pastoral Symphony; No. 7, in A; No. 8, in F; and the Choral Symphony (Beethoven). Faust-Overture; Siegfried-Idyll; and Overture to "Die Meistersinger" (Wagner). Hunnenschlacht, and Faust-Symphony (Liszt). Symphony, No. 9, in C, and No. 8, in B minor (Schubert). Symphony, No. 3, in D minor (Schumann). Concert-Overture, (Henschel). Symphony (Haydn). Carnival Romain, (Berlioz). Symphony, No. 2, in D (Brahms). Symphony (Mozart). Serenade, No. 1 (Fuchs); and Prelude and Fugue, No. 4, in D minor (J. S. Bach), arranged for orchestra by J. J. Abert. The orchestra will consist of 100 performers. Herr Hermann Franke will be Leader, and Herr Theodor Frantzen Conductor of the Choral Rehearsals. The first Concert will take place on Monday, the 10th May. Negotiations with solo artists are pending, but no names are as yet mentioned.

The sixth Annual Entertainment of the Violin Class took place at the Birkbeck Institution on the 14th ult. The playing of the class in an arrangement of Mendelssohn's "Cornelius" March, and in an original composition by S. Jarvis, was warmly applauded, and reflected much credit on Mr. Fitzhenry, under whose direction the Concert took place. The vocal portion of the programme was furnished by Miss Elène Webster, Miss Marian McKenzie, Mr. Edwin Bryant, and Mr. Thurley Beale, all of whom acquitted themselves so much to the satisfaction of the audience that several encores could not be resisted. The violin solos of Mr. T. E. Gatehouse were, as usual, received with great applause; and readings by Mr. Charles Fry and Mr. Charles Rendle were given with such spirit and excellent style as to cause them to be enthusiastically encored. Miss Gatehouse and Mr. S. Jarvis played the pianoforte accompaniments, and Messrs. Furber and Allan (viola), and Messrs. Christen and Kendall (violoncello), likewise rendered good service.

An Entertainment was given by the Society of Old Caledonians, on the 17th ult., in the hall of the Royal Caledonian Asylum, to the children of the Institution. J. Lawrie, Esq., presided. Dissolving views of the principal events in the Zulu war were exhibited, with descriptive readings by Mr. T. Inglis, selections being played by the juvenile band of the Institution, conducted by Mr. Mansfield. A selection of vocal music followed, including many favourite pieces, and the children sang a number of songs and choruses, including "The children of the thistle," "Far away" (charmingly rendered by the girls), "Ye banks and braes," and "Hearts of oak" (given in excellent style by the boys). The boy pipers also played some lively airs. It was stated that Mr. Donald Mackay, piper to the Prince of Wales, has received the commands of H.R.H. to become the honorary piper to the Society.

The following is the result of the recent public examinations for diplomas in music at Trinity College, London:—Licentiates in Music: James Conway Brown, A. Mus., T.C.L., Farnham; Harry Alfred Harding, Mus.B., New College, Oxford; James Turpin, Mus.B., University of Cambridge. Associates in Music: William Brotherton, Bishop Auckland; William George Waller Goodworth, Trinity College; Edward Hurren Harding, London; Theophilus Hemmings, Trinity College; Rev. William James Mann, M.A., S.C.L., Queen's College, Oxford; Kate Warburton, Southport; Laura Marion Watts, Trinity College. The Examiners were Philip Armes, Mus.D.; Lennox Browne, F.R.C.S., Edin.; F. E. Gladstone, Mus.D.; Edward J. Hopkins, L. Mus., T.C.L.; Sir Herbert Oakeley, M.A., Mus.D.; Sir F. A. Gore Ouseley, M.A., Mus.D.; and Llewelyn Thomas, M.D., L.R.C.P. Edin.

The following announcement respecting the Examinations for Degrees in Music at the University of Oxford (signed by Sir Frederick A. Gore Ouseley, Professor of Music at the University), has been forwarded to us for publication:—"*Examination for the degree of Doctor in Music.* This examination will be holden in October next. *Second Examination for the degree of Bachelor in Music.* This examination will be holden in October next. In addition to the usual subjects, there will be required a critical knowledge of the full scores of—I. The Kyrie and Credo, Beethoven's 'Mass in C.' II. The Overture, 'A Midsummer Night's Dream,' Mendelssohn. All exercises are to be sent to the Professor of Music, St. Michael's, Tenbury, as early as possible. None can be received after the end of June."

The Lenten Services at St. Anne's, Soho, have, as usual, included Bach's "Passion" (St. John), which has been sung each Friday evening with full orchestral accompaniment. The solos have been rendered by Master Andrews (soprano), Master Reid (alto), Mr. Charles Wade (tenor), Messrs. F. Wade and J. Berwick Orgill (bass), and the violoncello obbligato to the air "It is finished" was admirably played by M. Libotton. The Magnificat and Nunc dimittis have been sung each evening to Tours's setting in F. Mr. Barnby has conducted, and Mr. J. Munro Coward has presided at the organ. H.R.H. the Princess of Wales was present at the first service, on the 13th ult. The services will be continued each Friday evening during Lent, that on Good Friday commencing at 4 p.m.

The first Concert of the second season of the London Musical Society will be given at St. James's Hall, on Thursday evening, April 15, when the following works will form the chief items in the programme: "Requiem Mass" (C minor), Cherubini; "Narcissus" (first time of performance), J. Massenet; and "Jupiter March" ("Polyeucte," act iii.), Ch. Gounod. A programme so well selected may be accepted as an earnest that the Society fully intends to carry out the object for which it was formed—that of giving works but seldom heard in this country; and we are certain that its proceedings will be watched with much interest by all who desire that English audiences shall be made acquainted

with compositions of acknowledged merit, wherever and whenever they may have been produced. The second Concert will be given on Thursday evening, June 17.

On January 27, the London Church Choir Association held a District Festival at Hampstead Parish Church, when the Choir consisted of 200 voices selected from the choirs of St. Anne's, Highgate Rise, St. Botolph, Aldersgate, Christ Church, Brondesbury, Hampstead Parish Church, S. Saviour, Haverstock Hill, and West Hackney Parish Church. The music sung was Gadsby's Anthem, "Not unto us, O Lord," and Berthold Tours's Service, with special Psalms and Hymns. Mr. James Shaw, Organist to the church, presided at the organ, and Mr. J. R. Murray, the hon. Choirmaster to the Association, conducted. Prayers were intoned by the Rev. Thomas Helmore, M.A., and the sermon preached by the Rev. A. Ainger, Reader at the Temple.

The Grosvenor Choral Society gave a performance, with full orchestra, of Henry Smart's "The Bride of Dunkerron," and J. G. Callcott's "The Golden Harvest," on Friday, the 20th ult. The choir, numbering about 100 voices, sang capitally throughout, and Madame Worrell, Mr. Henry Guy, and Mr. E. J. Bell gave the music of "The Sea Maiden," "Dunkerron," and the "Sea King" respectively, with great spirit. "The Golden Harvest" is a composition of a much lighter description, and formed an admirable contrast to Henry Smart's dramatic work. The tenor song, "True love," excellently sung by Mr. Guy, and the "Reapers' song" and "Country dance," by the choir and band, were redemanded. Mr. S. Dean Grimson led the band, and Mr. Henry Baker conducted.

The St. John's Choral Society, Upper Holloway, gave an evening Concert on Friday, the 5th ult., at St. John's Schoolrooms. The first part comprised Sir Julius Benedict's Cantata "The Legend of St. Cecilia," the solos being interpreted by Mdlle. Avigliana, Mrs. Bradshaw McKay, Mr. Henry Taylor, and Mr. Theodore Distin. The choruses were, on the whole, well rendered. Mr. David Beardwell, A.R.A.M., conducted, and the Prelude, Funeral March, and accompaniments were played by Mr. Frank Manly, R.A.M., and Mr. Oscar Kronke (piano), and Mr. Charles Stiles (harmonium). The second part was miscellaneous.

Mr. Alexander J. Ellis, F.R.S., will, on the 3rd inst., before the Society of Arts, read his paper on "The History of Musical Pitch," on which he has been engaged for two and a half years. It will contain very curious historical facts connected with musical pitch from A.D. 1361 to the present day, comprising over 300 pitches, which will be fully detailed, authenticated, and illustrated, and also the results of entirely new observations on the compass of the human voice collected from about 600 chorus-singers, with an account of recent modes of measuring musical pitch, especially by Scheibler's forks, and the methods of Professors McLeod and Mayer.

Under the conductorship of Mr. W. H. Holmes the All Saints' Choral Society's first Concert was given at the Institute, Priory Grove, Clapham, on Tuesday evening, January 27. Among other compositions the programme included Mendelssohn's "Hear my prayer," and upon the whole the performance may be considered very commendable for a new and as yet small Society. The soloists were Miss Annie Sinclair, Miss Rose Barnby, Miss Marian Burton; Messrs. Arthur Thomas, James Budd, and G. S. Graham. The Concert was in aid of the Organ Fund of the Church from which the Society takes its name, and where Mr. Holmes is organist.

An interesting Recital was given on the 2nd ult., at St. George's Hall, by M. Marlois, assisted by Miss Adam and Signor Guido Papini (violin). The special feature in the programme was the introduction of Messrs. Pleyel, Wolff and Co.'s new Pedalier. This instrument has a separate set of strings underneath the pedals, and can be used for organ practice with any pianoforte. M. Marlois played Bach's Prelude in B minor, the Grand Prelude and Fugue in G minor, and, with Miss Adam, Saint-Saëns' Variations for two pianos on a Theme by Beethoven. Signor Papini's playing was highly appreciated.

On Tuesday, the 10th ult., Mendelssohn's "Athalie" was performed for the second time in the old parish church of St. James's, Clerkenwell. The soloists were Miss Emily Paget, R.A.M., Miss London, and Miss Martin, R.A.M. The chorus comprised the ordinary choir of the church, assisted by a large number of Mrs. Weldon's Choral Society. The work was admirably performed, under the conductorship of Mr. James Robinson. The Rev. J. A. Nash, senior curate of the church, recited the poem, and Mr. W. T. L. Robinson, son of the organist, ably presided at the organ.

Mr. Thomas Nettleship gave a successful Concert at Angell Town Institute, Brixton, on Tuesday evening, the 10th ult., before a comparatively large audience. The *bénéficiaire*, who was warmly received, contributed three solos, and was also associated with Messrs. T. P. Frame, J. H. Maunder, and Henry Baker, in various part-songs, &c. The other artists were Miss Berrie Stephens, Madame Worrell, Miss Matilda Roby, and Miss Marian Burton; Messrs. Arthur Weston, and Frank Augarde (violinist). Mr. Maunder acted as accompanist, and a pianoforte solo was executed by Miss Ada Frame.

We understand that an influential committee has been formed for the purpose of raising funds to present a testimonial to Mr. Henry Leslie, in consideration of his zealous efforts during a quarter of a century in the cause of choral singing. The form which this testimonial will assume is to be decided by the General Committee, at a meeting specially convened to discuss the question; and in the meantime remittances—which we have no doubt will realise a highly satisfactory sum as the season advances—are to be sent to John Leader, Esq., 84, New Bond Street.

A most successful performance of Mr. Ad. Gollmick's "Heire of Linne" was given by the Kilburn Musical Association on Tuesday, the 17th ult., at the Kilburn Town Hall. The work has many effective points, and was most favourably received. The solos were admirably sustained by Madame Liebhart, Miss Marian McKenzie, Mr. Bernard Lane, Signor Adelman, and Mr. Orme. The second part was miscellaneous. Miss F. Gollmick ably presided at the piano, and Mr. Ad. Gollmick conducted.

We are glad to hear that the Managers of Aske's School for Girls, Hatcham, have awarded a Leaving Exhibition of ten pounds a year for three years to Eliza Goodchild (who gained the highest scholarship last July awarded by Professor Macfarren), as a reward for her excellent conduct and diligence, and to mark their approbation and assist in prosecuting her musical studies.

At the first Examination for the Degree of Bachelor in Music at the University of Oxford, the following satisfied the Examiners: Cockle, G., Exeter College and South Kensington, S.W.; Popham, the Rev. V. W. (M.A.) Exeter College and Bedford; Walter, H., Charsley's Hall and Higham, Rochester.

Mr. G. S. Graham gave his fifteenth Annual Concert at Angell Town Institute, Brixton, on Thursday evening, the 12th ult., assisted by Miss Mary E. Webb, Madame Lansdell-Sims, Mr. James Budd, Mr. F. C. Bevan, Mr. Tom Adams, and "The Surrey Orpheus Glee Quartet." The attendance was good.

The South Norwood Orchestral Society's second Concert of this season was held on Tuesday, the 17th ult., in the Public Hall, South Norwood, under the conductorship of A. M. Hirschfeld, Esq., Mrs. Brett (amateur) kindly acting very efficiently as pianist and vocalist.

Mr. Worsley Staniforth, on the occasion of his giving up the position of Organist at St. Paul's, Regent's Park, has been presented with a handsome Testimonial by the members of the Choir.

In consequence of the dangerous illness of Mr. W. de M. Sergison, the Lenten performances of Bach's "Passion" at St. Peter's, Eaton Square, have been unavoidably postponed.

The *Daily Telegraph* of the 24th ult. announces the death at Berlin of the second son of Mendelssohn, aged forty years.

REVIEWS.

Denkmäler der Tonkunst.

The Oratorios of Carissimi. Edited by F. Chrysander. Vol. I., containing Latin Oratorios.

The Works of Corelli. Edited by J. Joachim. Vol. I., forty-eight Violin Sonatas.

The Works of Couperin. Edited by J. Brahms. Vol. I., pièces pour le Clavecin.

[Novello, Ewer and Co.]

Perhaps the most encouraging feature in the musical activity of the present epoch is the vast extent covered by the workers in the art. Whilst some are busily engaged in discovering fresh points of departure, others evince equal zeal in reopening the treasures buried beneath the accumulated weight of centuries. If attention were exclusively devoted to either branch of artistic enterprise, there would be ample ground for anxiety; but so long as the movement towards increased intellectuality goes hand in hand with enlightened veneration for the past, it is possible to maintain a feeling of complacency towards the harmonious influences thus labouring simultaneously in the cause of true progress. Among those who have devoted their lives to the task of rehabilitating the masters of former ages with the glory which should be their due, Dr. Friedrich Chrysander holds a foremost place. His fervid admiration of Handel, and the splendid monument he is raising in the German Society's edition of Handel's works, of which he is the editor, are sufficiently well known to musicians. It is equally understood that his sympathies extend backwards rather than forwards from the time of the Saxon composer, and hence we may consider the publication of the volumes named above as a labour of love to a musician so conservative in his tendencies. As regards the first in the order named, Dr. Chrysander merits hearty thanks for directing attention to the works of one who certainly should not live only in the estimation of the few possessing extensive musical libraries. Giacomo Carissimi flourished nearly a century prior to Handel and Bach, but much of his music would be found effective in the concert-room even at the present day. It is lamentable that an immense quantity was destroyed at the period of the Jesuit persecutions, but enough remains in the Bibliothèque Nationale at Paris, in the library of Christ Church, Oxford, and elsewhere, to enable us to estimate the genius of Carissimi at its correct value. It will be remembered that the oratorio, "Jonas," was revived by Mr. Henry Leslie some years ago, but the event created no interest outside a narrow circle of musicians. The present volume contains four Latin oratorios, namely, "Jephte," "Judicium Salomonis," "Jonas," and "Baltazar." These works are similar in structure, though differing somewhat in points of detail. The narrative is allotted to a solo voice in each, while the *dramatis personæ* speak by means of the remaining soloists and the chorus. The accompaniments are never in more than four parts, and in the "Jephte" consist of a simple unfigured bass or *continuo*. The choral portions are extremely simple in structure, though in "Jonas" a double choir is employed, at first antiphonally and afterwards in eight real parts. The solos are written in a kind of semi-rhythmical recitative, and it is here that the genius of Carissimi is most fully displayed. So far from being dry and monotonous, these recitatives are remarkable for their dramatic feeling and appropriateness to the text, as well as for the essentially modern character of the harmonic progressions. This yearning towards true expression was a novel feature in sixteenth century music, and herein Carissimi showed himself an Italian of the Italians, leaving behind mere scientific pedantry, and indicating the more noble mission and power of the art as a means of portraying the various shades of emotion. But it must not be inferred from these remarks that the choruses in these oratorios are deficient in beauty or force. As an instance of the breadth and dignity to which the composer could attain, mention may be made of the final chorus in "Jephte," "Plorate filii, Israel," which Handel has adopted as the basis of his "Hear, Jacob's God," in "Samson." The closing number of "Jonas," "Peccavimus, Domine," is also very massive in effect. It is surely not unreasonable to assume that either the Bach Choir or the Cambridge University Musical Society will at no distant date indulge musicians with a hearing of one of Carissimi's sacred works. Their simplicity and brevity are qualities which should plead strongly in their favour.

Of the claims of Arcangelo Corelli it would be a work of supererogation to speak at length. Violinists recognise in him one who materially advanced the importance and capabilities of their instrument, while musicians in general admire the elegance of his style and the mingled purity and dignity of his melody. The present volume contains four sets of twelve sonatas for strings, of which the original titles are as follows: "Sonate da Chiesa a tre, due Violini e Violone, o Arcileuto, col Basso per l'Organo, Opera Prima, in Roma 1683." "Sonate da Camera a tre, due Violini e Violone, o Cembalo, Opera Seconda, in Roma 1685." "Sonate da Chiesa a tre, due Violini e Violone, o Arcileuto, col Basso per l'Organo, Opera Terza, in Modena 1689." "Sonate da Camera a tre, due Violini e Violone, o Cembalo, Opera Quarta, in Bologna 1694." Each sonata, whether for church or chamber, consists of three or four movements. In the chamber works the old dance forms are used, but in the so-called church sonatas the movements are more freely developed, and the resources of counterpoint brought into play. On the whole, therefore, these last are more interesting, and the introduction of one or more of them, say at the Monday Popular Concerts, would be deemed by many a commendable departure from the ordinary groove. There remains another set of twelve sonatas for violin, 1700, and these, with the concerti grossi, 1712, will doubtless form the second volume of Herr Joachim's edition.

François Couperin was born in 1668, fifteen years later than Corelli, and died in 1733, twenty years after the Italian master. As Corelli devoted himself chiefly to the violin, so Couperin is to be held in remembrance for his contributions to the clavecin. The two composers may therefore stand side by side in the temple of fame. The influence of Couperin may be very distinctly traced in many of the dance movements which are to be found in the suites for clavichord of J. S. Bach, both as regards the rhythm and the embellishments. According to Fétis, however, his sobriquet "le grand" was given to him by reason of his superior skill as an organist; but he never published any compositions for the organ. There are four books of suites for clavecin, of which two are included in the volume before us. The first book contains five, and the second seven, suites or "ordres," as they are entitled by the composer. No drawing-room piano music of the present day ever received more fantastic or unmeaning titles than those given by Couperin to the several movements of these works. This throws some light on the taste of the Parisian public in the early part of the eighteenth century. At the end of this volume Herr Brahms has wisely afforded an explanation of the various ornaments or "agréments" with which the music of Couperin abounds. The gratitude of musicians is due to Dr. Chrysander for the publication of these "Memorials," and the progress of the series will be watched with interest.

Ode to the North-East Wind. Poetry by the Rev. Charles Kingsley. The Music composed for Chorus and Orchestra by Alice Mary Smith (Mrs. Meadows White).

[Novello, Ewer and Co.]

Cantatas graceful and musicianlike, but with no claim beyond a passing mark of recognition, are so plentiful in the present day that it is quite refreshing to have a composition of this class brought before our notice so replete with true poetical feeling, and so artistically and appropriately treated throughout as to earn a name for its composer, even had this honour not been already gained by previous works. In this case, however, we have only to record that the well-known creative talent of an artist, whom we still delight to call Alice Mary Smith, has been displayed to more than usual advantage in the Cantata before us; for, although simply constructed, it cannot but win its way to a high position, both by the beauty of its themes and the perfection of its workmanship. The opening chorus, in E minor and major, effectively prepares the hearer for the character of the work, the "Wild North-Easter" being well represented in the commencement by the minor subject, and the charming phrase in the major forming a

good contrast, to the words "Tired we are of summer." In the second chorus, which begins unaccompanied, we have a most striking change of key, and some figures in the accompaniment which are most fancifully woven in with the voice parts. The Hunting Chorus, No. 3, is a characteristic and highly attractive piece for male voices only. A version of this chorus for mixed voices is given in an Appendix, "to meet the requirements of Choirs," it is said; but as we believe that the "requirements" of the composer should be the primary consideration in the selection of music, we sincerely hope that this number will be sung, in any performance of the work, as it was originally written. No. 4, "Let the luscious south wind," is remarkable for an obstinate syncopated accompaniment, and some highly effective changes of key, the varying character of the themes colouring the words with a fidelity which shows that the text has been well studied by the composer throughout. In the final chorus, "But the black North-Easter," the key of E minor (which is appropriately used whenever the subject of the Ode is addressed) contrasts well with the preceding number, and ends the piece with excellent effect. We can well imagine that the instrumentation of this Cantata will be absolutely necessary to realise fully the intentions of the composer; but even with the pianoforte arrangement, private as well as public choirs will assuredly thank us for drawing their attention to a work which cannot fail to please professional as well as non-professional listeners.

The Diatonic and Chromatic Scales in various forms calculated to promote Technical Execution. Compiled for the use of Pianoforte Students, by Arthur O'Leary. [Novello, Ewer and Co.]

It is difficult to say anything absolutely new upon the subject of the scales, but Mr. O'Leary has at least put the result of his practical experience into so clear and concise a form that we cordially commend his Preface to the attention of diligent and earnest pianoforte students. "With all its wondrous and beautiful anatomical structure," he truly says, "the human hand is not naturally formed for the pianoforte keyboard; but the inequality of the several fingers may be adjusted to a great extent, if not entirely, by a judicious course of mechanical training, that by ceaseless care may overcome natal deficiencies and institute a second nature." The many who believe that they can play without training the hand cannot be told the above truths too often; and if only those who acted upon these directions were to exhibit their acquirements before listeners, we should assuredly have better—even if we had fewer—pianists. The various forms of scale passages, both diatonic and chromatic, are given in this work, most carefully fingered throughout, the use of the third finger on the black keys in octave passages (especially in legato playing) being, we are glad to see, strongly recommended. One very important feature in Mr. O'Leary's arrangement of the scales deserves notice. He has coupled the tonic major with its tonic minor, and advises that they should be practised *in pairs;* "the ear," he says, "is by this means trained to distinguish and associate, to separate and identify, the two forms of one and the same key, and to escape the confusion, injurious to players as much as to composers, of the two keys with the same signature." After the opinions upon the subject so often advanced in this journal, it is needless to say how cordially we agree with these remarks; and we have only to express a hope that Mr. O'Leary's work may inaugurate a reform so long pleaded for by all who have the courage to battle with the many old-world notions which still impede the study of the art.

A Dictionary of Music and Musicians (A.D. 1450-1880.) By eminent writers, English and Foreign. With illustrations and woodcuts. Edited by George Grove, D.C.L. Part IX. [Macmillan and Co.]

We have only space to notice occasionally the progress of this interesting work, which has thoroughly fulfilled the high expectations of its worth raised by the list of contributors and the name of its conscientious and zealous editor. The part before us contains some able articles by able hands; but the interest undoubtedly centres in the masterly essay upon Mendelssohn by Mr. Grove (which was commenced in the last part), a paper reflecting the utmost credit upon the author, not only for the admirable manner in which he has accumulated a valuable mass of facts in connection with the composer's works, but for the assiduity with which he has collected opinions on his pianoforte-playing from the many eminent living musicians who have heard him, and also for numberless anecdotes relating to his artistic life, both in Germany and England, which have never before appeared in print. Another important feature in this article is the publication of the opening of the first movement of a Symphony which was found amongst the loose papers of Mendelssohn, belonging to his daughter, Mrs. Victor Benecke, and is printed by her permission. The MS. is in full score, and has been compressed for the occasion by Mr. Franklin Taylor, so as accurately to represent the original. There are also a few bars evidently intended for the commencement of the slow movement. We may also mention that the letter written by Mendelssohn as a testimonial for Sterndale Bennett, when he became a candidate for the musical professorship at Edinburgh, is here given; and as Mr. Grove tells us that it has never been before published "in any permanent form," many will peruse it for the first time. As the spontaneous tribute of a German to an English artist it is well worthy of preservation.

The Musical Directory, Annual, and Almanack for 1880. [Rudall, Carte and Co.]

The issue of this Directory for the present year contains one very marked improvement. We have always found it difficult in former numbers to discover the address of any professor not living in the metropolis, unless we first knew in what town he resided. The names of country professors are, however, now arranged alphabetically, as well as under the headings of the towns, as before; so that there is one list for London, and another for the rest of Great Britain. We have lighted upon some wrong addresses and a notice upon the decease of Mr. James Howell, the contrabassist, quoted from this journal, is said to be from the *Times*, but on the whole the work is carefully edited and many former errors have been corrected. It would be good if professors themselves would help in the compilation of this Directory, for we know how the hands of an editor are fettered when addresses are not forwarded, or held back until the last moment. As this is, no doubt, the principal reason why the work appears so late as in the month of February, we trust that next year the causes for delay may be, at least partially, removed.

Reeves's Musical Directory for 1880. [W. Reeves.]

We called attention to the excellent manner in which this Directory is arranged on its first appearance last year, and as the same plan is pursued in the present issue, we have little to add to our former notice. It is clearly and legibly printed; but the objectionable method of mixing up some of the advertisements with the general matter of the work, which we before pointed out, has not been remedied. We may mention, too, as completeness and accuracy should be the leading features in a book of reference, that the addresses of professors so well known as Mr. W. H. Holmes, the pianist, Mr. J. T. Willy, the violinist, Mr. H. R. Cox, singing-master at the Royal Academy of Music, and some others, are omitted; and that the residence of a professor who has recently removed is printed correctly, whilst the address of his wife—also a professor—is given at the former house. There is so much to commend in this book that we should be glad to see it made as perfect as possible.

Homeward. Four-part Song. The Poetry by H. Macdowall. Composed by Henry Leslie. [Novello, Ewer and Co.]

This part-song the composer tells us was written by him expressly for the "Glasgow Select Choir," and the admirers of the refined and melodious specimens of unpretending choral music he has composed during his long public career will therefore be glad that he gave his London audience an opportunity of hearing it sung by the choir which he called into existence, and over which he has for so many years presided. The theme is simple in the extreme; but, although there is no attempt at a display

contrapuntal erudition, some charming effects in the vocal writing lift the song into a prominence which at the concert of the composer's choir on the 12th ult. was so fully recognised as to elicit not only the warmest applause, but a demand for its repetition which could not be resisted. Amongst the many good points in the composition we may mention a phrase, in A minor, led off by the sopranos and answered by the other voices; and at the conclusion the chromatic progression to the words "One evening God shall lead thee home" is exceedingly effective and appropriate. Choral societies will no doubt gladly avail themselves of the earliest opportunity of introducing so interesting a novelty into their programme.

Sonata in A minor, for the Organ. By Francis Edward Gladstone. [Novello, Ewer & Co.]

The construction of this work is in every way admirable, and worthy the name of Dr. Gladstone as a musical scholar. If fault there be, we think it is in the want of invention or individuality. In our opinion, the themes or subjects are scarcely sufficiently attractive or striking for leading features in such an important work. The Andante will perhaps be the most popular movement, and the smooth part-writing shows that Dr. Gladstone knows how effective his style of composition can be made on the instrument upon which he is so clever an executant. The finale begins with a brilliant and well-designed subject for the pedals alone, and after a short episode in the Schumannesque style, the movement proceeds in the ordinary form.

Four Part-Songs for Male Voices. The music by Conrad Herman. [Novello, Ewer and Co.]

These unambitious Part-Songs are melodious, and, although not striking in originality, sufficiently sympathetic with the words to find favour with amateur singers and amateur audiences. No. 1, to Burns's verses, commencing "Of a' the airts the wind can blow," has an appropriately placid theme, simply but carefully harmonised. No. 2, "Come, let me take thee," has several effective phrases, amongst which we may cite a good use of the dominant ninth, and a prolonged 6-4, on the words "That I may live to love her," both included within the last seven bars. No. 3, "Though cruel fate," is scarcely so much to our mind—a modulation from F sharp major to A major being somewhat abrupt—nor can we award more than faint praise to No. 4, "My heart's in the Highlands." All the songs are written for two tenors and two basses.

The Lass I left ashore. Nautical Song. Words by Lewis Novra. Music by Charles H Shepherd. [Augener and Co.]

There is so much character about this song, that we are induced to rescue it from a pile of compositions, with no character at all, in order to save vocalists that trouble of selection to which we are unfortunately doomed ourselves. The dragging melody with four crotchets in the bar is excellently contrasted with the pleasing theme in waltz time to which it leads, a good effect being gained by the waying backwards and forwards between tonic and dominant in the bass. The harmonies, too, without being forced, are written with musicianly skill throughout; and the composition in every respect does credit to an author who has already proved that, even in small works, he does not trifle with his art.

A Regret. Reverie for the Pianoforte. By Sydney T. Spalding. [Novello, Ewer and Co.]

It is evident that one of the most difficult things for a young composer, next to getting a really attractive phrase, is to know what to do with it when he has got it. Mr. Spalding's piece is an example of this. He has certainly composed an elegant little theme, in 3-4 time, which he introduces gracefully, the accompaniment crossing it with much effect; but we cannot believe that the attempt to force it into C time is a successful one; and the change afterwards into 6-8 gives a somewhat patchy effect to a piece which, in spite of these drawbacks, shows some sign of good feeling both for melody and harmony. If an unfortunate G, instead of A, in the first *arpeggio*, on page 2, could be altered, it would save pain to musical ears; and we presume also that the A in the second *arpeggio* should be G.

FOREIGN NOTES.

The homage rendered during the last few weeks to the genius of Mozart, both at Vienna and at various operatic establishments of Germany, forms a conspicuous feature of interest in current musical events on the Continent. We have already alluded in our last number to the "cyclus" of Mozart's operas recently performed, in chronological order, at the Vienna Opera. These representations, which are spoken of as having been in every way worthy of a special occasion, were brought to a close on January 28 (the anniversary of the composer's birth), with a poetic epilogue written by Herr J. Weilen, the recitation of which was accompanied by appropriate tableaux illustrating various important incidents in the career of the master. On the same day a similar series of commemorative Mozart-performances came to a successful termination at the Leipzig Stadt-Theater; a number of other operatic institutions in Germany having likewise followed the example set by Vienna, amongst whom may be mentioned the theatres of Hamburg, Frankfurt, and Wiesbaden, where special efforts had been made in order to realise, as far as possible, the intentions of the composer. The opportunities thus afforded to continental audiences to testify to their undiminished appreciation, spite of modern reformatory efforts, of the lyrical stage-works of Mozart have been enthusiastically embraced everywhere. At the same time it would be contrary to the intentions of their promoters to regard these performances in the light of counter-demonstrations directed against the influence upon public taste exercised by the now historical Bayreuth Festspiele, which likewise consisted of an entire series of music-dramas. The latter may, however, very probably have suggested the present undertaking, and, indeed, we believe that the scheme of a national lyrical stage to be founded at Bayreuth, if ever it is to be carried out, contemplates historical representations of the works of classical composers similar to those just referred to. In sympathy with the general tendency in favour of a periodical special recognition of the genius of "her greatest son," the town of Salzburg proposes to commemorate annually, by a festive performance, the fact of the great musician having been born there, the music festivals given in 1877 and 1879 by the Mozart Institution having scarcely been of a sufficiently representative character. Before quitting this subject, we may add that active support is being rendered by the German musical press to the plea advanced in our December number in favour of the preservation of "Mozart's Summer-house," forming part of the treasures of the Salzburg Institution, but exposed to the decaying effects of nature for want of a protective covering.

Wagner's seldom-heard music-drama "Tristan und Isolde" is in course of preparation at the Leipzig Stadt-Theater, and will, it is stated, be performed there in June next. Herr and Frau Vogl, the eminent Munich artists, have been secured for the principal characters. This difficult work of the poet-composer was, it may be remembered, most successfully produced in 1874 and the following year at Weimar, with the same artists as the representatives of the hero and heroine.

At one of the recent Châtelet Concerts at Paris, Wagner's overture to "Tannhäuser" was performed for the first time, without provoking the noisy demonstrations of dissent to which the production of the music of the reformer invariably gives the signal at the Concerts Populaires. The *Revue et Gazette Musicale*, however, explains the phenomenon by the fact of the obnoxious composition having been placed at the very end of the programme.

The *Neue Zeitschrift für Musik* contains an eulogistic article on the artistic activity displayed by Capellmeister Mannsfeld of Dresden, and his well-known orchestra, special reference being made to the recent excellent performance by that artistic body of Liszt's remarkable and as yet little-known "Faust Symphony."

Herr Adalbert Goldschmidt, whose remarkable oratorio, "The Seven Cardinal Sins," has now been produced at various musical centres of Germany, is at present engaged upon the composition of an opera entitled "Helianthus." During his recent stay at Berlin the young composer communicated the text-book, of which he is himself the author,

to a private circle, when it excited the admiration of all present.

The eminent firm of pianoforte-makers, Julius Blüthner, of Leipzig, have just celebrated the completion of "No. 15,000" of their instruments, by a feast given to their employés. The factory was founded in 1853, with only three working hands, while it occupies now a foremost position in this branch of manufacture on the Continent.

The *répertoire* of the Paris Grand-Opéra has been limited to a few well-known operatic works, such as "La Muette," "Faust," "Les Huguenots," "Don Giovanni," and "La Juive." In the latter work Mdlle. Jenny Howe has made a successful *début*. A new opera in five acts, by Hypolite Duprat, brought out by the Opéra Populaire, and entitled "Pétrarque," is considered a very mediocre production by competent critics, but maintains itself on the *répertoire* of that institution, probably on account of its elaborate *mise-en-scène*.

Adelina Patti is just now fulfilling an engagement at the Gaîté Theatre, at Paris, in company with an Italian troupe under the direction of Signor Merelli. *L'Art Musical* mentions the fact that her two first representations, at the theatre referred to, of "Traviata" have produced the sum of 60,000 francs. The *diva* was to have appeared next in Rossini's "Il Barbiere."

Verdi has arrived in Paris, where the preparations for the mounting of his "Aïda" are being actively pursued at the Grand-Opéra, with a view to its production early in the present month.

A curious action has lately been decided by the Paris Tribunal de Commerce in favour of M. Vaucorbeil, the director of the Grand-Opéra, the plaintiff in the case being a M. de Grandsagne, a gentleman connected with the management of a provincial theatre. The latter, it appears, had caused a number of the artists engaged at his establishment to undertake a journey to the capital, at his expense, in order to show them, by paying a visit to the Opéra, "the manner in which a *chef-d'œuvre* should be performed." M. Grandsagne finding that in the performance of "La Favorita" an air and the divertissement had been "cut," thereupon claimed damages from the director, together with his right to a hearing of the uncurtailed work, under penalty of an additional indemnity of 1600 francs. The Tribunal accepted unhesitatingly M. Vaucorbeil's plea of justification.

M. Colonne, the director of the Châtelet Concerts and President of the Association Artistique, has been nominated by the Fine Arts Minister a Chevalier of the Legion of Honour.

A memorial in honour of F. Chopin has recently been erected at the Church of the Holy Cross at Warsaw. It consists of the bust of the composer, wrought in white marble, underneath which is a tablet bearing the inscription: "To the memory of Frederik Chopin, by his countrymen," followed by the dates of his birth and decease.

The occasion of the twentieth anniversary of the existence of a German Opera at Rotterdam was celebrated, on January 30, with a festive Cantata written by Dr. Pabst, and a performance of Gluck's "Orpheus."

A youthful prodigy has recently astonished the audience at a concert of the Association Artistique of Liége, by the performance of Mendelssohn's Pianoforte Concerto in G minor, and the subsequent rendering, on the violin, of a "Faust-Fantasia" by Alard. The performer was a girl of nine years, Julia Folville, the daughter of an advocate residing in that town.

Henri Wieniawski, the eminent violin-virtuoso, has been seriously ill, but is said to be now in a fair way of recovery.

An opera by Rimsky-Korsakoff, entitled "La Nuit de Mai," has met with popular success at St. Petersburg, and is considered an important addition to the *répertoire* of the new Russian school.

The death is announced, at Nice, of Jacques Herz, like his more generally known brother Henri an able pianist and composer of numerous pianoforte pieces. For the greater part of his life Jacques Herz was a resident of the French capital, where he also acquired a great reputation as a teacher of his instrument. He was born at Frankfurt on December 31, 1794.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (February 1): Symphony, C major (Mozart); Overture, "Melusine" (Mendelssohn); "Sadko," légende Russe (Rimsky-Korsakoff); Pianoforte Concerto, E flat (Beethoven); Overture, "Carnaval Romain" (Berlioz). Châtelet Concert (February 1): Overture, "Francs-Juges" (Berlioz); Symphony, A minor (Saint-Saëns); "Hymne à Sainte Cécile" (Gounod); "Les Erinnyes" (Massenet); Fragments from "Sylvia" (Délibes); Overture, "Tannhäuser" (Wagner). Concert du Conservatoire (February 8): "Roméo et Juliette," dramatic symphony (Berlioz); Fragments from "Prometheus" (Beethoven); Chorus from "St. Paul" (Mendelssohn); Symphony in G, No. 31 (Haydn). Concert Populaire (February 8): Reformation Symphony (Mendelssohn); Concertstück (Weber); "Scènes Napolitaines," orchestral suite (Massenet); "Abendlied," orchestrated by Saint-Saëns (Schumann); Theme with Variations (Rameau); Gavotte (Niemann); Etude (Chopin); Overture "Rienzi" (Wagner). Châtelet Concert (February 8): Symphony in A (Beethoven); "La Nuit de Walpurgis" (Widor); Concerto for Three Pianofortes (Bach); "Scènes Napolitaines" (Massenet); Fragments from "Midsummer Night's Dream" (Mendelssohn). Concert Populaire (February 15): Symphonie Fantastique (Berlioz); Violin Concerto, No. 2 (Saint-Saëns); Theme with Variations, from Serenade Trio, executed by all the first violins, violas, and violoncellos of the orchestra (Beethoven); "Atala," lyric poem (C. de Grandval); Overture, "Semiramide" (Rossini). Châtelet Concert (February 15): Symphony, D minor (Schumann); Violin Concerto (Mendelssohn); Overture, "Vénitien" (A. Caken); Pianoforte Concerto, G minor (Saint-Saëns); Fragments from "Roméo et Juliette" (Berlioz).

Cologne.—Gürzenich Concert (January 13): Overture, "Athalie" (Mendelssohn); Air, "Alexander's Feast" (Handel); Deutsches Requiem (Brahms); Symphony, No. 2 (Brahms). Gürzenich Concert (January 27), Commemoration of Mozart's Birthday: Overture, "Zauberflöte;" Pianoforte Concerto, D minor; Masonic Dirge; Ave verum; Sonata for two pianofortes; Symphony, C major; Airs from "Don Giovanni" and "Così fan tutte" (Mozart); pianists, Madame Schumann and Herr Kwast.

Leipzig.—Gewandhaus Concert (January 22): Symphony No. 8 (Beethoven); Bacchanal from Ballet, "Achille à Scyros" (Cherubini); Overture, "Dame Kobold" (Reinecke); Schicksalslied (Brahms); Variations on "God save the King," by all the strings of the orchestra (Haydn); Fragments from "The Ruins of Athens" (Beethoven). Gewandhaus Concert (January 29): Overture, "Zauberflöte" (Mozart); Pianoforte Concerto, No. 2 (Reinecke); Larghetto from Coronation Concert and Alla Turca, for pianoforte (Mozart); Symphony, in G minor (Mozart). Gewandhaus Concert (February 5): Overture, "Midsummer Night's Dream" (Mendelssohn); Violin Concerto (Vieuxtemps); "Le Trille du Diable" (Tartini); Symphony, in A minor (Mendelssohn); vocal soli. Concert of the University Sänger-Verein (February 3): Overture, "Calm Sea and Prosperous Voyage" (Mendelssohn); "Rinaldo," Cantata (Brahms); "Media Vita," Battle-song of the monks, from Scheffel's "Ekkehard," for six-part male chorus (Bruch); Songs for male chorus (Rheinberger, Kremser, Lindner, Reinecke, Schumann, &c.

Dresden.—Concert of the Sinfonie-Capelle (January 23): Overture, "Paris et Helena" (Gluck); Symphony, B flat major (Gade); Siegfried-Idyll (Wagner); Symphony, D major (Beethoven). Concert of the Tonkünstler-Verein (January 26): Serenade, D minor (Dvorák); Sonata for pianoforte and violin, F major (Grieg); Concerto for two altos, two violas da gamba, violoncello, and bass (J. S. Bach). Concert of the Sinfonie-Capelle (February 11): Overture, "Leonore," No. 2 (Beethoven); Rhapsody, for alto solo, male chorus, and orchestra (Brahms); Violin Concerto (Goldmark); Selections from "Götterdämmerung;" Introduction, Rhinedaughters' Song, and Siegfried's Death (Wagner).

Breslau.—Concert of the Orchester-Verein (February 3): Overture "Coriolanus" (Beethoven); Pianoforte Concerto, E flat major (Liszt); Serenade for stringed orchestra, Op. 9 (Fuchs); Pianoforte Pieces (Chopin, Saint-Saëns, Buths); Symphony, No. 3 (Gade). Chamber Concert of the Orchester-Verein (February 12): Sonata, B flat major, for two violins and continuo (Handel); Quartet, F major (B. Scholz); Trio, D major, Op. 70 (Beethoven). Concert of the Orchester-Verein (February 17): Masonic Dirge (Mozart); Air from "Idomeneo" (Mozart); Nos. 9 and 16 from Ballet, "Prometheus" (Beethoven); Songs (Brahms, Schubert, and Weber); Symphony in C (Schubert).

Auburn (N.Y.).—Organ Recitals of J. V. Flagler (January 24, 31, and February 7): Toccata and Fugue, D minor; Prelude and Fugue, C minor; Fugue, E flat (Bach); Overtures to "Egmont," "Maritana," and "Alessandro Stradella" (Beethoven, Wallace, Flotow); Entr'acte from "Rosamunde" (Schubert); Sonata in G (Flagler); &c.

Baltimore.—Concert of the Peabody Institute (January 31): Ocean Symphony (Rubinstein); Andante and Rondo from Violin Concerto (Mendelssohn); Hungarian Rhapsodie (Liszt); Overture, "Raid of the Vikings" (E. Hartmann). Students' Concert of the same (January 24): Trio, C major, Op. 87 (Beethoven); Love Song from Norse Suite, Op. 25 (Hamerik); Twelve two-part songs (Mendelssohn); Variations Sérieuses for Pianoforte (Mendelssohn).

CORRESPONDENCE.

DR. DAY'S THEORY OF HARMONY.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I shall be glad if Mr. Lecky's article on Dr. Day's system at last arouses some champion to enter into a friendly argument in its defence. Mr. Lecky refers to my lecture on the subject, read at a meeting of the Musical Association, and I beg now to supplement his further

* Contributions intended for this column should indicate clearly the place and date of performance as otherwise they cannot be inserted.

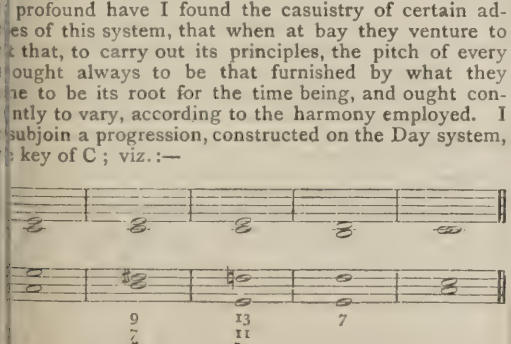
arks by pointing out that, by selecting the tonic, the ertonic, and the dominant, as roots in the key, and ding thereon chords, by the superposition of thirds up the extreme limit of the interval of the thirteenth n the root, the Day theory complacently adopts nds of *different* pitch as *identical*. It thus furnishes less than *three different pitches* for the key-note itself*—tartling, and, to me, utterly condemnatory anomaly the very outset. But, further, it also provides (in the or mode) *three different pitches* for the mediant; *two*† the subdominant (neither of which is the true one); for the dominant (though one of these is disallowed ractice); *two* for the submediant (neither of which orrect); and *two* for the leading-note. The solitary e for which it gives an unvarying pitch is the super-c. Adopting the standard of 264 vibrations for tenor he following table shows the above varying pitches rding to the Day derivations, together with what I eive to be the correct pitch in each case, in the of C major:—

Number of Vibrations, according to Dr. Day's Derivations.			
Tonic Root.	Supertonic Root.	Dominant Root.	True Pitch.
264	259$\frac{7}{8}$	272$\frac{1}{4}$ (*a*)	264
297	297	297	297
330	334$\frac{1}{8}$	321$\frac{3}{4}$	330
363 (*b*)	...	346$\frac{1}{2}$	352
396	408$\frac{3}{8}$ (*c*)	396	396
429	445$\frac{1}{8}$	445$\frac{1}{8}$	440
...	482$\frac{5}{8}$	495	495

(*a*) Or 259$\frac{7}{8}$
(*b*) Or 346$\frac{1}{2}$
(*c*) Or 389$\frac{1}{16}$
} if we go as high as the twentieth harmonic.

will be seen from the above that Dr. Day's derivations y the correct ratios for the triads on the key-note and ominant. But, according to his system, the super- diatonic triad is part of the chord of the ninth on the nant; the triad on the mediant, though disallowed, is able as part of the chord of the thirteenth on the super- ; the subdominant triad—in reality *one of the governing rs in the key*—is actually deduced from the chord of leventh on the dominant, which gives *every one of the of the subdominant triad in an incorrect pitch;* and ubmediant triad is part of the chord of the ninth on upertonic. In not one solitary instance in these do these derivations supply either a true major or r third, or a perfect fifth; and in the remaining triad, ly, that on the leading-note, the system gives us a ished fifth vibrating in the proportion of 63, instead to 45.

profound have I found the casuistry of certain ad- es of this system, that when at bay they venture to t that, to carry out its principles, the pitch of every ought always to be that furnished by what they e to be its root for the time being, and ought con- ntly to vary, according to the harmony employed. I subjoin a progression, constructed on the Day system, key of C; viz.:—



now indicate, in the case of the two upper notes

ced to two
ced to one
} if we go as unreasonably high as the twentieth harmonic on the } dominant tonic.

which here appear in the first three harmonies, the variations of pitch in accordance with the above doctrine, viz.:—

E.	660	668$\frac{1}{4}$	643$\frac{1}{2}$
C.	528	519$\frac{3}{4}$	544$\frac{1}{2}$ (*a*)
Roots.	C.	D.	G.

(*a*) or 519$\frac{3}{4}$, if we go as high as the twentieth harmonic.

The true major third is here shown in the first column of figures; in the next column we see its expansion for the supertonic harmony; and lastly, in the third column, its terrific collapse for that on the dominant. The differences in the relative numbers of the vibrations of the two notes in question are 132, 148$\frac{1}{2}$, and 99 (or 123$\frac{3}{4}$). I do not think that anyone will require auricular test of these differences. The figures alone are quite conclusive.

It is possibly my misfortune that I differ, as I distinctly do, from high authority in favour of Day's theory, but I cannot set aside conscientious convictions, and I have at least the solace of good company. My views were largely set forth in the lecture to which allusion has already been made, and nothing has arisen to shake my conviction that the system is an empirical outcome of the endeavours of an enthusiast, earnest indeed, but starting on a false foundation, and, when difficulties and anomalies arose, lacking courage to discard that foundation, preferring to make everything bend to it, and complacently adopting results for whatever it was convenient to call them. It is indeed marvellous that the serenity of the advocates of this system should not be disturbed even by the damning facts which I sum up in conclusion, namely, that to the key-note itself and to the mediant also it gives *three* different pitches; and, to four of the five other notes of the scale, *two* pitches, *both* of which, in the case of two such notes, are untrue.—Faithfully yours,

Charles E. Stephens.

37, Howley Place, Maida Hill, W.,
February 7, 1880.

ENGLISH VERSION OF THE TEXT OF "ELIJAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In reply to your correspondent's inquiry whether the "Elijah" was composed to German or English words, I beg to state that in a letter to my late husband, dated Leipzig, May 11, 1846, Mendelssohn says, "I asked Mr. Moore, from Birmingham, to have it ('Elijah') translated by you, and I have no doubt but he will communicate with you about it." After other remarks, the composer adds, "And pray give it your best English words, for till now I feel so much more interest in this work than for my others, and I only wish it may last so with me."

The Oratorio was sent in portions for the translations, and returned in like manner for the composer's approval. When "O rest in the Lord" arrived, Mr. Bartholomew saw a great resemblance in the opening bar to "Auld Robin Gray;" thinking that Mendelssohn might like to be informed of it, Mr. Bartholomew sent him the song, and asked if it would not be prudent to alter the Aria; the composer answered, "Many thanks for your last letter, with the remark about the song. I do not recollect having heard the ballad to which you allude, and certainly did not think of it, and did not *choose* to imitate it; but as mine is a song to which I always had an objection (of another kind), and the ballad seems much known, and the likeness very striking, and before all, as you wish it, I shall leave it out altogether (I think), and have altered the two last bars of the preceding Recitative, so that the Chorus in F may follow it immediately."

Mr. Bartholomew replied by return of post to say that the only similarity was in the first bar, and begged that it might be altered, and the song retained, as it was likely to prove a great favourite. Fortunately, his suggestion was adopted.—Your obedient servant,

Ann S. Mounsey Bartholomew.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In an article on the English version of "Elijah" there is at least one error, which I am glad to be able to correct. Dr. Gauntlett was not the organist at Birming-

ham in 1846, though he shared with me the duties of organist at the Festival; nor did he play the organ part in "Elijah" from the full score, but from a MS. organ part. Whether Mendelssohn wrote the music to German words without any consideration as to the English libretto is questionable, seeing that the Oratorio was expressly written for our Festival; it is quite possible the full score may contain the German words only, and yet the English adaptation may have been in the mind of the composer.

One thing I can vouch for, that Mendelssohn was most particular with respect to the English libretto, for some portions of the vocal score sent to me from time to time, as the work progressed, were written in no less than three different forms, one after another being erased or written over, so that it was no easy matter to decipher the author's intention; but from recollection, I may say, I believe the arrangement of the words now in use differs very slightly, if at all, from those used at the first performance.

As I had the training of the chorus for the Festival in question, 1846, and turned over the leaves for Dr. Gauntlett, your correspondent, "J. E. A. T.," may be assured I know something of the subject in which he is so much interested.—Yours truly,

James Stimpson,
Organist of the Town Hall,
Birmingham, since 1842.

MOZART'S "TWELFTH MASS."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—As a defender of Mozart in regard to the authorship of what is termed his "Mass No. 12," I was glad to see the letter signed "Fosco" in last month's issue, and trust it will lead to some competent person giving the subject a thorough investigation. Mr. Cummings, by his able papers on the subject of "God save the King," has shown his capability for such a task, and many readers would gladly hail a series of articles on the matter from his pen, or from that of Dr. Pole, Carl Engel, &c. Mr. Ebenezer Prout seems to think that from internal evidence the Mass is spurious. This opinion, coming from one who is so thoroughly conversant with all musical matters, must have considerable weight; but yet I question whether internal evidence will not help to establish the authenticity of the work. But first, the question naturally occurs—If Zellner wrote the Mass, how is it that we have no other relic of such a genius? for surely a master-hand is visible in almost every page of it. Was this his first and last composition, or did this genius, by some whim of Dame Fortune, die almost unknown, leaving posterity a triumph of musical skill?

However, let us take a cursory glance at Novello's octavo edition of Mozart's "Twelfth Mass."

The Kyrie opens in 3-4 time, and some bars are strangely suggestive of like measures in "Sull aria" ("Figaro"). The Gloria dashes off in common time, and we find six bars at the words "bonæ voluntatis" that at once recall a portion of the overture to "Figaro," whilst the "Domine Deus" is almost similar to the music assigned to the words "Pugnanti est cuta opitulante te opis," from Mozart's "Splendente te Deus." The "Quoniam" is not unlike the opening bars of the duetto "Pa-pa-pa" ("Flauto Magico"), whilst the tenor solo "Et incarnatus est," in the Credo, brings us back to "Quel suono ohime" from "Flauto Magico," and the "Et vitam," as well as the "Dominus Deus Sabaoth" of the Sanctus, are quite in the style of Mozart. The "Pleni sunt coeli," "Benedictus," and "Dona nobis" are thoroughly characteristic; and with these random excerpts I will conclude, hoping that some more qualified person will throw some light on the subject.

I am, yours, &c.,
February, 1880. William H. Flood.

THE CAMBRIDGE EXAMINATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—To prevent mistake I will begin by stating that I am a graduate in music by examination at the University of Cambridge. Reading between the lines of the letter in the February number of "The Musical Times" signed "A Mus. Bac. of the Future," and reasoning in the same manner as he does as to that on the above subject signed by "Mus. Bac." in the January number, I conclude t either "A Mus. Bac. of the Future" must be a dis pointed candidate for that degree at the University Dublin, or else unaware that the other Universities he m tions (those of Heidelberg and New York) do not gr degrees in music by examination, and indeed, so far one can ascertain, have no power to grant *any* degrees music.

It would be absurd of Cambridge men to sneer at Irish Universities (from whence, by the way, we have ceived our Senior Wranglers for 1879 and 1880), and l bably none of *us* would be guilty of such nonsense. the same time, as your paper has an enormous circula all over the civilised world, a letter like that of "A M Bac. of the Future" should not go unchallenged, les should be erroneously supposed to come from

A Cambridge Ma

THE WAGNER CONTROVERSY.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I notice in the current number of your valu journal a paragraph drawing attention to the "exube verbosity" displayed by *L'Art Musical* of Paris when reference is made in that periodical to the name of Bayreuth reformer, and suggesting that a volume m with advantage be compiled combining, in this conven form, all the abuse which has been flung at the poet-c poser during his artistic career. Allow me to state this has actually been done by W. Tappert, the wo editor of the *Allgemeine Deutsche Musik Zeitung* of Be who, in the year 1877, published a volume enti "Wagner Lexicon: a vocabulary of incivility, contai coarse, sneering, invidious, and slandering expres used in connection with the master Richard Wagner works and his adherents, by his enemies and deri collected as an amusing pastime in leisure hours." book in question, besides furnishing an interesting co bution to the curiosities of modern literature, has merit of proving beyond doubt the fact of its hero b one of the best-abused men of our time.

I am, Sir, yours truly,
A Constant Reade

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our fi in the country, must be forwarded as early as possible aft occurrence; otherwise they cannot be inserted. Our correspon must specifically denote the date of each concert, for without date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as c as possible, as we cannot be responsible for any mistakes that occur.

Correspondents are informed that their names and addresses accompany all communications.

We cannot undertake to return offered contributions; the au therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) exhausted. The paper will be discontinued where the Subscripti not renewed. We again remind those who are disappointe obtaining back numbers that, although the music pages are s stereotyped, only a sufficient quantity of the rest of the pa printed to supply the current sale.

J. Dyson.—*Our correspondent's paper is under consideration.*

J. F.—*The particulars of all scholarships are given in the prospe of the institutions in which they are founded.*

Organo.—*We have heard of the affection mentioned by our corr dent; but have been assured that it is of little consequence, an not at all impede executive progress on the pianoforte.*

May Morning.—*We cannot give an opinion upon the matter re to by our correspondent.*

Alcestis.—*Randegger's "Singing Primer," published in Novello, and Co.'s series of Music Primers.*

BRIEF SUMMARY OF COUNTRY NE

We do not hold ourselves responsible for any opinions expres this Summary, as all the notices are either collated from the papers or supplied to us by correspondents.

Abingdon.—On the 5th ult. the Musical Association gave a tion from Mendelssohn's *Elijah*. The choruses were well sus by the choir, and the solos were ably rendered by local talent, wi exception of the part of the Prophet, which was taken by Mr. well, of Oxford. The solos were allotted to Mr. Kendall, Mrs. Miss Rant, and Mr. Lewis. The Accompanists were Mrs. Baker Harding, and Mr. H. R. Couldrey (harmonium). Mr. Fre Couldrey conducted.

Alnwick.—A fine performance of Handel's *Messiah* was given in e Corn Exchange on Thursday evening, January 29, by the members the Alnwick Choral Union (assisted, as regards the tenor and bass los, by Messrs. Whitehead and Grice, of Durham Cathedral). The ioir numbered not far short of 180 voices; there was a good amateur rchestral band; Mr. Charles E. Moore conducted; and Mr. A. J. osden presided at the American organ with his well-known ability. he soprano and alto solos were taken by Mrs. Perry, Miss Cockburn, liss Purvis, and Miss A. Thompson. The choruses went exceedingly ell, especially "For unto us a Child is born." The band played the verture, the "Pastoral Symphony," and the various accompaniments a highly commendable manner.

Andover.—A very successful performance of *Judas Maccabæus* was ven by the members of the Musical Society in the Town Hall on hursday, the 5th ult., to a large and appreciative audience. The ioruses throughout were well and steadily sung, especially "Hear us, Lord," and "We never will bow down." The solos were taken by lisses Faithful and Holmes, and Messrs. Blandford, Wells, and lacklin. Mr. J. W. Chuter conducted. Mr. G. W. Baker presided at e piano, Mr. W. Harvey at the harmonium, and by their efficient ccompaniments contributed greatly to the success of the Concert.

Banbury.—The Bodicote Glee Club, assisted by Mdlle. Antelli Oxford), Messrs. Allen, Edmunds, Hallewell, and Guggenheim, gave a oncert in the village School-room, on Tuesday evening, the 10th ult., a large and appreciative audience. Mdlle. Antelli rendered valuable rvice, her singing of "At the Ferry" (Wellings) gaining a well-erited encore. Mr. Guggenheim's violin solos were well executed, d had to be repeated. The Concert was a thorough success, and the rt singing reflected great credit on Mr. T. A. Aldridge, the Con-ctor of the Society.

Belfast.—The second Subscription Concert for the season of the elfast Choir was given in the Music Hall on the 3rd ult. A most ccessful performance of Mozart's *Requiem* occupied the first part; e second part being a miscellaneous vocal and instrumental selection. he performance of the *Requiem* (the first in Belfast with orchestra) as noticeable for the precision and finish with which the most difficult mbers were sung. The quartets were taken by members of the ciety, a feature of the "Tuba mirum" being the fine playing of the mbone obbligato by Mr. Hall. The second part of the programme cluded the Andante and Rondo from a Trio by Hummel, for piano, olin, and violoncello, brilliantly played by Mr. J. S. Firth, the pianist the Society, Mr. H. Cohen, and Herr Elsner; a violin solo, "Cradle ng," composed and played by H. Cohen; Concerto in A minor (Got-mann), by Herr Elsner; Boccherini's Minuet in A for muted ings; Randegger's "Peacefully slumber," with violoncello obbli-o; a song from Paisiello's *Barber of Seville*; and a male chorus from umann's Cantata, *The Pilgrimage of the Rose*. Mr. F. C. Smythe, s. Bac., acted most efficiently in his accustomed post of Conductor. etz's Psalm, *By the Waters of Babylon*, Beethoven's "Meeresstille," l a Sanctus in D by Bach, will be performed at the next Concert.—— e third Subscription Concert of the season was given in the Ulster ll on the 10th ult., by the members of the Philharmonic Society. e programme commenced with Handel's *Ode on St. Cecilia's Day*, lowed by a miscellaneous selection. All the items were well ren-ed. The most enjoyable item in the first part was Weber's "Con-rtstück," played to perfection by Mr. B. H. Carroll, and accompanied he orchestra; Wesley's Motett "In Exitu Israel," concluded the t part. In the singing of this fine composition the chorus showed care that had been bestowed on the rehearsal. Herr Borges ed a violin solo by David with much effect, and the Concert was ught to a close by Sir H. R. Bishop's Quintet "Now by day's ring lamp." Sir Robert P. Stewart conducted with his usual ciency.——The second Concert of the season in connection with Choral Society was given in the Ulster Hall on the 20th ult. The gramme was miscellaneous, and consisted of selections from ndard operas, with instrumental and choral items. The soloists e Madame Sinico-Campobello, Miss Ward, Signor Urio, and nor Campobello; Mdlle. Douste (piano), and Mdlle. Galatzin loncello). There were several concerted pieces, which were well ived; and the Choir was very successful in the part-songs. Signor nerana was the accompanist, and Mr. W. J. Kempton conducted.

Berkhampstead.—A Harmonic Society has been established here onnection with the Grammar School. J. E. Legg, Esq., B.A., has n his valuable advice and assistance, and it is hoped that in future e good Concerts will be given every year.

Birmingham.—The third of Mr. Stratton's Popular Chamber Con-s was given in the Masonic Hall on the 3rd ult., with the following gramme: Quartet in E minor (Op. 44, No. 2), Mendelssohn; Sonata 5.) in B flat, for pianoforte and clarionet, Dr. C. S. Heap; Suite . 31), pianoforte, Bargiel; Quintet in B flat (Op. 34), clarionet and gs, Weber. With the exception of the first, all these pieces were formed for the first time in Birmingham, Dr. Heap's Sonata having n composed expressly for the Concert. This work is a fine com-ition, consisting of three movements, the themes and their treat-t being most musicianly. The artists were Messrs. Abbott, he, Ward, and Owen, strings; Mr. T. E. Pountney, clarionet, and Heap, pianoforte. There was a larger audience than at any pre-s Concert of the kind; the whole programme was excellently lered, and Dr. Heap received an enthusiastic recall after the per-nance of his Sonata.——The Festival Choral Society's second cert took place in the Town Hall, on Thursday, the 12th ult. The gramme comprised Mozart's *Requiem Mass*, and Barnett's Cantata, *adise and the Peri*. The vocal principals were Miss Anna Williams, ame Enriquez, Mr. Edward Lloyd, and Mr. Thurley Beale. There a large and efficient band; Mr. Stimpson presided at the organ, Mr. Stockley conducted in his usual able manner. Both works e well rendered and highly appreciated by a large audience.—— Saturday Evening Popular Concerts, in the Town Hall, continue rove most attractive, and to draw crowded audiences. At the cert on the 7th ult., Mrs. Bunting Fowler, and Messrs. Bickley, odhall, Stilliard, and Campion, Members of the Birmingham Glee on, were the vocalists. Mr. D. Ffrench Davis contributed harp s, which were highly appreciated, and the organ solos by Mr. mpson were also a great attraction. The encores were numerous. Mr. W. G. Halliley was the accompanist.——On the 14th ult., the programme consisted of Gounod's *Mass in G*, and a selection of part-songs rendered by the members of Mr. Rowland M. Winn's Choir. Conductor, Mr. Winn; Mr. Robinson, accompanist, and Mr. Stimpson, organist.——On the 21st ult., the Edgbaston Glee Union was engaged (Messrs. Lowe, Young, Breeze, and Horrex), with Mrs. Youens as soprano; Mr. T. E. Pountney, solo clarionet; Miss Winifred Robinson, solo violin, and Mr. W. Halliley, Conductor. An excellent programme was provided, and all acquitted themselves well. Miss Robinson, a youthful pupil of the Royal Academy of Music, played with wonderful taste and ability, and created a marked impression. There was, as usual, an immense audience.

Bristol.—On Monday, the 2nd ult., Miss Farler gave her Annual Concert in the Colston Hall, assisted (by special arrangement with Mr. Mapleson, the Director of Her Majesty's Opera) by the following eminent artists: Mdlle. Ilma di Murska, Mdlle. Darialli, Madame Marie Roze, Signor Tecchi, Signor Susini, and Mr. Carleton. The programme consisted chiefly of the most popular operatic solos, with several English songs and ballads. Mdlle. Sacconi contributed a couple of harp solos, and Professor Hill conducted.——On Thursday, the 5th ult., the annual Ladies' Night of the Bristol Orpheus Glee Society was given in the Colston Hall. The Society's choir rendered an excellent selection of music in a most charming manner, Mr. George Riseley conducting. The programme included Cooke's "Strike the lyre" and "Hohenlinden;" Horsley's "Cold is Cadwallo's tongue;" Weelkes' "The Nightingale;" Storeli's "Serenade" (encored); "An Italian salad," by R. Genée (also redemanded); Hargreaves' "Hours of beauty;" "The dying child," by I. I. Viotta; Hatton's "When evening's twilight;" Becker's "On the march;" Reissiger's "When the lines of daylight fade;" and other equally well-known pieces.—— The choir of St. Peter's Church gave its Annual Concert in the Lesser Colston Hall, on Tuesday, the 10th ult. The first part consisted of the *Ruins of Athens* (Beethoven), and the second part of Sullivan and Gilbert's *Trial by Jury* (by permission). The soloists were Madame Brettelle, Miss Brain, Mr. Kidner, Mr. Morgan, Mr. Stroud, Mr. Brain, Mr. Kempton, and Mr. Thomas. The accompaniments were played by Dr. Colman. The Rev. G. T. Harding read the dialogue in the *Ruins of Athens*, and Mr. Alfred Brookes, Organist and Choirmaster of St. Peter's, conducted.

Canterbury.—The members of the Amateur Choral Union, assisted by an efficient band, gave their first Concert of the season on January 29, in the Music Hall, under the direction of Mr. S. Walker, the Conductor. The performance consisted of Bennett's *May Queen*, and a new comic Cantata, *The Jackdaw of Rheims*, by George Fox. The principal artists were Miss Nelly McEwen (who met with an enthusiastic reception), Miss H. Muirhead, Mr. John F. Probert, and Mr. J. Higgins, of the Cathedral choir. There was a large audience.

Clifton.—On Wednesday, the 4th ult., Mrs. Viner-Pomeroy gave the third of her series of Chamber Concerts for the present season, in the Victoria Rooms. Mr. Henry Holmes took the first violin, Mr. Valentine Nicholson the second violin, Mr. Alfred Burnett the viola, Mr. J. Pomeroy the violoncello, and Mrs. Viner-Pomeroy presided at the pianoforte. Miss Kate Shackell, R.A.M., was the vocalist. There was, as usual, a good attendance.

Dawley, Salop.—On Tuesday evening, January 27, the members of the Choral Society, recently formed, gave their first Concert with a chorus of sixty voices, in the Town Hall. There was a good attendance. The programme included part-songs, &c., by Hatton, Pinsuti, Garrett, Bishop, Sullivan, Buck, and Locke's *Macbeth* music, &c. The first and last movements of Walter Macfarren's First Sonata for Piano and Violin were played by Miss Ellis and Mr. Smart (of Newport), who conducted the Concert.

Denbigh.—The Concert given in the Town Hall on Friday night, the 6th ult., by the Philharmonic Society, fully sustained the reputation both of the Society and its excellent Conductor, Mr. F. C. Watkins. The work performed was Haydn's Oratorio, *The Creation*, and the artists engaged were Mrs. Sutton, Mr. J. M. Powell, and Mr. S. Brandon; leader of the orchestra, Mr. C. A. Stephenson; piano, Mr. John Jones, Organist of St. Mary's Church; harmonium, Major T. Casson. The rendering of the work was highly satisfactory.

Dover.—The eighth Concert of the Dover Catch Club was given on Thursday, the 12th ult., under the direction of the Hon. Secretary, W. Gorton, Esq., when a highly interesting and well-arranged programme was admirably rendered. The artists engaged were Miss Laura Grey, Miss Blanche Grosvenor, Mr. Alfred Moir, Mr. Lovett King, and Mr. Prenton. The hall was well filled by a most appreciative audience. E. P. Robinson, Esq., presided.

East Grinstead.—The members of the Choral Society gave their second Vocal and Instrumental Concert of the season on Thursday, the 19th ult. The principal vocalists were Miss Emily Moore, the Misses Braham, and Mr. Seymour Kelly, Vicar Choral of Chichester Cathedral; pianists, Miss E. C. E. Philpott and Miss Badcock. The first part of the programme consisted of Locke's *Macbeth* music, in which Mr. Kelly's fine voice told with marked effect. The gem of the second part was Bishop's "Now tramp," Miss Moore taking the solo in capital style. Mr. W. A. Philpott ably conducted.

Edinburgh. — Sir Herbert Oakeley gave an Organ Recital on Saturday afternoon, the 7th ult., preliminary to the Reid and other Concerts, the music being selected from the programmes to be performed on these occasions. The class-room was extremely crowded. Sir Herbert's fine setting of Geibel's *Sehnsucht* was warmly encored and partly repeated. A like honour was awarded to the excellent rendering of the Allegretto from Beethoven's No. 8 Symphony, but was not responded to. The customary mark of respect to the memory of the Founder of the Chair of Music was paid, by the audience standing during the playing of his well-known march.——The Nicolson Street Church Musical Association gave a performance of Handel's *Jephtha* in the Music Hall on the 10th ult., in presence of a crowded audience. The soloists were the Misses Blair, Outerson, Moir, and Macgregor; and Messrs. Verney Binns and Conochie. In the part of "Jephtha," Mr. Binns made a successful first appearance in Edinburgh, and was much applauded for his singing of the air, "Waft her, angels." The

choruses were admirably rendered, "When His loud voice in thunder spoke," "How dark, O Lord, are Thy decrees," and "Theme sublime," being particularly noticeable for precision and expression. The orchestra was led by Mr. Daly. Mr. J. S. Anderson, Mus. Bac., Oxon., was an efficient Organist, and Mr. James B. Shaw conducted.

Erith.—Spohr's *Last Judgment* and Stainer's *Daughter of Jairus* were the works performed by the members of the Erith Choral Society at the last Concert of the season on the 9th ult. The choir did its work admirably, singing well together and taking up the respective leads with good attack. The solos were excellently sung by Master Dunster and Messrs. Kenningham and Kempton. Mr. Humphrey Stark, Mus. Bac., Oxon., was the accompanist at the piano, and the harmonium (in the absence of Mr. Hodge), was very kindly undertaken by Mr. Kenningham. Mr. Richard Lemaire, as usual, conducted.

Glasgow.—The St. George's Choral Union gave the second of their series of Concerts on the 2nd ult., in the St. Andrew's Hall, before a large audience. The soloists were Madame Emma Beasley and Mr. Henry Seligmann, both of whom gave unbounded satisfaction. The choruses were well rendered. Mr. William Moodie conducted, Dr. Peace accompanying on the organ, and contributing two solos which were highly appreciated, Mr. John Turnbull rendering the piano accompaniments with exquisite taste.——A Concert was given by Herr Mahr in the St. Andrew's Lesser Hall on the evening of the 12th ult., the artists being Miss Helen Hopekirk (solo pianist), Herr Mahr (violinist), and Herr Galbrein (violoncelloist). The sudden indisposition of Herr Mahr was a matter of sincere regret, and the necessary change of programme prevented the Concert being one of the best of the season.——Mr. Charles Hallé and his ever-welcome Manchester Orchestra gave their Annual Concert in the St. Andrew's Hallon the 18th ult. The more important orchestral numbers were Spohr's "Power of Sound" and Weber's Overture to *Euryanthe*, both given with the precision for which Mr. Hallé's Orchestra is so celebrated. Madame Norman-Néruda performed in her usual artistic style several violin solos, and took part with Mr. Hallé in the Andante with variations from Beethoven's "Kreutzer" Sonata. There was a large and fashionable attendance.——The principal artists of the Royal Italian Opera, viz., Mdlle. Ilma di Murska, Mdlle. Darialli, Mdlle. Saccori (harpist), and Madame Marie Roze, Signor Leli (already an established Glasgow favourite), Signor Susini, Mr. Carleton, and Professor Hill, Pianist and Conductor, gave a special grand Concert in the City Hall on the 21st ult., before a densely-filled house. The harp solos of Mdlle. Sacconi were greatly admired, as was also the singing of Madame Marie Roze and Mdlle. Ilma di Murska. Signor Leli thoroughly roused the audience to a pitch of enthusiasm by his singing "Of a' the airts the wind can blaw."

Halifax.—On Thursday, January 29, another Organ Recital was given by Dr. Roberts, Organist and Choirmaster of the Parish Church, in the Stannary Congregational Church, which was crowded. The organ solos were interspersed with vocal music by Mrs. Whitehead, Miss Emily Empsall, Mr. Verney Binns, and Mr. J. Shepley. Over £40 was realised.

Halstead.—On the 5th ult., Mr. Walter Fitzgerald, B.A., Organist of Holy Trinity Church, gave a highly successful and well-attended Concert in the Town Hall. The vocalists were Miss Rose Barnby and the British Glee Union. Mdlle. Bertha Brousil contributed two violin solos, and was most rapturously recalled after each. Miss Barnby, Mr. Prenton, and Mr. James Brown (who took the place of Mr. Sidney Barnby), were especially effective and successful in their songs. The glees were well rendered and highly appreciated. Mr. Lovett King and Mr. Fitzgerald accompanied.

Hamilton, Canada.—On Tuesday, January 13, Mrs. Adamson and Mr. Aldous gave their third Concert. The programme comprised Mozart's Twelfth Sonata for Violin and Piano, Cavatina by Raff, "Margarita's three bouquets," by Braga; and Haydn's First Trio. Miss Callaghan played Chopin's Tarantelle, Op. 43, and the piano part in Mozart's Sonata; and Mr. Aldous contributed F. Hiller's Sarabande in A minor, and took the piano in the Haydn Trio. Miss Maggie Barr was the vocalist.

Hull.—The seventh Annual Concert in aid of the Widows and Orphans' Fund was given on the 2nd ult., in the Public Rooms, Jarratt Street, under distinguished patronage. The artists were Madame Tonnelier, Miss Damian, Mr. Charles Blagbro, Mr. Henry Cross, Miss Richardson, Mr. A. Hudson, Mr. Billington, Mr. Coverdale, Mr. J. S. Haydon; Mrs. W. T. Watson, Accompanist, and Mr. W. E. Walton, Conductor. The programme was miscellaneous, and the various items were well rendered.——The fifty-ninth Public Concert of the Harmonic Society was given on the 13th ult., in the Music Hall, Jarratt Street, when Handel's Oratorio *Israel in Egypt* was performed. The choruses were excellently rendered by the members of the Society, and the solos were given in a very efficient manner by the Misses Arthur and Rosse, and Messrs. Welch and McCall. Mr. J. W. Stephenson was Conductor, Mr. G. H. Smith Organist, and Mr. E. Winter leader of the band.

Lee.—The Burnt Ash Choral Society's first Concert was given very successfully in the Public Hall, on the 10th ult., under the conductorship of Mr. Horton Corbett, Assoc. Mus., Trin. Coll., Lond. The programme included several part-songs and choruses, the most important being Handel's "Swell the full chorus" (*Solomon*), and Mendelssohn's "Thou didst free them" (*Lauda Sion*). The vocal and instrumental solos were performed by Miss A. E. Wallace and Messrs. Ravenor, Morley, Johnston, and Field; Miss Kate Field and Mr. Horton Corbett (pianoforte), and Mr. H. Kingsford (harmonium).

Levenshulme.—At St. Peter's Church, on Saturday, January 31, the new organ which has just been completed by Messrs. Jardine, of Manchester, was opened by Mr. W. J. Young, the Organist of the Church, a special service being held, and a sermon preached by the Rev. J. Davenport Kelly, rural dean, and rector of Ashton-under-Lyne. The organ, which has been built at a cost of about £560, is of fine tone and considerable power, and contains a large number of stops. In addition to the psalms and chants, the following music was introduced: Adagio cantabile, by Beethoven; Cantate and Deus misereatur, Bridgewater in A; Allen's anthem "In the beginning was the word"; an Offertory; Quartet (varied) by Haydn; "Fix'd in His everlasting seat," by Handel, and a Processional March composed by the Organist. The cost of the new organ will be covered by the collections made at the opening, and the proceeds arising from a Concert and subscriptions.

Littlehampton.—The recently formed Choral Society gave a miscellaneous Concert on the 9th ult. The programme consisted of glees, part-songs, &c., by the Choir, and vocal solos. The Rev. J. R. Lâmy (pianoforte), and Mr. Friend (violin), also contributed solos. Mr. J. Forbes Carter (Organist of St. Mary's) conducted.

Lowestoft.—On Thursday, January 29, Mendelssohn's *Lauda Sion* was performed, in aid of the Hospital, by a band and chorus of upwards of eighty performers. The principal artists engaged were Miss Jessie Royd, Miss Hancock, Messrs. Christian and Mellor. Conductor, Mr. W. H. Pyemont.

Newtown.—The new organ erected in the Congregational Church by Messrs. Peter Conacher and Co., of Huddersfield, was opened on the 13th ult., by Mr. E. Minshall, Organist of the City Temple, London. The instrument, which has nineteen stops, all through, with one exception, and two manuals with two stops on the pedals, cost £335. Mr. Minshall gave a Recital in the afternoon, and in the evening, John Farmer's Oratorio *Christ and His Soldiers* was performed by an efficient choir, under the conductorship of Mr. J. C. Gittins. The principal vocalist was Miss Woodhatch who rendered very effectively the solos apportioned her.

Norwich.—The seventeenth Concert of the Norfolk and Norwich Musical Union, and the first of the present season, took place in St. Andrew's Hall on the 19th ult., when there was the usual large attendance. The programme was nearly entirely devoted to pieces of a serious character. For the first part Hadyn's *Passion Music* was performed, the artists being Miss Bessie Hill, Miss Bertha Alden, Mr. Henry J. Minns, and Mr. F. C. Newnam. The second part of the programme was miscellaneous, and contained many items of novelty and interest. Foremost amongst these was the 130th Psalm, *De Profundis*, appropriately composed for the occasion by the Society's talented founder and Conductor, Dr. Bunnett. In this work, which was heard for the first time, Dr. Bunnett appears to have called forth his best and happiest efforts. The other novelty was a quartet, *Benedictus*, by Dr. Horace Hill, sung by Miss Hill, Miss Alden, Mr. Minns, and Mr. Cole. Mr. F. E. Newnam displayed a good baritone voice in Gounod's song "Nazareth." The band commenced the part with Adagio and Vivace, from Haydn's Symphony in E flat, and concluded with Handel's March "Scipio," both of which were well rendered. Mr. Walter Lain was Organist, and Mr. R. F. Wilkins Leader of the Band.

Nottingham.—A performance of Handel's *Judas Maccabæus* was given in the Mechanics' Hall, on Tuesday, the 3rd ult. The principals were Miss Arthur, Mr. J. W. Turner, and Mr. F. King. Mr. Iron presided at the organ, and Mr. Henry Farmer conducted. The chorus was that of the Sacred Harmonic Society, the Concert being the third of five Concerts announced by the Society this season. Miss Arthur sang with great care, the air "Wise men flattering" being especially worthy of approbation. In the duet "O lovely peace," the second voice was supplied by Miss Hoyte, an amateur member of the Society. Mr. Turner sang with much power, especially in the air "Sound an alarm." Mr. King, a comparative stranger to Nottingham, received the warmest applause after the air "Arm ye brave," in which he acquitted himself admirably. In the other airs, "The Lord worketh wonders," and "Rejoice, O Judah," he was equally successful. The chorus sang with great precision. Mr. Farmer conducted. —— On the 5th ult., a selection from Mendelssohn's *Elijah* was given in St. Thomas's Church. The principals were Miss Allen, Miss Hall, Messrs. Hooton, Beechy, and Castings. In the air, "Hear ye Israel," Miss Allen sang with much effect, the Church choir following with the chorus "Be not afraid." Miss Hall gave the air "O rest in the Lord" with great feeling, and Mr. Castings in the recitative and air "Ye people rend your hearts," sang with musician-like feeling. Messrs. Hooton and Beechy were highly effective in the bass music. Mr. Cockran, the Organist and Choirmaster, conducted throughout, and played at the close the "Allegro" from Mendelssohn's Concert in G.

Ottawa.—The first of three Classical Chamber Concerts was given in St. James's Hall on Tuesday evening, January 20, by Mr. J. W. Harrison, assisted by Mrs. Thrower, vocalist, and M. Alfred Deserve, violinist, of Montreal. The programme opened with Beethoven's Trio in G major (Op. 1, No. 2) for violin, violoncello, and piano, in which M. Deserve, Messrs. R. Brewer and Harrison were the executants. All the movements were well rendered, and each instrument, whilst retaining its own individuality, contributed to an effective and intelligent reading of the whole. Mendelssohn's Violin Concerto (Op. 64) was excellently played by M. Deserve. Mr. Harrison presided at the piano in all the instrumental numbers. The only solo he allotted himself was a selection from Schumann's Fantasiestücke "Soaring, Why, Whims," short pieces of a sketchy nature; the titles indicating the frame of mind under which they were composed. Each were characteristic and formed a pleasant contrast to the other instrumental items. The performance well merited the applause with which it was greeted. Some part-songs were well sung by some gentlemen amateurs. The Concert was a decided success.

Paisley.—A performance of Handel's *Messiah* was given in the venerable Abbey, on Friday, January 30, the executants being the members of the Tonic Sol-fa Institute, a selection from the London Orchestra at present resident in Glasgow; and Madame Beasley, Miss Lilly Martin, and Messrs. H. A. Seligmann and A. L. Oswald, as principal vocalists. It is scarcely possible to give too much credit to Mr. Brown and his choristers for the substantial evidence they gave of excellent training, the precision of attack and correctness being observable in every part.

Plymouth.—The members of the Vocal Association gave the second Subscription Concert at the Guildhall, on the 4th ult. The first part of the programme consisted of Mendelssohn's *First Walpurgis Night*, and the second of Mr. Henry Gadsby's Cantata *The Lord of the Isles*. Both works were well rendered. The solo vocalists were Mrs. Osgood, Miss Orridge, Mr. Barton M'Guckin, Mr. Bella

member of the Association), and Mr. Ludwig. Mr. F. N. Löhr nducted, Mr. J. Pardew led the band, and Mr. A. C. Faull presided the organ.

Reading.—An Amateur Concert of more than ordinary interest was ven in the Foresters' Hall, on Monday evening, the 2nd ult., in aid the fund for a new Church in St. Mary's Parish. The Concert was anged and conducted by Mr. J. C. B. Tirbutt, Organist and Choir- ster of All Saints' Church, who selected for performance Dr. Stainer's red Cantata *The Daughter of Jairus*, which had not been previously oduced in Reading. The solos were rendered by Miss M. F. Hawker, ss Blanche Featherstone, Rev. H. S. Miles, and the Conductor, who tained considerable applause by his expressive rendering of the cting tenor song, "My hope is in the Everlasting." The melodious et, "Love divine!" given by Miss Blanche Featherstone and Mr. rbutt, was evidently considered the gem of the composition, although several effective choral numbers attracted much attention. The oruses were given with much precision and expression, the ult of thorough training by Mr. Tirbutt. Mrs. Daymond played the noforte part of the arranged accompaniments, and Mr. F. J. Read, us. Bac., Oxon., that of the harmonium. The Cantata was received st warmly by a large audience. The second part of the Concert sisted of songs, instrumental solos, and part-songs; the numbers aining special applause being Bishop's duet "As it fell upon a day," g by the Misses Hawker, a violin solo by Mr. Dowson, pianoforte os by Mr. Tirbutt, and Macfarren's part-song "The three fishers," ich was very expressively sung.

Rochester.—On Thursday, the 5th ult., Dr. Hans von Bülow gave ianoforte Recital at the New Corn Exchange, and fully vindicated claim to be considered one of the greatest of living pianists. The gramme was an attractive and in many respects a representative , and Dr. von Bülow, who played as usual from memory, was rmly applauded at the conclusion of the Recital. The Bechstein noforte, which was used at the performance, was remarkable for full, sympathetic quality of its tone. The attendance was so good as might reasonably have been anticipated.—— twenty-third Subscription Concert of the Rochester Choral iety was given on Monday, the 9th ult., at the New Corn hange, when Mendelssohn's *Athalie* and a miscellaneous ction was performed. Great praise is due to the Musical ctor, the Rev. W. H. Nutter, for the care bestowed upon the al rehearsals, and the difficulties presented in a work of so natic a character as *Athalie* were most creditably surmounted. orchestra, composed of portions of the bands of the Royal ineers and Royal Marines, and some amateurs, ably led by Mr. nett, executed the instrumental music with spirit. Miss Annie riott sang the solos allotted to the principal soprano with great natic power and feeling, and it is needless to say that the con- o solos were sung by Madame Patey with that finished refinement which the popular artist is so justly renowned. The second ano part was efficiently sung by Madame Mary Cummings, and Charles Fry, to whom fell the declaiming of the Lyrics, displayed ined elocution which has already gained him high commendation. second part opened with a new Concert Overture for full orchestra, he Rev. Sir F. A. Gore Ouseley. It consists of a Maestoso retto, Andantino con espressione, and Tempo di Marcia. It after the exacting performance of *Athalie*, accepted as a light duction to the second part, and was received with very hearty use. The rest of the programme comprised ballads by the already named, a violin solo ("Souvenir d'Afrique," by Moeser), rably played by Mr. Burnett, and a Fantasia on *Martha*, arranged e harp and performed by Herr Oberthür, and concluded with the val March from *Tannhäuser* for chorus and orchestra. According e custom of the Society a public rehearsal was given on the pre- g Saturday, when the solo music was efficiently rendered by Miss nna, Miss Longhurst, Miss Cravino, and Miss Turner, Mr. es Fry reciting the Lyrics, and the performance being conducted e Rev. W. H. Nutter. On both evenings the hall was completely many persons being unable on the Saturday evening to gain sion.

Albans.—An Evening Concert was given by Mr. and Mrs. Ryder on Tuesday, January 27, in the School-room, the Rev. J. y, Vicar, in the chair. The programme consisted of Locke's *th* music, and a miscellaneous selection. The rendering of the is choruses was especially good. Pianoforte pieces were played sses Fowler, Marsden, Lamb, and Master Jones. A violin solo dmirably rendered by Master G. E. Ryder, and was redemanded. ocalists were Miss Phillips, Miss Hardwick, and Mr. Fleetwood. Concert was very successful.

Mary Cray, Kent.—The first Concert of the Crays and Orping- usical Association was given in the Educational Institute on the t., to a large audience, the programme consisting of vocal and mental music, sacred and secular. The choir sang in a very endable manner. The solo vocalists were Mrs. Burchall, Miss lding, Miss C. M. Ball, Messrs. Topney, and Packman, and the and chorus was composed of local amateurs, forty performers, the leadership of Mr. J. Smith. Mr. J. Phillips conducted, and Jenkins presided at the harmonium and piano.

onto.—The members of the Philharmonic Society gave their oncert this season in the Pavilion of the Horticultural Gardens 5th ult. The selection included the *Walpurgis Night* (Mendels- Andante from Mozart's "Jupiter" Symphony; and the Allegro io from Beethoven's C minor Concerto. In the *Walpurgis Night* lo vocalists were Miss Corlett and Messrs. Warrington and , who sang their respective parts with care, and their efforts ed a warm recognition. The chorus sang admirably, and the tra did wonders with the characteristic music of the accompani- The Allegro con brio from Beethoven's Concerto was played s Boyd (pupil of Mr. Torrington), accompanied by the orchestra. oforte solo was also contributed by Miss Hague. M. Deserve, g Canadian violinist from Montreal, played Leonard's Fantasia *rtha*, and won a genuine success. Vocal solos were given by McManus, pupil of Mr. Torrington, and Miss Gaudin. Mr. Tor- n conducted.

Trowbridge.—The inaugural Concert of the newly formed Musical Society was given on the 21st ult., at Hill Hall, and was attended by a large and appreciative audience. The first part of the programme consisted of glees, madrigals, part-songs, &c., together with several instrumental pieces played by the orchestra, which has been formed in connection with this Society. The second part was devoted to a complete performance of Professor G. A. Macfarren's *May Day*. Mr. W. P. Collins presided at the piano; Mr. W. Millington led the band, and Mr. H. Millington and Major Clark conducted.

Turnham Green.—The series of entertainments for the season 1879-80, given in aid of useful and charitable objects, was brought to a close by a Concert at the Vestry Hall on Wednesday, the 18th ult. Among the numbers calling for special mention were two flute solos, "Scène Dramatique" and "Allegro de Concert," played by Mr. C. Spencer West; two duets, sung by Miss Annie Kinnaird and Miss Fanny Edwards, both encored, as were also their songs. "The Roamers," with Mr. J. H. Maunder as Conductor, contributed the part-songs "Farewell to the Forest" and "Good-night, farewell," and Miss Katie Vaughan played brilliantly two pianoforte solos. Songs were also sung by Miss Marian Tracey, the Misses Julie and Rosie Albu, and Mr. F. L. Robinson.

Waltham Abbey.—A Concert was given in the Boys' School-room on the 2nd ult., at which Mdlle. Hélène Greiffenhagen, Miss F. Montgomery, Mr. G. Coventry (who replaced Mr. John Child, indisposed), Mr. Egbert Roberts, and Mr. A. Moore appeared. Mr. Frank Manly and Mr. David Beardwell conducted, and also performed two pianoforte duets.

Warrington.—A new comic Opera called *The Happy Valley*, composed by Mr. T. Mee Pattison, was produced on Tuesday, the 10th ult., with much success. There was a large and enthusiastic audience.

Washford.—A very successful Concert was given by the Washford Musical Association, on January 29, at the Railway Hotel. The programme consisted of vocal and instrumental music, the composition of Dr. G. A. Macfarren, and included his Cantata *May Day*. Mr. T. J. Dudeney, the Organist of Dunster Church, to whose careful and sedulous training much of the success which attended this Concert is due, conducted. Two Overtures were given by the orchestra with excellent effect. The singing throughout was exceedingly good, being careful, steady, and characterised by expression.

West Hartlepool.—The programme of the Hartlepool Philharmonic Society's Concert consisted chiefly of Sir W. Sterndale Bennett's *May Queen*, which was performed for the first time in the Hartlepools on Friday, the 6th ult. The hall was crowded, numbers being unable to find accommodation. The principal vocalists were Miss Rathbone, Miss J. Dand, Mr. G. H. Welsh, R.A.M. (Durham Cathedral), and Mr. John Melton (Durham Cathedral); Mr. J. H. Lewis, Conductor.

Wisbech.—The first Concert in connection with the Mechanics' Institute Choral Society was given in the Public Hall on Thursday, January 29. The first part of the programme was devoted to Weber's *Jubilee Cantata*, the solos being taken by Miss Hélène Greiffenhagen, Mr. W. B. Pywell, and Mr. S. Duffell. Miss Greiffenhagen's rendering of "How blest is he" was much admired; and Mr. Duffel, in the air "So once our prayer," was also highly effective. The band and chorus of sixty performers gave evidence of very careful training. Miss Mason presided at the piano, and Mr. Charles King, Organist of the parish church, conducted. The Concert was a great success.

Wolverhampton.—The Wolverhampton Festival Choral Society gave, for the first time since the Festival of 1871, a performance of Handel's Oratorio *Samson* on Monday, January 26. The solo vocalists were Miss Jessie Royd, Mdlle. Hélène Arnim, Mr. Barton M'Guckin, Mr. R. Hilton, and Mr. D. Harrison. Solo trumpet, Mr. Robinson; Accompanist, Mr. Mann. The choruses were admirably rendered, especially "Then round about the starry throne." Mr. Stockley conducted.

York.—On the 2nd ult. Mr. Charles Hallé gave an Orchestral Concert at the Festival Concert Rooms. An excellent programme, well calculated to test the capabilities of the band, was gone through, and listened to with the utmost attention by the audience. Mr. Hallé performed two pianoforte solos.——On the 17th ult. Mr. Mapleson's Operatic Company gave a Concert, at which Mdlles. Ilma di Murska and Darialli, Madame Marie Roze, Signori Tecchi and Susini, and Mr. Carleton appeared. The various items of the programme were well received, Mr. Carleton being very successful in his singing of Molloy's "Rose-Marie." Mdlle. Sacconi's harp solos were also much appreciated.

Organ Appointments.—Mr. T. Elston Rigby, Organist and Choirmaster to St. Thomas's, Preston.—Mr. E. W. Taylor, Mus. Bac., F.C.O., Organist to St. Mary's Parish Church, Stafford.—Mr. R. B. Carmichael, Organist and Choirmaster to St. Andrew's Church, Maghull, Lancashire.—Mr. J. G. Bolland Elliot, Organist and Choirmaster to St. Mary's, Haggerston.—Mr. George C. Upjohn, Organist and Choirmaster to St. Michael and All Angels London Fields.

Choir Appointment.—Mr. Henry Sanderson (principal Bass) to St. Mary's Cathedral, Edinburgh.

OBITUARY.

On the 12th ult., at the residence of his son, No. 2, Wilberforce Road, Finsbury Park, Robert Farquharson (Robert Farquharson Smith), vocalist, in his 60th year.

On January 24, G. J. Lambert, aged 85, for 58 years Organist of Beverley Minster.

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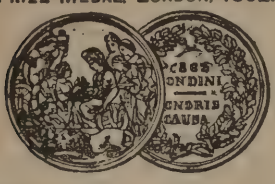

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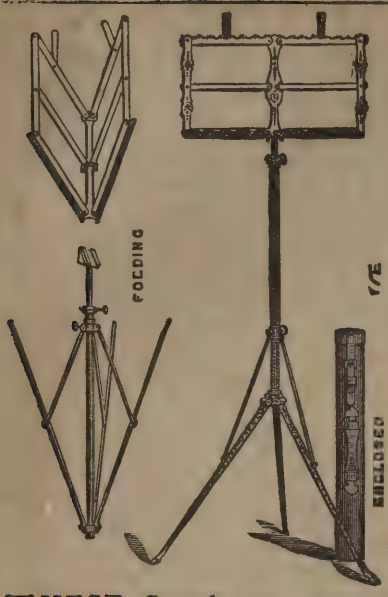

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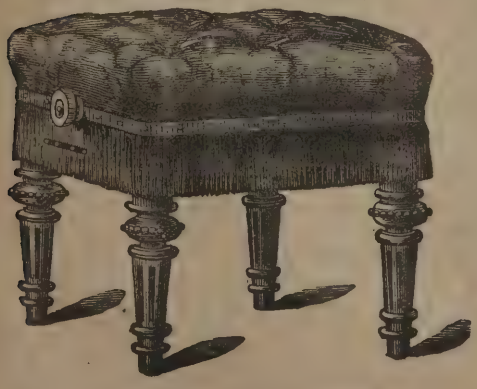

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MUSICAL ASSOCIATION, 27, Harley Street, W.—On MONDAY, April 5, 1880, a PAPER will be read by G. A. OSBORNE, Esq., "On Chopin." The Paper will be read at five o'clock punctually.

JAMES HIGGS, Hon. Sec.

9, Torrington Square, W.C.

NORTH LONDON PHILHARMONIC SOCIETY. An ORCHESTRA for LADIES ONLY meets every WEDNESDAY, from three to five p.m., at Messrs. Czerny's, 349, Oxford Street. For particulars address, Hon. Sec. N. L. P. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO MUSICAL ARTISTS AND COMPOSERS.—Arrangements are now being made for the FIRST CRITERION CONCERT in large hall of the Dilettante Society. Newly published music and débutants will be introduced to a large circle of patrons. Apply to Secretary, 7, Argyll Street, W.

MR. CHARLES FRY recites "ATHALIE," "ANTIGONE," &c. Shakespearian and Miscellaneous Readings. 1, Berners Street, W.

NOVELLO, EWER & CO.'S CATALOGUES, with American prices. No. 1, Music for Organ and Reed Organ, and No. 2, Sacred Music, with English Words, may now be had of MESSRS. OLIVER DITSON & CO., Boston, New York, and Philadelphia.

NOTICE of REMOVAL.—Messrs. BREWER & CO., Music Publishers and Pianoforte Manufacturers, have REMOVED from the premises lately occupied by them at 14 and 15, Poultry, Cheapside, to 38, Poultry (nearly opposite), where the business will be carried on as usual.

J. T. STONE, }
W. FOOTTIT, } Executors.

FREE VACANCIES in a resident Country Choir, for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

SOPRANO in a CHURCH or CHAPEL CHOIR.—WANTED, by a Professional Lady, an ENGAGEMENT as above. London or suburbs. Good reader at sight. Address, N. M., 14, Ferndale Road, Clapham, S.W.

LEADING TREBLE REQUIRED immediately for a Church Choir. Previous experience indispensable. Liberal salary to a Boy with a really good voice. Apply to Humphrey J. Stark, Mus. B., Park Avenue Villas, Thurlow Park, S.E.

ST. MARY MAGDALENE, Paddington.—There are VACANCIES for TWO LEADING TREBLES in the choir of this Church. Address, Head Master, Choir College, 34, Delamere Terrace, Paddington.

CURZON CHAPEL, Mayfair.—A few Ladies and Gentlemen are desired for the voluntary choir. Practice on Fridays at 8. Apply to the Organist.

WANTED, a few Gentlemen, with ALTO or TENOR VOICES, to join a Glee Club meeting in City on Tuesdays. Fair readers. Small subscription. Address, A. P., 100, Albion Road, Stoke Newington, N.

ORGANISTS.—An ALTO requires ENGAGEMENT for evening services. Good voice, excellent reader, accustomed to verse. Highest testimonials. Salary, £10. Jewel, 35, Chester Terrace, S.W.

PETERBOROUGH CATHEDRAL.—There is a VACANCY in the Cathedral Choir for a BASS VOICE, as LAY CLERK. Salary—Foundation Stipend is £24 per annum, which sum is increased to £75 per annum, payable from year to year during the pleasure of the Dean and Chapter. Duties—The two daily services, Bishop's Confirmation, and all practices required by the Organist. On all occasions when the services are divided, the Lay Clerks will be expected to take their part in such services. Age, not above thirty years. Apply, inclosing testimonials, to H. P. Gates, Esq., Chapter Clerk, Peterborough.

TEWKESBURY ABBEY.—ORGANIST WANTED by end of May. Communicant. Full choral service on Sunday. Large surpliced choir. Applications to be sent, as soon as possible, to the Precentor, Tewkesbury Abbey, Tewkesbury, who will give particulars as to salary and duties.

ST. PETER'S, Bedford.—ORGANIST and CHOIRMASTER REQUIRED. Applications, with testimonials of ability and experience, to be sent to the Rector forthwith.

PROFESSOR of the ORGAN.—The Academical Board of Trinity College, London, will shortly proceed to appoint an ADDITIONAL PROFESSOR of the ORGAN. Applications, with copies of testimonials, should be addressed to the Secretary (Trinity College, Weymouth Street, W.), from whom all particulars may be obtained.

ORGANIST WANTED, for the Parish Church of Penninghame, Wigtownshire. Salary, £50. Applications, with copies of testimonials, to be lodged, on or before April 12, with T. Findlay, Academy, Newton Stewart, N.B.

ORGANIST, &c.—Student, R.A.M., wishes for an APPOINTMENT. London or suburbs preferred. W. C., 12, Parson's Mead, Croydon.

ORGANIST.—A LADY desires RE-ENGAGEMENT. Good Organist and experienced. Address, Organist, 84, Camberwell New Road, London.

ORGANIST.—RE-ENGAGEMENT required after Easter Sunday by a Lady, or as ASSISTANT to an ORGANIST, where there is an opening for plenty of work. Good references as to abilities, &c., from present Rector, also from Mus. Doc. Address, Miss Gray, 13, Marston Street, Upper Kent Street, Leicester.

ORGANIST.—Mrs. Macpherson, seven years Organist at Park Chapel, Chelsea, and three years at the Old Church, Chelsea, desires a similar ENGAGEMENT in the neighbourhood of South Kensington, S.W. Address, 182, Finborough Road, S.W.

ORGANIST and CHOIRMASTER.—REQUIRED, APPOINTMENT as above, in or near London. First-class references. Apply, Organist, 43, Hurley Road, Lower Kennington Lane, S.E.

ORGANIST and CHOIRMASTER.—RE-ENGAGEMENT desired by a Gentleman of many years' experience and certified ability, in a Dissenting Church in or near London. Communicant. Salary no object. Address, L. A., 1, Crogsland Road, Chalk Farm, N.W.

ORGANIST and CHOIRMASTER.—Mr. Edmund Wilcockson, organist of St. Peter's, Regent Square, with four years' reference from the Vicar, will shortly be open to accept an APPOINTMENT, in town or country. Address, 3, Lincoln Terrace, Junction Road, N.

ORGANIST and CHOIRMASTER.—An APPOINTMENT WANTED. Used to full choral services. Excellent testimonials and references. Organist, 27, Ducie Street, Ferndale Road, Brixton, S.W.

AN ORGANIST and CHOIRMASTER desires a RE-ENGAGEMENT. Excellent testimonials. Address, A. E., 2, Tivoli Place, Newtown, Great Malvern.

AN ORGANIST and CHOIRMASTER of several years' experience desires RE-ENGAGEMENT in London. Address, E., 51, Cumberland Street, S.W.

A YOUNG GENTLEMAN (Harrow) wishes for an ENGAGEMENT as ORGANIST or DEPUTY in a London Church, where music is not too difficult. Has had experience for four years. Moderate stipend. M., 24, Blomfield Terrace, Upper Westbourne Terrace, W.

WANTED, a SITUATION as ORGANIST. Salary not so much an object as good Organ and opening for Teaching and Tuning. Apply, Gamba, 1, Edinboro' Terrace, Plashet, Plaistow.

NO SALARY.—A Young Man now studying music would like to assist an Organist in a Church or Chapel. Could do the whole of services if duties light. Good accompanist. Address, G. W. R., 33, Newnham Street, Edgware Road, London, W.

MR. INGLIS BERVON, Professor of Singing, &c., has RESIGNED the APPOINTMENT as ORGANIST and CHOIRMASTER of St. Mary's Parish Church, Stafford. 4, Victoria Road, Stafford.

A LADY (pupil of Ed. Hecht, Esq.) seeks an ENGAGEMENT as TEACHER of the PIANOFORTE in a high-class Ladies' School; is an efficient Pianist and Assistant Organist of a large Parish Church. References kindly permitted to the clergy and parents of former and present pupils. Address, B. B., care of Messrs. Forsyth Bros., South King Street, Manchester.

PROFESSIONAL NOTICES.

MISS NELLY McEWEN (Soprano).
Is open to engagements for Oratorios, Concerts, &c., address, 14, Ferndale Road, Clapham, S.W.

MISS HOARE (Soprano).
Address, 90, Southampton Row, W.C.

MRS. ALFRED J. SUTTON (Soprano).
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MRS. BELLAMY (Soprano).
For Oratorios and Ballad Concerts, Weston Cottage, Hunter's Lane, Handsworth, Birmingham.

MISS EMILY PAGET, R.A.M. (Soprano).
For Oratorios, Concerts, &c., address, 19, Lloyd Square, London.

MADAME EVANS-WARWICK (Contralto).
(From the Royal Albert Hall Concerts, &c.)
For Oratorios, Concerts, &c., address, 133, Cornwall Road, Notting Hill.

MISS ELLEN MARCHANT (Contralto).
Address, 22, Walham Grove, Fulham; or 12, Berners Street, W.

MISS LEYLAND (Contralto).
First-class Certificate, T.C.L. For Concerts, Oratorios, &c., address, 6, Wilton Street, Oxford Road, Manchester.

MISS LOUISA BOWMONT,
Principal Contralto of St. Peter's, Manchester.
For Oratorios, Concerts, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester.

MISS FLORENCE WYDFORD (Contralto).
For Oratorios, Miscellaneous Concerts, &c., 95, St. Paul's Road, Lorrimore Square, S.E.

MR. STEDMAN (Tenor).
12, Berners Street, W.

MR. C. WIGG FREDERICKS (Tenor).
For Oratorios, Concerts, Dinners, &c., address, Cathedral, Hereford.

MR. VERNEY BINNS (Tenor).
Of the Schubert Society's Concerts, and Pupil of Sig. Ciro Pinsuti.
For Oratorios, Concerts, &c., address, 65, King Cross Street, Halifax.

MR. CRAIG CHRISTIE (Baritone).
Associate of the London Conservatoire.
Address, 10, Tollington Place, London, N.

MR. W. H. LAND (Baritone).
For Oratorios and Concerts, &c., address, Music Warehouse, Horbury, near Wakefield.

MR. HENRY POPE (Bass).
10, Somerset Terrace, Carlton Road, Maida Vale, N.W.

MR. THORNTON WOOD (Bass).
Of the Royal Albert Hall Concerts. For Oratorios, Concerts, &c., address, Thorncliffe Square, Thorncliffe Road, Bradford.

MR. W. MORTON (Bass).
(Leeds Parish Church.)
For Oratorios, Concerts, &c., 10, St. Helen's Terrace, Hunslet, Leeds.

MR. W. F. ILLINGWORTH (Solo Pianist).
From the Conservatoire, Leipzig.
Address, 33, St. James's Road, Halifax, Yorkshire.

MRS. BUCKNALL-EYRE, A.R.A. Mus. (Pianiste).

MR. ALFRED J. EYRE (Organ and Singing). Harmony and Counterpoint by correspondence or private lessons. Conductor. For Concerts and Organ Recitals, address 13, Blandford Street, Portman Square, W.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles' Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in Harmony, Counterpoint, &c., by post.

CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park. MUSIC SCHOOL: Head Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. MUSICAL SCHOLARSHIPS to be competed for by pupils of not less than one year's standing in the Music School will be awarded by Professor Macfarren, of which due notice will be given in the papers.
Half-Term began Tuesday, March 2.
FRANCIS J. HOLLAND, Chairman.

MR. C. STIEBLER COOK, Associate of the Royal Academy of Music, five years Music and Choir Master at Uppingham School. For PIANO and HARMONY LESSONS, address, 17, Keppel St., Russell Square, W.C. Schools attended. Classes conducted.

TO COMPOSERS.—Words written suitable for Songs, &c. Specimens sent for selection. Apply, E. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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TO COMPOSERS.—Dr. HOLLOWAY continues to Revise and Arrange every description of Music for Publication. Students prepared for the profession or for examinations. If residing at a distance, lessons can be had by post. Faults pointed out, and every information given to the young aspirant. Dr. Holloway, 51, St. Paul's Road, Camden Square, N.W.

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THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address, Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

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LADY, who understands Piano, Singing, Theory (First-class Certificate), and has had some experience as Organist, wishes to teach in a SCHOOL or FAMILY near London, or to assist Professor. "Arline," 1, Berners Street, W.

MR. J. A. MATTHEWS, of Cheltenham, requires a Young Gentleman as ARTICLED PUPIL for the musical profession. Very great advantages offered. Address, 9, North Place, Cheltenham.

THE Organist of S. John's Church, Mansfield, has a VACANCY for an ARTICLED PUPIL. Address, Mr. Owston, 1, St. John's Terrace, Mansfield.

MR. CHARLES JOSEPH FROST, having accepted the appointment of Organist of Christ Church, Newgate Street, E.C., is open to receive Organ Pupils there. 73, Farleigh Road, Stoke Newington, N.

WANTED, to place an intelligent nice-looking BOY of thirteen, a Gardener's Son, who has a decided talent for Organ-playing, where his education can be finished and his musical ability cultivated, in order to make it his profession. Expense is of course an object, and only a small sum can be offered for his board; but he would be willing to assist in other ways. Particulars can be obtained from X. Y. Z., Copt Hewick Hall, Ripon.

TO PARENTS and GUARDIANS.—A Professional (married) Gentleman, formerly assistant to a Cathedral Organist, now holding an important appointment in one of the healthiest towns in the West of Scotland, is desirous of receiving one or two RESIDENT PUPILS to educate for the profession. Pupils will have the opportunity of practising on a three-manual Organ. Every home comfort. Terms moderate. Highest references given. Address, D. M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE-PLAYING to HIGHEST PERFECTION.—Herr A. HOERING, Professor of Music, of fifteen years' experience in teaching, is now prepared to teach the ART OF PLAYING every composition from MEMORY, and of becoming at the same time a most brilliant Pianist, a thorough Musician and Composer. Perseverance and a strong love for Music are indispensable on the part of the Pupil; but with these *great results* will be obtained after a very few lessons. Terms: 10s. 6d. per lesson of one hour, at his own house; 21s. for the same at the pupil's residence, payable at the conclusion of each lesson. Students residing at a distance are initiated in his new method by correspondence. Terms: 10s. 6d. per letter, containing one lesson, prepaid by P.O.O. Highest references will be given whenever required. Address, 18, Sydney Villas, Richmond, S.W.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyll Street, Regent Circus, W.

ORGAN LESSONS or PRACTICE.—Two manuals, 15 stops, 2½ octaves of pedals, with bourdons throughout. Blown by steam. Terms moderate. Allen's Musical Instrument Warehouse, 17, Percy Street, W. Lessons on other instruments.

ORGAN PRACTICE or INSTRUCTION.—Three Manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, which are *strictly inclusive*, on application at Blennerhasset's Organ School and Studio, 14, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN PRACTICE, on a fine new instrument with 2 manuals, 16 stops, and full compass of bourdon pedals, blown by hydraulic engine. Terms (strictly inclusive), one shilling per hour, at the Organ Studio, 15, Southampton Street, Strand, W.C.

ORGAN LESSONS or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (Hill and Son). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

GENTLEMANLY OCCUPATION.—£150 a-year made easily with a few months' study. A Pianoforte Tuner of fifteen years' experience gives lessons at his house, after four. Terms moderate. Tuner, 246, High Street, Camden Town.

TUNER WANTED.—A VACANCY for a high-class TUNER. Permanent situation. High wages. The moderately good or inexperienced need not apply. Address, Unison, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, an experienced TUNER and REPAIRER, of good address, with knowledge of the sheet and counter trade. Apply (inclosing references and carte, to be returned) to C. R., 5, College Road, Eastbourne.

PIANOFORTE TUNER seeks an ENGAGEMENT. Knowledge of Harmoniums, and steady. Good references. Address, Tuner, 14, Smollett Street, Kensington, Liverpool.

A TUNER and REGULATOR is open to a RE-ENGAGEMENT as out-door Tuner. Country preferred. Good testimonials from a London firm. Address, G. L., 42, Cottage View, Landport, Portsmouth.

WANTED, a SITUATION as TUNER and REPAIRER of Pianos and Harmoniums. Address, James McClure, 43, King Street, Newcastle, Staffordshire.

TUNER AND REPAIRER.—A good Firm Tuner is DISENGAGED, thoroughly up in American Organs and Harmoniums. Good repairer. A. B., Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER, TONER, REGULATOR, and REPAIRER (eight years with Collard and Collard), desires situation in country. A. B., Miss Coghlan's Library, Mornington Crescent, London.

WANTED, a SITUATION for a respectable Young Man, well educated and of good address. Age 18. Can show off Pianos and Harmoniums, take a Church service and train Choir. Some knowledge of the sheet trade and book-keeping. Highest references. Apply, A. B., care of Messrs. Collard and Collard, Grosvenor Street, London.

A YOUNG LADY requires an ENGAGEMENT in a Music Warehouse or otherwise. Good sight reader. Out-door preferred. M. E. S., 5, St. Paul's Crescent, Camden Square, N.W.

WANTED, by a Young Lady, a RE-ENGAGEMENT in a Music Warehouse. Ten years' experience. E. W., Belvoir House, Walton Street, Oxford.

AN Old-Established MUSIC BUSINESS for SALE, in consequence of death. There are about forty Pianos and Harmoniums in Stock and on Hire. Good tuning connection, both Piano and Church Organs. Good opening for teaching. Goodwill and stock about £1,000. For further particulars apply to Jackson and Lifford, Music Warehouse, Athol Street, Douglas, Isle of Man.

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MESSRS. PUTTICK and SIMPSON will Sell by Auction, at their House, 47, Leicester Square, W.C., during May, the very extensive and highly important STOCK of ENGRAVED and STEREOTYPED MUSIC PLATES, together with the very valuable COPYRIGHTS belonging thereto, of Messrs. METZLER and CO., the well-known publishers of Great Marlborough Street, in consequence of the recent decease of Mr. Metzler. Catalogues will shortly be ready, and will be supplied to the trade free on application.

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April 20.	July 20.	September —.	November 23.
May 25.	August 17.	October 19.	December 21.
June 22.			

*** Instruments (or full particulars of same) intended for disposal in any of the above sales should reach us ten days prior to the date mentioned.

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IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms highly advantageous.

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ORGAN for SALE. New; 3 manuals (CC to G), 11 stops in swell, 8 stops in great, 6 stops in choir, 3 stops on the pedal (CCC to F), 7 couplers and tremulant, 6 composition pedals. Apply, G. N. Workman, Organ Builder, Kingswood, Bristol.

FOR SALE, a small CHAMBER ORGAN, by Brindley, Sheffield. Suitable for a small Church or Chapel. At present in a gentleman's hall. Leaving the cause is the only reason for selling. For price and particulars, address, A. B., Mr. W. Adams, Bookseller, 23, Market Place, Hull.

ORGAN for SALE.—Three GG manuals, 9 stops on great, 20 on swell, 8 on choir, 2 on pedals, and 4 couplers. Many pipes spotted metal. Rather out of repair; to be sold cheap. Apply, Organist, Godalming.

THE attention of the Nobility, Clergy, and Profession is directed to the following Instrument, which is for SALE. A remarkably fine ORGAN of superb quality by the very eminent builder, Henry Willis, consisting of 3 manuals (CC to A), 40 stops, 6 on the pedal organ. The reeds are of the most beautiful character, among which are the following: Vox humana, 8 ft.; contra oboe, 16 ft.; contra fagotto, 16 ft.; corno de bassetto, 8 ft.; orchestral oboe, 8 ft., &c., &c. The wind is supplied by 3 sets of bellows. The case is of oak; the organ is perfect and equal to new. A full description will be supplied, and the organ may be seen at any time on application to F. H. Bradley, 24, Wellington Road, Edgbaston, Birmingham.

ORGAN for immediate DISPOSAL.—One manual and a half, 8 stops and coupler, 1 octave of pedals, handsome Gothic case with gilt pipes. Suitable for church or chapel. Price £20. May be seen at the Wesleyan Chapel, Dartford. Apply, Organist, Tower Cottage, Dartford.

ORGAN for SALE. Suitable for a large church. Compass CC to E, Tenor C swell. Price £90. Apply to J. Andrew, Bookseller, St. Austell.

ORGAN, nearly new, 2 full manuals, CC, 10 stops, 2 octaves of pedals, 3 compound pedals, rich, mellow tone; suitable for Church or Chapel. To be SOLD a great bargain. Apply, Thomas S. Jones, Organ Works, 25, Pentonville Road, Islington.

ORGAN for SALE, at present in use at the Congregational Chapel, Bromley, Kent, 2 manuals, CC to G, in handsome case, speaking front pipes (open diapason), 6 stops in great, 5 in swell, bourdon for pedal, 2 couplers and 2 composition pedals. Price £120. Apply to Mr. George Pamphilon, High Street, Bromley, Kent

ORGAN for SALE, in excellent condition, suitable for Church or Chapel. Sole reason for disposal, one of greater power required. Two manuals, 2⅓ octaves of pedals, couplers, composition pedals and 18 sounding stops. Cost over £400. Price £225. Apply, R. M. Winn, Mus. Bac., Harborne, Birmingham.

CHAMBER ORGAN, 2 manuals, bourdons, 13 stops. Fine tone; first-rate condition. Occupies little room. £100. M., 64, City Road.

TRINITY COLLEGE, LONDON.

HIGHER EXAMINATIONS IN MUSIC, JULY, 1880.

The LAST DAY of ENTRY for the following is June 23, 1880. Exercises for the Diplomas of L. Mus. must be sent in by June 12, 1880.

1. Diplomas of L. Mus. and A. Mus.
2. Higher Musical Certificates for Women (Harmony, Counterpoint, General Musical Knowledge, Solo-Singing, Pianoforte, Organ, Harmonium, &c.).
3. Special Certificates for Technical Skill in the same subjects.
4. Matriculation Examination.

Candidates may enter for any one or more subjects in Nos. 2 and 3, at their option. The Theoretical and Matriculation Examinations will be held simultaneously in London, Manchester, Dublin, Newcastle-on-Tyne, and Bristol. The Vocal and Instrumental Examinations will be held in London only.

The revised Regulations may be seen in the College Calendar for 1879-80, or may be had separately on application to the Secretary.

TRINITY COLLEGE, LONDON.

CLASSES AND LECTURES.

The HALF-TERM (EASTER) will commence on Monday, April 26, 1880. Students can be received the same evening, or on any other day before or after the 26th. Prospectuses and forms of application may be obtained of the Secretary at the College, 61, Weymouth Street, W.

TRINITY COLLEGE, LONDON.

LOCAL EXAMINATIONS

IN

INSTRUMENTAL AND VOCAL MUSIC

(PIANOFORTE, ORGAN, VIOLIN, SOLO-SINGING, &c.)

Have been arranged to take place in the following local centres during the week commencing May 24, 1880: Blackheath, Clapham, Hackney, Notting Hill, Richmond, and St. John's Wood.

The following is a table of the fees payable at these Metropolitan Examinations for each subject. The entrance fees should be sent, together with the list of candidates, to the Secretary, Trinity College, Weymouth Street, London, W., at least fourteen days before the date of the examination:—

Each Candidate from a School or Institution in Union:—

	s.	d.
Entrance Fee (each subject)	5	0
Certificate Fee (do.)	2	6

Otherwise:—

Entrance Fee (each subject)	10	0
Certificate Fee (do.)	2	6

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1880.

MUSICAL EDUCATION ABROAD AND AT HOME.

The general subject of musical education is familiar to readers of "The Musical Times." Alive, as every one must be who gives the matter a thought, to its enormous importance, not only from an artistic but from a moral and social point of view, we let slip no opportunity of enlisting public sympathy on its behalf. Especially have we given prominence to the subject of musical instruction in elementary schools. This everybody must recognise as, with regard to our art, the subject of subjects. It is all very well to enlarge the scope and improve the character of higher musical education, nor can too much be attempted in this way. But even more important is the work of lifting the mass of the people to the level of some sort of artistic attainment and culture. By doing this, and only by doing it, can we utilise the national aptitude in the direction of higher achievement, and prevent the national talent—it may be the genius also—from running to waste. Two articles which appeared in our columns not long ago are probably well remembered as bearing upon the subject now again taken up. They were separated by exactly twelve months of time, and each marked a distinct step in advance, either as actually taken or suggested. In May, 1878, Mr. H. Heathcote Statham discussed the whole question of national musical education, strongly insisting, with respect to primary schools, upon teaching music by note, instead of dinning melodies into the ears of the children till they are fastened upon their memories; contending further for the value of Mr. Hullah's recommendation that there should be inspectors of music, and going further than Mr. Hullah in arguing that every gentleman who writes "H. M.'s Inspector of Schools" after his name should be competent to assess the merits of musical instruction, to which end the writer would have music made a recognised subject at our Universities. A year later we noticed a discussion on the same topic, originated at a sitting of the Social Science Congress by Mr. Hullah, who announced that he was about to make a tour for the purpose of studying the systems of elementary musical instruction adopted in various foreign countries. On that occasion we again contended for a systematic teaching of music in our own schools, and asserted that imparting tunes by ear and paying for the results achieved were "simply a waste of the children's time and public money." It is now evident that the project of reform developed somewhat in the interval between the writing of these articles. In 1878, Mr. Hullah himself, perhaps, scarcely dreamed of a continental trip under the auspices of "my lords"—an event for which their lordships could not possibly find that which the official mind so dearly loves, a precedent. But in 1879, Mr. Hullah set out, at the bidding of the Department, and armed with letters from the English Minister of Foreign Affairs to Her Majesty's representatives in the capitals of the countries to be visited. His Report was laid upon the table of the House of Commons the other day, and there significantly attested that the subject of primary musical education, like "John Brown's soul," is "marching on." To this document we now invite attention, premising that, as to one of the States through which Mr. Hullah passed, we were able to anticipate somewhat his information. In "The Musical Times" for July last appeared a very interesting and lucid article on "Musical Instruction in German Schools," from the pen of Dr. W. Langhans of Berlin. Valuable at the time of publication, that paper is of still more worth now, since it enables us to read Mr. Hullah's Report, as far as concerns Germany, by the light of a resident specialist, thoroughly master of his subject. That the resident and the visitor substantially agree furnishes a reason why the Report should be trusted when it takes us beyond the limits of the empire.

Recognising in it a sign of progress, Mr. Hullah begins by calling attention to the fact that his mission had no recorded precedent, and then goes on to prepare us for the disturbance of some general and accepted notions. He set out on his tour with "large expectancy" as to German achievement in musical education, and says that "recognising in the Germans the people who in modern times have given to the world the most and the best musical works, I hope to be pardoned for having expected to find the readers and performers of these more numerous in their country than in any other, and the teachers in whatever class of school more skilful and the methods of teaching better." He adds: "How far these expectations have been justified will be seen hereafter." We are thus prepared for an upsetting of the fabric of German supremacy in music, as far, at least, as popular education is concerned, and the upsetting duly takes place.

Entering Germany from Switzerland, Mr. Hullah halted at Stuttgardt, and visited two Protestant schools, a Roman Catholic school, and an asylum for blind children. "In the first I heard seven classes, all newly formed. In all of these, the *reading* was most elementary, or, I might say, non-existent. They sang chorals, or very simple songs, mostly, I think, 'by ear,' certainly always without books. One teacher I found exercising a class on a scale of F, which he had written on a board without the flat before the fourth sound. This, however, the children themselves supplied in singing, unconsciously no doubt to themselves, and possibly to him also." The second school was of a higher grade, and the work "less unreal, though still very unsatisfactory. What was done was done chiefly by ear. The theory was of the meagrest possible description, and the teaching generally as little 'educational' as it was possible to make it." In the Roman Catholic establishment "the boys sang very coarsely, and evidently knew nothing of music. The girls knew something, and sang much better than the boys. With a good deal of help they got through a very short and simple passage I wrote for them." Beyond the schools mentioned, Mr. Hullah does not appear to have gone. Astonished and confounded, he shook the dust of Würtemberg off his feet, and hied away to Bavaria in hope of better things. Better things were actually found in Munich, though the English visitor was startled by hearing that in the Bavarian schools singing from notes is not taught to any child under the age of ten—"in my opinion four, possibly five years too late." But the instruction, once begun, is well imparted; and Mr. Hullah speaks in high terms of what he saw at the Training School of Freising, where they have "a veritable orchestra of stringed instruments," and where a real concert was prepared for the foreign guest. Mr. Hullah adds—and here his criticism of Bavaria begins and ends—"If the work subsequently done in the elementary school be not of corresponding thoroughness, which it is to be feared is too often the case, the shortcoming must be chiefly due to the long delay in introducing the school children to musical notation."

Vienna disappointed Mr. Hullah sorely. There, in the "city of the masters," he naturally, if not very

logically, expected great things, and met with small ones. Of this a high official warned him at the outset, saying, "with a melancholy smile and shake of the head, 'You will find very little.'" Mr. Hullah tersely adds, "He was right." Music seems to be well taught in the training schools, but the children, even those connected with such institutions, are mostly left to do as best they can "by ear." Referring to the pupils of one establishment, the Report says: "Their power of reading was the smallest conceivable. I wrote a few bars on a board in C, with an F♯ and a B♭ introduced, but they failed utterly in singing them, even after three or four trials." Mr. Hullah would willingly have pushed his investigations farther, but, he adds: "I was discouraged alike by what I had seen and heard, and by reports of what I had not. The singing was, I was assured, in all such (elementary) schools 'by ear.'" It is easy to imagine the English Commissioner's disgust and disappointment on finding this state of things in Vienna, of all places in the world. Leaving the Austrian capital, Mr. Hullah made his way to Prague, recovering his spirits *en route*, along with his optimist mood. In Bohemia, without doubt, he would recognise the most musical country of Europe. Did not Dr. Burney visit a school at Czaslau and find "little children of both sexes, from six to ten or eleven years old, who were reading, writing, playing on violins, hautbois, bassoons, and other instruments"? Assuredly he tells us that he did, and it is no wonder Mr. Hullah took heart and went into Prague with a smiling face. But, alas for the vanity of human wishes! "Your lordships may judge of my dismay when I heard from Herr Pivoda that the state of things described by Burney and others, though till recently existent, was now a thing of the past; that not only were 'the violin, the hautbois, the bassoon, and other instruments' no longer to be found in Bohemian schools, but that even singing was little practised there, and singing from notes scarcely at all!" Mr. Hullah, now again cast down, and, one might imagine, unpleasantly suspicious of hunting a will-o'-the-wisp, proceeded to verify this astonishing information, and had no difficulty in doing so. In the Bürgerschule of Prague he found music taught to only three out of eight classes. The girls sang "sweetly and in tune, though very much out of time, leaving out a rest here and a dot there, without the slightest apparent consciousness of the slaughter they were dealing out to the rhythm of what they sang. The boys of the corresponding class knew absolutely nothing." In one or two other schools the results proved a little better, but were not Mr. Hullah's word, like the virtue of Cæsar's wife, beyond suspicion, we might hesitate to believe him when he tells us that the young women at the Bohemian Training School showed "the smallest conceivable" power of reading music. "They could do next to nothing in it. After two or three failures I gave up testing them, even with the simplest passages, in despair." Their singing, however, showed the musical capabilities of their race, and also what Mr. Hullah calls "the cumulative results of many generations of practised vocalism." He almost makes one contemplate a journey to Prague when he tells us that "no such sound from choir or band had ever before fallen on my ear; no vocal organs so sweet, so strong, so extensive in compass, so beautifully modulated, so perfectly in tune. Soprani mounting 'clear and compact' again and again to B and even to C; mezzo-soprani of the richest conceivable *timbre*, and contralti descending easily and sonorously to D and even C—notes only just within the reach of ordinary tenors. As a musical *result* it would be impossible to say too much of what these young people did." Surely it is a sin and a shame to neglect the splendid natural qualifications of the Bohemian people! but we gather from the Report that present neglect represents reaction from the undue favour shown to music in years past. Exalted above its due then, the art is now abased far below the position it has a right to occupy. There is hope in this state of things, since another rebound is certain, and with it matters may properly adjust themselves.

Going on to Saxony, Mr. Hullah inspected in Dresden the male and female Normal Schools, a Bürgerschule for girls, and the Kapellknaben Institute. In the Normal Schools musical education was considered "generally satisfactory," though many of the young men come up ignorant of the art. But the children of the Bürgerschule were found—can we imagine it!—singing by ear only. "There is no teaching by note in the elementary schools of Dresden—*à fortiori* in the provincial schools of Saxony." Leipzig hardly presented, in this respect, an improvement upon Dresden. The children sang "with more or less sweetness and spirit, but with a full amount of that looseness of time always attendant on singing, or approximately singing, by ear—invariable in the elementary schools of Leipzig as of Dresden." Prussia was the last of the German States visited, and in Berlin our Commissioner ran to earth something like what he had been so long hunting. "The schools in Berlin are many, and the number of scholars in those I visited is very large. The teaching of music in them I found also generally superior to that in any that had come under my notice in other parts of Germany." A single brief extract will give a fair idea of how music is taught and learned in the elementary schools of Berlin: "In a Bürgerschule under Professor Hermann Prüfer a class of boys from eight to nine years of age sang first some songs from memory, then a number of passages from a 'ladder,' and afterwards from musical notes. This was throughout very satisfactory. After this a higher class, ages twelve to fifteen, sang some motetts by Grell and others, and finally some passages which I wrote on a board, readily and correctly. This was the best class of children that I had met with for a long time. Subsequently I accompanied Herr Prüfer to a mixed private school where a class of girls read at sight a new choral, and another of boys did even better. The power of attention and manifest desire to learn in both these classes were worthy of all praise." But while Mr. Hullah could write thus of the Prussian schools, in those of neighbouring Hanover—the elementary free schools at all events—he discovered that "there is no singing from notes," and, therefore, he had no inducement to spend time in visiting more than a sample.

In the closing section of his Report, Mr. Hullah deals at some length with the subject of German musical education, and his remarks may fitly be considered here. First of all, he cannot see that German children have any advantage over English ones in natural aptitude, and he holds the comfortable belief that "the so-called 'natural' musical power of the English people is equal to that of the German or any other people." Here, of course, he has to meet the fact that Germany stands at the head of musical nations. Face to face with it, Mr. Hullah pertinently says that Germany, as we now understand the word, comprises many races, and that its music is the result of the highest culture of Teutons, Bohemians, Poles, Hungarians, and Scandinavians, who, in the aggregate, are undoubtedly superior to the Anglo-Saxon. The real matter is that we English do not properly cultivate our musical gifts. It may be replied that neither, on Mr. Hullah's own showing, do the Germans. True, but there is

something, nay a great deal, in the fact that the German teachers are far better trained than ours. As to the German Normal Schools, Mr. Hullah says: "Higher musical attainment is generally a condition of entry to them; residence is longer by some years; skill in instrumental music is more generally disseminated and more of it is required; and to each school a professor, commonly of great attainments and reputation, devotes the whole or the best part of his time." The result of this is that competent musical instructors are scattered broadcast over the land, and, although they may not be able to do great things with the children under their care, their artistic influence in every town and village must be immense and productive of excellent results. Our own course in view of this state of things is clear, and our prospects are encouraging. If Mr. Hullah's experience be true with regard to all Germany, English elementary schools are in advance rather than in rear of those belonging to our cousins. In very many of the former the children are able to read music, while in most some form of notation is taught with greater or less success. Assuming that a race for superiority is now about to begin we are clearly "in it," therefore, and need not despair of a good "place."

Passing from Germany to Holland, Mr. Hullah visited a school at the Hague, of which he says: "They not only sang what they knew, various songs in three parts, but one or two easy passages which I wrote on the board, readily and correctly, noting, before they began, two or three faults and omissions I had made purposely—*e.g.*, an imperfect bar, a wrong time signature, and the like." The impression thus conveyed of excellent work in Holland, was strengthened by succeeding observation. In a school at Rotterdam, the music sung was "more difficult than that sung in the school I first visited. Two passages, involving some difficult intervals, syncopations, modulations, and the like, which I wrote on a board, they sang admirably." Again in the Hague a class of poor sailors' children "read fairly," and, once more at Rotterdam, a Normal School class sang some very difficult passages "at once and faultlessly," besides correcting some faulty harmony progressions "without a moment's hesitation." The excellence of Holland in elementary musical knowledge was found to be rivalled by that of Belgium. In the Ecole Communale (No. 6) for girls at Brussels, "the lowest class had begun well, the second had made much progress, and the third (highest) was able to read as well as sing admirably, and showed themselves conversant with a fair amount of theory. In the Ecole Communale for boys the results were even better. They sang, of course, many pieces already studied, and these with agreeable *timbre* and much taste. More than this, they read more and more difficult passages which I was incited by their instructor, M. Auguste Landa, to write, some of them in two parts, with a spirit and correctness of intonation that could hardly have been exceeded." In another class "the pupils showed an extensive and accurate acquaintance with musical theory—*e.g.*, with the three forms of the minor scale, and sang well in time and tune what they had studied and what they had *not*. All the classes in this school sing from notes; the youngest children learn their songs so, none by ear. In another Ecole Communale for boys somewhat younger than those in the Ecole Modèle, the scholars read passages in two parts at sight, and sang a number of part-songs very well indeed; and in an Ecole Libre (No. 4) a class under the direction of M. Defalgue did quite as well?" Without going into details respecting musical education in elementary Swiss schools, it may be said that the work done by the Helvetian teachers is, on Mr. Hullah's showing, superior to that achieved in Germany, and but little inferior to the results obtained in the Low Countries.

Now the great question arises, How is it that Switzerland, Holland, and Belgium are able to win such an honourable distinction? Mr. Hullah answers thus: "The schools of Holland and Belgium more especially present instances without number of children of the humblest class, of the ages of nine and ten, who can not only sing what they have learnt with taste and refinement, but sing *at sight* passages of considerable difficulty with as much ease and evident intelligence as they would show in reading literary passages within the range of their comprehension. The teaching of notes has gone along with or immediately followed the teaching of letters, and the one has presented no greater difficulty than the other." Moreover—and this is to the point—the music teaching in Brussels is frequently and competently inspected. "A musician of high repute, M. Auguste Bouillon, makes occasional 'surprise' visits to every school in Brussels during the hours when the music lessons should be going on, notes whether the teacher and his class are at work, hears the lesson, or a portion of it, and makes his remark publicly to the class as it goes on, and to the teacher privately when it is over. This organisation, as yet extended to the capital only, is in process of extension to the whole country."

What must we do in England to outpace Germany and run side by side with the Low Countries? On this point Mr. Hullah has naturally something to say, and he begins by assuring us that we start in the race heavily handicapped, because, first, continental children remain longer at school than ours; second, more teaching force is brought to bear upon them; third, they show greater power of attention and eagerness to learn. But at least two of these hindrances to success may be removed, and in the natural progress of events will disappear. As education becomes more and more valued by generations of parents who have themselves experienced its worth, the children will remain at school longer, and for the same reason will greater teaching power be in request. As to the listlessness and carelessness of English children, we trust that Mr. Hullah has generalised somewhat too hastily. Indeed, it may fairly be questioned whether he knows enough of the boys and girls in our elementary schools to be able to speak with authority. But, assuming the worst, we must hope that zeal for knowledge may become a national instinct as the acquisition of knowledge grows into a national practice. It is a fact that qualities of this sort may be cultivated like any other, and no one need despair of seeing English children as anxious to learn as those who, on the Continent, are the outcome of generations of school-going.

The practical measures suggested by Mr. Hullah comprise a fuller musical education of those among students in training colleges who show especial talent, and their after employment as teachers of music exclusively, each in an assigned group of elementary schools. It may be doubted whether some of the best men in a profession not overstocked should be taken from general and transferred to special duties, the more because there is no lack of teachers in the musical profession who could discharge, and would be glad to discharge, the proposed functions. On the other hand, only good could arise from a further development of musical instruction in training colleges, provided of course the time so taken up be not out of proportion to that occupied by other and more essential subjects. Mr. Hullah further insists upon an efficient inspection of music

in elementary schools, and here we are entirely with him. In the article to which reference has already been made, Mr. H. H. Statham contended that the ordinary Inspector of Schools should perfect his music as he does his mathematics at the University, and be equally qualified to judge of both. The day may come when Mr. Statham will have his wish, but it is yet very far off; and meanwhile, something must be done by way—to put the matter on its lowest or commercial footing—of guarantee that the nation receives value for the money it expends on musical instruction. The new Code just issued offers a shilling per head for all children who are taught notation, and only sixpence for those who learn to sing by ear. As a result, we shall find notation taught in the vast majority of schools, and unless a change be made, the results will have to be estimated by, in many cases, non-musical inspectors, "which is absurd." With regard to the proposed new inspectorate, Mr. Hullah's present suggestion strikes us as a little ambitious, and perhaps too costly to be practical. He has in view the employment of such dignitaries as the professors of the contemplated National College of Music; but this would surely involve a waste of power, while gentlemen of their standing could not be expected to go wandering about the country for a trifle. We find much more real value in Mr. Hullah's original plan of selecting from the musical residents in each locality some one competent to assist the ordinary Inspector, provided help of the kind be needed. The idea is recommended by cheapness and practicability, both of them qualities which just now must be clearly demonstrated before "my lords" will take a step forward or the public will sustain them in doing so. Mr. Hullah may, we think, confidently reckon upon carrying his point, provided his demands are as modest as possible consistent with securing the object in view. Then, and only then, matters will be *en train* for the fair development of English musical aptitude. For the first time the masses will be taught music in the true sense of the term, and a way opened up along which talent that would have remained mute and inglorious may advance to the front and speak.

CLAUDIO MONTEVERDE.

His Life, Work, and Influence.

By W. S. Rockstro.

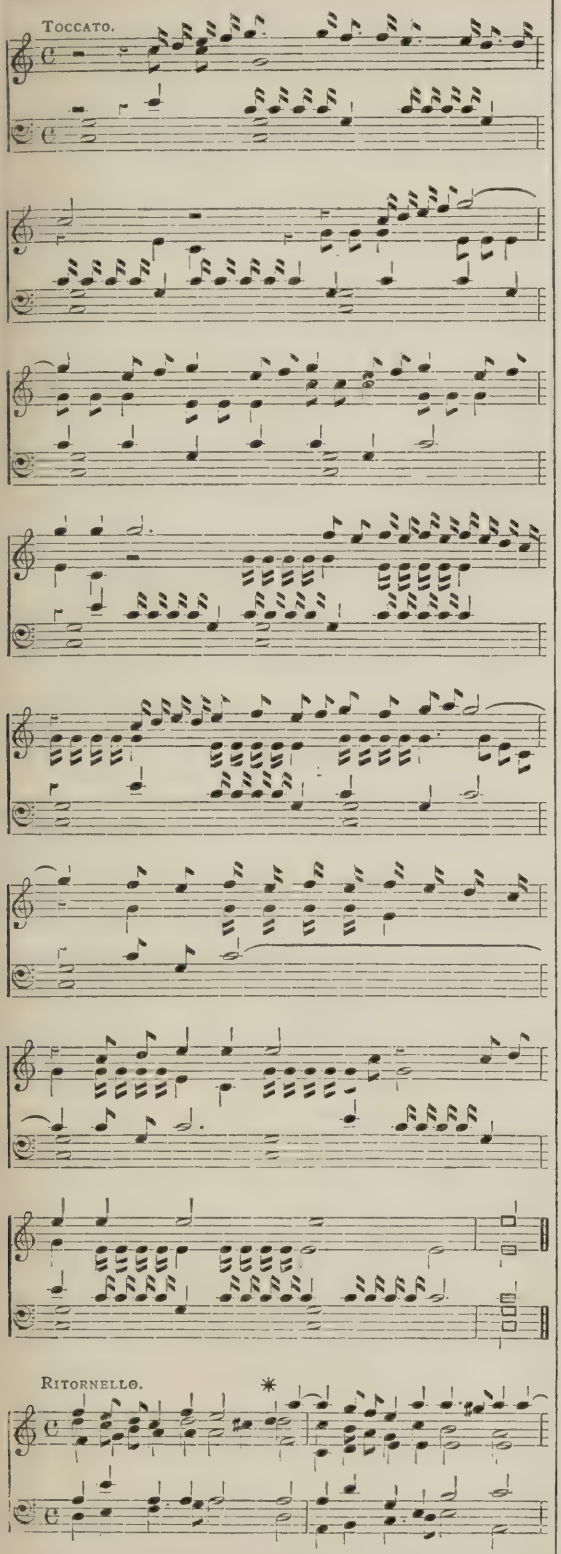
(*Concluded from page* 118.)

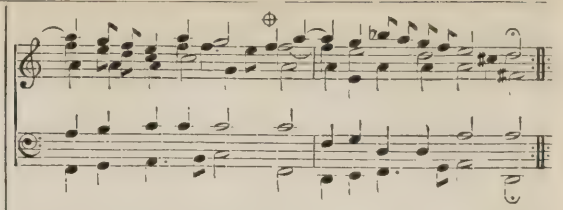
The success of "Arianna" was only exceeded by that of "Orfeo," produced, also in Mantua, in 1608. Though so little of the first work has been preserved to us, we know enough about it to feel sure that it was in no wise so great an Opera as its successor. In this, Monteverde has used an orchestra the weight of which must have seemed overwhelming indeed to the musicians of his day; and he has, moreover, employed it in a way which fully entitles him to claim the honour of having absolutely invented that system of instrumentation which we still regard as the life of the lyric drama. His early predilection for the viol helped him as much in this matter as it had before tended to hinder his success in polyphonic composition, by implanting an ineradicable taste for instrumental forms of expression. He used this favourite instrument largely in his accompaniments, as may be seen from the following synopsis of the orchestra required for "Orfeo," in which seventeen out of the thirty-six instruments mentioned are of the viol species:

Duoi gravicembani.
Duoi contrabassi de viola.
Dieci viole da brazzo.
Un arpa doppia.
Duoi violini piccoli alla Francese.
Duoi chitaroni.
Duoi organi di legno.
Tre bassi da gamba.
Quattro tromboni.
Un regale.
Duoi cornetti.
Un flautino alla vigesima seconda.
Un clarino, con tre trombe sordine.

These instruments were so combined as to give the greatest possible variety of colouring to the several accompaniments; not, as Hawkins would lead us to believe, by the reservation of a separate instrument for every character in the drama, but by a careful adaptation of the means employed to the exigencies of the situation to be illustrated: just as, two centuries later, the trombones in "Il Don Giovanni" were reserved, by Mozart, to add to the horror inspired by the first appearance of the Statue. And this is not the only particular in which "Orfeo" anticipates much which is generally regarded as peculiar to the lyric drama of our own day. By far the greater part of the Opera is in continuous recitative; and, even when more regular melody is introduced, it is not always easy to separate it from the purely declamatory strain it is intended to relieve. The closest attention is always paid both to the sense and the oratorical expression of the words, and musical effect is always unhesitatingly sacrificed to dramatic truth. One other coincidence is too singular to be passed over without notice. Most of us are accustomed to look upon the Introduction to "Das Rheingold"—formed upon one single chord, with one single bass note sustained throughout from beginning to end—as the most original piece of music that ever was composed. The Overture to "Orfeo" (here called Toccata) is formed upon one single chord, and has one single bass note sustained throughout from beginning to end. It is true that the earlier composition contains no more than nine bars, thrice repeated, while the later one, by reason of its fuller development, occupies 136: but this difference in length by no means lessens the strangeness of the analogy between the two. Nor is this analogy rendered any the less striking because it is manifestly accidental, but rather the reverse. For, taken in combination with the other coincidences we have pointed out, it serves to prove that dramatic truth cannot be claimed as the exclusive inheritance of any given epoch, still less as the personal property of any individual composer. It has been turned to good account by thoughtful writers of every age, and its value was certainly not underrated by Monteverde, though probably not half a dozen students now living have ever seriously studied his works or even seen his singular Overture. Happily for his reputation, "Orfeo" was not suffered to perish like its predecessor, "Arianna," but was published in a complete form at Venice, in 1609, and again printed in 1615. Both editions are now exceedingly rare; but a copy of the second, once the property of Sir John Hawkins, is preserved in the Royal Library at Buckingham Palace. Copious extracts from the Opera will be found in the Histories of Hawkins and Burney; and we here reprint the Overture, for the first time, in full, together with the delicious Ritornello which serves as its second movement. Had this Ritornello been printed, in mistake, by the editors of Mendelssohn's posthumous works, very few critics would have ventured to doubt its authenticity, though some might, perhaps, have said that the great modern composer had exceeded himself in the boldness of his dissonant combinations. The original score is written in five parts, for wind-instruments and viols; the upper part of the Toccata being played throughout upon the trumpet (*clarino*). We have been careful in our example to include every note indicated in the printed copy:—

"Toccata che si suona auanti il leuar de la tela tre volte con tutti li stromenti, & si fa un

Tuono più alto volendo sonar le trombe con le sordine."

* At this mark the two upper parts cross, the first taking the minim and the second the two crotchets. They remain thus inverted until the sign (⊕), when they resume their natural position, the first taking the two crotchets and the second the minim.



"Orfeo" was followed in the same year, 1608, by "Il Ballo delle Ingrate," a mythological spectacle, containing some highly characteristic dance music, moulded into forms before unknown, and replete with rhythmic changes of a singularly interesting character. This was the last dramatic work produced by the composer during his residence in Mantua. It may seem strange that, after having given three such convincing proofs of a skill transcending all previous experience, he should have been contented to subside for a time into silence, instead of following up his triumph by a succession of Operas as ambitious, at least, as those he had already given to the world. But we must remember that, in these early times, the lyric drama had no fixed home. It was only in the palaces of princes that it could be heard at all; and even there the immense amount of preparation necessary to ensure a successful representation, and the enormous sums of money unavoidably lavished upon it, caused it to be justly regarded as an entertainment fitted only for occasions of extraordinary public rejoicing. An occasion of this kind was happily provided by the marriage of Francesco Gonzaga, but princely weddings are events of rare occurrence.

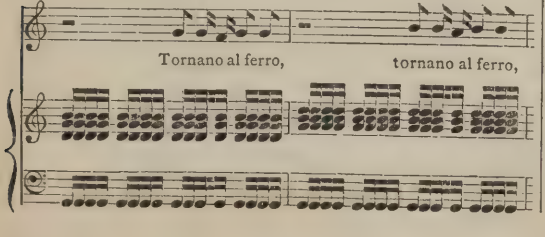
Monteverde remained ten years in the service of the Duke of Mantua, and only quitted it at last on receiving a call to still higher duties. On the death of Giulio Cesare Martinengo, in the year 1613, he was elected *maestro di cappella* at the Cathedral of S. Mark, in Venice. This circumstance cannot but have been most gratifying to him. The invitation was entirely spontaneous on the part of the *proccuratori*, and was prompted solely by the wide-spread fame of his now universally acknowledged talent. No *maestro* in Italy, save the head of the Pontifical Choir, enjoyed a more honourable position, or one better calculated to lead to enduring celebrity, than that which was offered for his acceptance. Moreover, the terms in which the offer was made were flattering beyond all precedent. No previous *maestro* had received a stipend exceeding 200 ducats per annum. Monteverde's was fixed at 300. A further sum of fifty ducats was allowed for the expenses of his journey. A house was provided for him in the Canons' Close, a privilege quite contrary to the established usage. And, three years later, on August 24, 1616, his salary was augmented to 400 ducats, in order—to use the words of the original contract—that he might be persuaded to live and die in the service of the Republic. It was manifestly to his interest to do so. He was at this time a widower, with two sons, both of whom accompanied him to his new home and prospered there exceedingly; the younger, Massimiliano, becoming a noted physician; while the elder, Francesco, developing a fine tenor voice, was received into the Cathedral Choir, with an annual stipend of seventy ducats (afterwards increased to eighty), and was eventually admitted to holy orders. The Venetians did all that in them lay to prove their sincere respect for the *maestro* they had chosen. No wonder that he became devotedly attached to the city of his adoption, or that he delighted in signing himself thenceforth, "Claudio Monteverde, Veneziano."

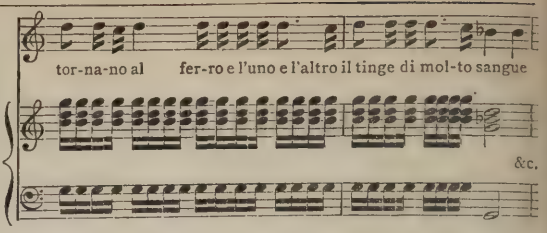
The duties attached to the office Monteverde had accepted were, at this time, very heavy. Besides

composing for the cathedral, directing the performance of the music, and training the numerous choir, he was expected to furnish new compositions for every festival, great or small, connected with the state. He threw himself into the work with heart and soul, and gave the most perfect satisfaction to all concerned, making powerful friends on every side. His fame spread far and wide. In 1620 he visited Bologna, the city in which, twenty years' previously, Artusi's memorable strictures had been published. All previous heartburnings were forgotten. The Bolognese received him with acclamation. A body of the most influential citizens met him at S. Michele in Bosco, to welcome his appearance with music and orations, and the Accademia Florida admitted him as an honorary member, and inscribed his name among those of the *Filomusi*.

On May 25, 1621, the Florentine strangers resident in Venice celebrated a grand Funeral Service in the Church of SS. Giovanni e Paolo, in memory of the death of Duke Cosmo II. Monteverde composed the music for the occasion, and the "Requiem" he produced is described in glowing colours by Giulio Strozzi, who tells us that the sad "Instrumental Symphony," moving its auditors to tears, was written "in imitation of the antient Mixolydian Mode invented by Sappho"; while the "Dies Iræ" and the "De profundis," sung at the Elevation of the Host, resembled "a dialogue between the Holy Souls in Purgatory and the Angels visiting them." This ill-judged encomium is only too suggestive. Strozzi was an enthusiastic disciple of the Bardi school, which condemned counterpoint as an antiquated barbarism, and cared for nothing but the newly invented monodic style; and, though no trace of the "Requiem" remains to verify the fact, we cannot doubt, from what he says, that Monteverde had already carried his dramatic effects into the Church.

Fortunately, opportunities were not wanting for the employment of dramatic talent in a more legitimate sphere. In the year 1624 Girolamo Mocenigo gave an entertainment in his palace, for which Monteverde composed a grand Interlude, called "Il Combattimento di Tancredi e Clorinda," founded on an episode in Tasso's "Gerusalemme Liberata." This remarkable piece—which is printed at length at the end of the "Eighth Book of Madrigals"—introduces orchestral effects more bold and startling by far than those which created so profound a sensation in "Orfeo"; amongst others, *pizzicato* passages for the stringed instruments, and a genuine *tremolo*, used so nearly in the way in which we use it now, that it might easily be made to pass muster in an opera by Gounod or Meyerbeer. None but an accomplished violist could ever have invented such an effect. Common as such passages are now, this was looked upon as quite an extraordinary phenomenon, then; so much so that, as the composer himself tells us in his preface to the volume in which this work is contained, the members of the orchestra refused at first to play it. It was only with great difficulty that they were brought to a better mind; but, when once the experiment had been fairly tried, all present acknowledged its complete success.





In the year 1627 Monteverde was invited to the Court of Parma, where he composed five Intermezzi, illustrating the story of Bradamante, and that of Dido. In 1629 he composed a Cantata, entitled "Il Rosajo fiorito," to celebrate the birthday of the son of Vito Morosini, governor of Rovigo. A still finer opportunity for display was afforded, in 1630, by the marriage of Giustiniana, daughter of Girolamo Mocenigo, with Lorenzo Giustiniani. For this occasion Monteverde composed a grand Opera, written by Giulio Strozzi, and entitled "Proserpina Rapita," a work which contained so many choruses, dances, and recitatives, combined with so much novel instrumentation, and so great a multitude of magnificent scenic effects, that it bade fair to eclipse the fame of all his previous efforts.

The year 1630 was rendered memorable by a fearful national calamity—a pestilence, which broke out almost immediately after the marriage at the Palazzo Mocenigo, and in the space of sixteen months destroyed no less than fifty thousand lives.* On the cessation of this terrible plague, in the year 1631, preparations were made for building the celebrated votive church of Santa Maria della Salute, at the entrance of the Canale Grande; and, in the meantime, a grand Mass of Thanksgiving was offered, on November 28, in the Cathedral of S. Mark, the music for the function being composed, as usual, by Monteverde. Magnificent effects are said to have been produced in the "Gloria" and "Credo" of this new Mass, by the introduction of trombones (*trombe squarciate*). The composer probably found it impossible, at this period, to exclude the dramatic element from any of his compositions.

It is easy to imagine the gloom that this frightful visitation must have cast over all classes of society, and the solemn feelings it must have awakened in the minds of thoughtful men. We are not surprised, therefore, to find that, in 1633, Monteverde was admitted to the priesthood. A letter is still extant in which, speaking of an insult which had been offered to him in the Piazza di San Marco, by a singer named Domenico Aldegati, he complains of the affront, "not," to use his own words, "as Claudio Monteverde, Priest (for, as such, I pardon everything, and pray God to do the same), but as *maestro di cappella*."

We hear but little of Monteverde for some years after his admission to holy orders. But, during this period, the interests of Art were not suffered to languish. In the year 1637, the first regular Opera-house was opened for the public in Venice, near the Church of S. Cassiano, from which circumstance it was named Il Teatro di San Cassiano. The original *impresarii*—the first on record—were Benedetto Ferrari, the celebrated performer on the theorbo, and Francesco Manelli, the former of whom wrote the words, and the latter the music, of the Opera with which the new house opened, "L'Andromeda." The success of this speculation was complete. In the following year the same two authors produced a second work,

* We need scarcely say that the horrors of this pestilence were not confined to Venice. Its ravages in Milan are well described by Manzoni, in the "Promessi Sposi," on the authority of Tadino, Ripamonte, and other writers of the time.

"La Maga fulminata." In 1639, Ferrari wrote both the words and music of "L'Armida"; Manelli set to music Giulio Strozzi's "La Delia, ossia la Sposa del Sole"; Francesco Cavalli—Monteverde's most famous disciple—followed with "Le Nozze di Peleo e di Tetide"; and, to crown the triumphs of the "season," Monteverde himself reappeared upon the scene with a new work, called "L'Adone," founded upon a libretto prepared by Paolo Vendramino, and so well adapted to the public taste, that it was performed, continuously, from the autumn of this brilliant year to the Carnival of 1640.

Manelli's "La Delia, ossia la Sposa del Sole" was also performed, in 1637, at the inauguration of a second theatre, that of SS. Giovanni e Paolo; and a third Opera-house, Il Teatro di San Mosè, was opened in 1641 with a revival of Monteverde's first great work, "Arianna." The reappearance of this early piece, after its repose of thirty-four years' duration, seems to have excited the venerable composer, now seventy-three years old, to almost superhuman exertion; for in this same year (1641) he produced two new Operas, "Le Nozze di Enea con Lavinia," and "Il Ritorno d'Ulisse in Patria," both written for him by Giacomo Badoaro, and both so successful, that he was tempted, in 1642, to set to music Gianfrancesco Businello's "L'Incoronazione di Poppea." This was the last great effort of his genius. He survived its production but a very short time. Moved, in his old age, by an irresistible desire to see once more the scenes among which his youth had been passed, he left his happy home for a time, intending to visit some of his oldest and most valued friends; but, while thus engaged, he was seized with a serious illness, and, feeling his powers rapidly failing, returned with all haste to Venice, where he died, respected by all who knew him, in the year 1643. His obsequies were celebrated with great solemnity in the Ducal Chapel. The music sung on this occasion was directed by Giovanni Rovetta, the *vice-maestro*, who eventually succeeded him in his office; but a second "Requiem" was sung soon afterwards, under the direction of his pupil, Giambattista Marinoni (*detto* Giove), in the Chiesa dei Frari, where his remains were entombed in a chapel on the Gospel side of the Choir, beneath a celebrated altar-piece, the joint production of Luigi Vivarini and Marco Basaiti. No name is mentioned on the stone covering of the vault, which, however, still remains, bearing the general inscription—

"CADAVERIBUS INSUBRIUM HUJUSCE COLLEGII SARCOPHAGUS DICATUS MDXX. CONSULE JO. BAPT. CUCHETTO INSTAURATUS ANNO DOM. MDVIIC."

A fairly good portrait of Monteverde is given by Francesco Caffi, in the first volume of his "Storia della Musica Sacra" (Venice, 1854). But the primary authority upon which all later reproductions rest is that engraved by D. Matteo Caburletto, in his "Laconismo delle alte qualità de Claudio Monteverde," a memoir which would have been exceedingly valuable had its writer—one of Monteverde's most intimate friends—confined himself to sober history instead of indulging in the high-flown panegyrics which provoke Ambros to exclaim against "the unusual title of this by no means 'laconic' production."

Monteverde's printed works are not numerous. Besides the "Canzonets for Three Voices," already mentioned as having been published in 1584, he has left us eight books of Madrigals, nearly all of which have been several times reprinted. Of these, the first appeared at Venice in 1587, the second in 1593, the third in 1594, the fourth in 1597, and the fifth in 1599. These are all for five voices. The sixth book, published in 1614, is chiefly for five voices also, but contains "Un dialogo a sette." The seventh book, for one, two, three, four, and six voices, was printed in 1619. The eighth book, consisting of "Madrigali guerrieri e amorosi," and containing also "Il Combattimento di Tancredi e Clorinda," closed the series in 1638. There are also a few stray Madrigals contained in other collections; and in 1607 the composer's brother, Giulio Cesare Monteverde, edited a volume of "Scherzi musicali a tre voci," in which he reprinted the letter, "Agli studiosi lettori," already mentioned.

Three volumes only of Church music remain to us. A "Missa senis vocibus, et Vesperæ, &c." (Venice, 1610); a more important work, entitled "Selva morale e spirituale nella quale si trova Messe, Salmi, Hymni Magnificat, Motetti, Salve Regina, e Lamento; a 1 2, 3, 4, 5, 6, 8 voci con violini" (Venice, 1623); and a posthumous volume, printed in 1650, and entitled "Messe à quattro voci e Salmi a 1, 2, 3, 4, 5, 6, 7, 8 voci concertati con le Lit. dell B.V."

The "Lamento" mentioned in the title of "Selva morale e spirituale" is the "Lament of Ariadne," shown in example 10, converted, by the adaptation of new words, into a "Pianto della Madonna" and by no means improved by the change. We have already said that this is the only portion of "Arianna" now remaining to us. "Orfeo" was published, complete, in 1609, and reissued in 1615. The "Combattimento," published in the "Eighth Book of Madrigals," is the only other dramatic work in print; but, by a most fortunate accident, the entire score of "Il Ritorno d'Ulisse in Patria" has been preserved in MS. In the year 1641 Monteverde sent a copy of the second edition of his "Selva morale" to the Empress Eleonora, at Vienna, and accompanied the gift by a complete copy of his new Opera (then just produced), not in his own handwriting, but enriched by annotations which are believed to have been added by himself. This book was highly prized by the Emperor Leopold I., whose portrait is impressed in gold upon the binding; but it long remained forgotten in the imperial library, where it was at length discovered by the indefatigable Ambros, who transcribed it entire, "in order," as he says, "that there might be a second copy in the world."

It is much to be regretted that so many of Monteverde's MSS. have either been destroyed or hidden away in corners whence it seems all but impossible to disinter them. The number of his compositions for the Cathedral of S. Mark is known to have been prodigious; but, thanks to conflagrations in times past, and depredations of later date, none of them now remain. An inventory, dated 1720, mentions one Mass only, and that has since disappeared. A few works may be found in the libraries of some Italian cathedrals, but Caffi believes that a far larger collection of such treasures is accumulated at Breslau, to which city vast numbers of invaluable MSS. were removed on the dissolution of some of the German monasteries. In connection with this subject Fétis tells a curious story, to the effect that Gaspar Monge, the well-known mathematician and enthusiastic musical amateur, caused copies to be made from a large collection of Monteverde's Church Music, preserved in the library at S. Mark's; that he intrusted them, for transmission to Paris, to the care of the celebrated violinist, Rodolph Kreutzer, who utterly neglected his charge; and that, when the French army was compelled to retreat from Venice, the allies took possession of the cases in which they were packed, and carried them away to England. Can they be still in existence?

In estimating Monteverde's influence upon the music of the seventeenth century, we must not omit to take into consideration the condition of Art before he began to study it. It is impossible to believe that the polyphonic schools could have been brought to a higher state of perfection than that in which they

were left by Palestrina, Vittoria, Luca Marenzio, and their great contemporaries. Nor can we, in the face of all historic experience, believe it possible that they could have remained stationary in that perfect condition for any length of time. In every branch of Art—it is a sad, but inexorable law!—when progress ceases, decadence is inevitable. The signs of such decadence were palpable enough, before the sixteenth century had passed away. Monteverde's own Church compositions and madrigals were evidences of its only too rapid approach. Had he written these alone, instead of honouring him as an inventor it would have been our duty to join Artusi in denouncing him as the corrupter of an excellent and beautiful thing. Even as it is, we cannot but deplore the fatality—inevitable though it was—which prevented both himself and his disciples from seeing more clearly the true tendency of the principles he was inculcating. Happy would it have been if he could have started on a confessedly new basis, left the lovers of the old school to carry out their own traditions in their own way, and confined his attention exclusively to the cultivation of dramatic art—if he could have built his own beautiful temple without destroying the grand old Gothic fane on the site of which he sought to raise it. It was not until the last stone of that fane had been cleared away that the full beauty of the new structure was manifested. Each style was beautiful—nay, perfect—in itself; but the mixture of the two was as incongruous as the intrusion of Roubilliac into Westminster Abbey. It was impossible that he should either have foreseen this, or have fully comprehended the significance of his own discoveries. Let us, then, forget the past, and give him due thanks for the good things he has bequeathed to us—the free style, the passionate dissonances without which that style would lose its most powerful means of expression, dramatic truth, symmetrical form, a clear perception of the force of rhythm, and a system of instrumentation which forms the basis of the latest "novelties" of the present day. Unless we assume that, if he had not invented these things, some one else would have done so—which is a very unfair assumption indeed—it is clear that, without Monteverde, we could have had no Handel, no Bach, no Haydn, no Mozart, and no Beethoven.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VI.—MENDELSSOHN (*continued from page 121*).

This chapter will be of a desultory nature, inasmuch as, unlike those lately devoted to "Elijah" and Mendelssohn's Berlin engagement, it cannot have running through it a continuous theme. But the fragments in our master's letters—as by this time the least interested reader very well knows—ought not to be neglected. Indeed, they often throw fuller light upon his character than more elaborated utterances. The present will be a chapter of fragments.

In April, 1841, an overture, "Hero and Leander," by Julius Rietz, was performed at Leipzig under Mendelssohn's direction, and, after his usual kindly fashion, the greater composer wrote to the lesser in terms of mingled felicitation and criticism. We may pass the compliments, and confine ourselves to the strictures, which are of real worth, and remarkable as applied not only to Rietz but to Mendelssohn himself: "I perceive a certain spirit, especially in the overture, which I myself know only too well, for in my opinion it caused my 'Reformation Symphony' to fail, but which can surely and infallibly be banished by assiduous work of various kinds. Just as the French, by conjuring tricks and overwrought sentiment, endeavour to make their style harrowing and exciting, so I believe it possible, through a natural repugnance to this style, to fall into the other extreme, and so greatly to dread all that is piquant or sensuous that at last the musical idea does not remain sufficiently bold or interesting—that instead of a tumour there is a wasting away. It is the contrast between the Jesuit churches and their thousand glittering objects, and the Calvinists, with their four white walls. True piety may exist in both, but the right path lies between the two. . . . The fundamental thoughts in your Overture and my 'Reformation Symphony' (both having, in my opinion, similar qualities) are more interesting from what they indicate than actually interesting in themselves. Of course I do not plead for the latter quality alone (as that would lead us to the French), nor for the first alone either; both must be united and blended. The most important point is to give to a theme, or anything of the kind, a real musical interest. This you well understand in your instrumentation, and I should like to see you steer boldly in that direction in your next works, without, however, injuring, by the greater finish and sharpness of your musical thoughts, your excellent foundation, or your masterly and admirably carried out details of instrumentation, &c." This is obviously a plea for the spirit as against the mere form of musical composition, and reveals the reason why the "Reformation Symphony," with its prevailing scholasticism, did not satisfy its fastidious author, and was so long withheld from public notice. Since Mendelssohn's day, unfortunately, we have gone to the other extreme; and if certain composers were now to lock up their works on the plea that they too much resemble, not a Calvinistic chapel, but a Jesuit church, art would certainly not be a loser, as it was by the withholding of the "Reformation."

It must already have been observed that Mendelssohn's attitude towards musical critics was not precisely that of a friend. One so sensitive could hardly have taken up such a position, and it is clear that, while abstaining from positive resentment, he found relief in now and then sending an arrow obliquely in the direction of the critical camp. Writing to David from Berlin, in October, 1841, *à propos* to "Antigone," the master said: "If it were not so difficult here to come to any kind of judgment about a work! There are, for the most part, only shameless flatterers, or equally shameless critics to be met with, and there is nothing to be done with either, for both from the very first deprive us of all pleasure. As yet I have had only to do with admiration, but after the performance the learned will, no doubt, come forward and reveal to me how I must and should have composed, had I been a Berliner." It was, perhaps, hardly fair to assume the intended committal of an offence, and punish the not yet guilty with a sneer, but this aptly illustrates the general tone of the writer towards those who were professionally bound to treat him as a subject for dissection. Mendelssohn had, however, more good sense than to enter into any newspaper controversy, and he even declined offers on the part of others to take up the cudgels on his behalf. One such offer was made with reference to "Antigone," by Professor Dehn, of Berlin, and Mendelssohn thus replied: "Although I entirely agree with you that my choruses to 'Antigone' will furnish an opportunity for a number of unfair and malignant attacks, still I cannot meet these unpleasant probabilities by the means which you are so good as to propose to me. I have always made it an inviolable rule never to write myself in newspapers on any sub-

ject connected with music, nor either directly or indirectly to prompt any article to be written on my own compositions; and although I am well aware how often this must be both a temporary and sensible disadvantage, still I cannot deviate from a resolution which I have strictly followed out under all circumstances." Mendelssohn's proud abstention from any interference with the natural course of his music after it had been once given to the world did not stop at a refusal to sanction newspaper advocacy. He declined to follow what seems then to have been the fashion in France, and conciliate the leading performers by means of presents. His "Antigone" was brought out by Julius Stern at the Odéon in 1844, and we gather that Stern suggested a substantial and personal compliment to the principal artists engaged. In answer Mendelssohn said: "This would be contrary to the fixed principles which I adopted at the beginning of my musical career—never in any way to mix up my personal position with my musical one; never to improve the latter by the influence of the former, nor in any manner to bribe public or private opinion with regard to me, or even to attempt to strengthen it. Precisely owing to the heartfelt gratitude I entertain towards all those who interest themselves in my music, it would be impossible for me to follow the fashion of giving presents, without embittering for the future the gratitude and joy emanating from it. And although this fashion may have been introduced by the greatest authorities, I must always remain true to myself and to what I deem to be right, and feel to be so: so you must excuse me for not complying with this practice. I trust that you will not be angry with me, but rather defend me against those who may attack me on this account. You will acknowledge that every man must fix certain rules by which he is to live and act, and therefore will not misconstrue my adhering to mine." It is worthy of observation that nearly all the great composers have acted with regard to their works in the spirit of Mendelssohn, and that it was reserved for Richard Wagner to show how a man can not only create musical works, but act as leader of a pen and ink crusade on their behalf. The advantage of the innovation is not yet sufficiently obvious to warrant anybody in seeking to establish it as a custom.

Never weary of urging his friends to be true to themselves and their vocation, Mendelssohn wrote in January, 1842, to Eckert, who then resided in Paris, giving him some advice which cannot be too deeply pondered by those who have yet to discover that true music is not an affair of calculation but of inward impulse: "You have reached a standard that may in every relation well be called a mastership, which all musicians or friends to music must highly esteem, and beyond which nothing actually extrinsic (whether it be called erudition or recognition, facility and knowledge, honour and fame) is any longer worth striving for; but this is, in my opinion, just the time when true work first really begins. The question is then solely what is felt and experienced within a man's own breast, and uttered from the depths of his heart, be it grave or gay, bitter or sweet. Character and life are displayed here, and in order to prevent existence being dissipated and wasted when brilliant and happy, or depressed and destroyed when the reverse, there is but one safeguard—to work and go on working. So for you I have only one wish — that you may bring to light what exists within you, in your nature and feelings, which none save yourself can know or possess. In your works go deeper and deeper into your inmost being, and let them bear this distinct stamp. Let criticism and intellect rule as much as you please in all outward questions and forms, but in all inner and original thought the heart alone and genuine feeling. So work, daily, hourly, and unremittingly; *there* you can never reach entire mastery or perfection; no man ever yet did, and therefore it is the highest vocation of life." In these words we have the loftiest possible conception of the creative musician, who appears to us as coming out of himself only to master the forms of art, and then retiring whither none can follow, into the depths of his own nature, and speaking thence direct to the universal soul.

As to the musician's utterances, Mendelssohn's reply to a correspondent who asked the meaning of some of the "Lieder ohne Worte" may well be introduced here. It is one of the most valuable declarations upon a topic often debated that the literature of our art contains, and expresses in small compass that which might be amplified to volumes. In effect Mendelssohn propounds this thesis: "Music is more definite than words, and to seek to explain its meaning in words is really to obscure it." Every sentence in the following extract should be well weighed: "There is so much talk about music, and yet so little really said. For my part, I believe that words do not suffice for such a purpose; and if I found that they did suffice, then I certainly would compose no more music. People often complain that music is so ambiguous that what they are to think about it always seems so doubtful, whereas every one understands words. With me it is exactly the reverse, not merely with regard to entire sentences, but also to individual words; these, too, seem to me so ambiguous, so vague, so unintelligible when compared with genuine music, which fills the soul with a thousand things better than words. What any music I love expresses to me is not thought too *indefinite* to be put into words, but, on the contrary, too *definite*. I find in all attempts to put such thoughts into words something commendable, but there is yet something unsatisfactory in them all; and so it is with yours. This, however, is not your fault, but that of the words, which do not enable you to do better. If you ask me what my idea was, I say just the song as it stands; and if I had in my mind a definite term or terms with regard to one or more of these songs, I should not like to disclose them to any one, because the words of one person assume a totally different meaning in the mind of another person—because the music of the song alone can awaken the same ideas and the same feelings in one mind as in another — a feeling which is not, however, expressed by the same words. Resignation, melancholy, the praise of God, a hunting song—one person does not form the same conception from these that another does. Resignation is to the one what melancholy is to the other; the third can form no lively idea of either. To any man who is by nature a keen sportsman, a hunting song and the praise of God would come pretty much to the same thing; and to such a one the sound of the hunting horn would really and truly be the praise of God, whereas we hear nothing in it but a mere hunting song, and if we were to discuss it ever so often with him we should get no further. Words have many meanings, but music we can all understand correctly. Will you allow this to serve as an answer to your question? At all events it is the only one I can give, although these, too, are nothing after all but ambiguous words." We have here the case very acutely and, as it seems to us, very conclusively put. Here, moreover, we see the sufficient reasons why Mendelssohn's "Lieder ohne Worte" were given to the world without the distinctive appellations which some people of weak musical perceptiveness are fond of inventing. The master shows clearly enough

that to call one piece "Melancholy" or another "Resignation" is certainly to limit and probably to distort its meaning, since the same word does not of necessity imply the same thing to different minds. Music is freer and more potent, therefore, when dissociated from any attempt at a verbal definition of the feelings it is meant to excite, and, by a parity of reasoning, that which we call programme music, or music written to illustrate incident and emotion recognised by verbal description, occupies an inferior rank.

Turning from this grave subject, we meet with a letter beautifully suggestive of Mendelssohn's true kindness of heart. It is addressed to Simrock, the Bonn publisher, on behalf of a brother composer, indicated in the published correspondence by the initial X. We know now, for the person most concerned has told us, that X really stands for Ferdinand Hiller, who, at this time (1842), had not the public ear to the extent which, in Mendelssohn's opinion, he deserved. Hiller has reprinted the letter in his book on Mendelssohn, and truly says that "it displays a wonderful amount of tender consideration and loving sympathy." No one can peruse it without seeing the writer in a beautiful light, and enjoying a look into the depths of a most amiable soul. We give the more noteworthy passages: "During my stay here I heard by chance that my friend and colleague in art, Herr Hiller (X), had written to you about the publication of some new works, but hitherto had received no answer. Now, both in the interest of art as well as in that of my friend, I should indeed be very glad if the answer were to prove favourable; and as I flatter myself that you place some value on my opinion and my wish, it occurred to me to write to you myself on the subject, and to beg of you, if you possibly can, to make some of my friend's works known to the general public. My wish for the secrecy which I wish you to observe *towards every one* and under *all circumstances* is owing to this—that I feel certain Herr Hiller would be *frantic* if he had the most remote idea that I had taken such a step on his behalf. I know that nothing would be more intolerable to him than not to stand absolutely on his own ground, and therefore he *never* must know of this letter. On the other hand, it is the positive duty of one artist towards another to assist as much as possible in overcoming difficulties and annoyances, and to contribute as far as lies in his power to the attainment of his aims when such aims are noble and in a good cause, and both are so to the highest degree in this case. I therefore beg you to publish some of his new compositions, and above all, if possible, to enter into a more permanent connection with him." Then follow some outspoken observations on the duty of a publisher to place "more faith in true worth than in any chance result," after which Mendelssohn continues: "Forgive the liberty I have taken, and, if possible, comply with my wish. So far as I have heard, there is no pretension to any considerable sum for these works, but a very strong desire that they may be generally circulated and made known, and that the correspondence should be carried on in a friendly spirit. If you will or can enter into the affair, I rely on your *sacred silence* as to my interference, my name, and my request. If I shortly hear from my friend that you have written to him in a kind manner, and have agreed to assist him in making the public familiar with his songs and pianoforte works, how heartily shall I then rejoice! . . . I mean to set to work shortly, and to overwhelm you with music-paper (as soon as it is well-filled) and to request in my own name what I now so urgently and anxiously entreat in that of my friend." It is pleasant to know that this effort to "do good by stealth" succeeded and bore fruit. Simrock behaved most graciously in the matter, and Mendelssohn's almost boyish delight shines through every word of the note he sent in acknowledgment: "I must confess that I had not expected such ready courtesy and satisfactory compliance with my letter of solicitation. I now doubly rejoice in having taken a step which a feeling of false shame and that odious worldly maxim 'don't interfere in the affairs of others,' which occurred to me while writing, nearly deterred me from carrying out. Your conduct, as displayed in your letter of yesterday, has confirmed me more than ever in what I esteem to be good and right; so I intend to lay aside for ever the (so-called) highly prized worldly wisdom, and henceforth to pursue a straightforward course, according to my own first impulse and feeling: if it fail a hundred times still *one* such success is ample compensation." Who does not feel drawn to Mendelssohn by his noble and practical sympathy with a struggling brother, and by his unaffected delight at the result obtained? Another illustration of this part of Mendelssohn's character is to hand in the letters of the same period. The autumn of 1842 saw Mendelssohn again in Switzerland, going over some part of the route traversed by him in 1831. Passing through the Unterwalden, he sought out his old guide, and found him. "We mutually recognised each other, to our great joy," he writes to his mother. "He is now the landlord of the 'Crown' in Meiringen. Dearest mother, recommend the man and his house to all your correspondents. I am quite determined to write to London and ask Murray to praise the 'Crown' in Meiringen in his next red Guide Book to Switzerland. He can do so with a clear conscience. Michael has a good house, an extremely pretty wife, and five fine children, for whom I bought a few little trifles and some toy soldiers in Unterseen, and thus we had a happy meeting after a lapse of eleven years. He brought me the words of the song in G major he sang at that time, the melody of which I had retained, but always plagued myself in vain about the verses. When I told him that we wished to go to the Grimsel he got very red, and said, 'Then I must go too—I must go!' so he intrusted the public room (which is his department) to the care of a friend, and was ready next morning with his mountain staff and blouse, and led the horses past some awkward places, and the ladies past the most dangerous ones, and us too, when it was possible to cut off the distance by footpaths; and the people in Guttanen laughed at seeing him again. 'It is only for a little while,' said he; and a man who was making hay called out to him, 'Oho, Michael, so you can't give up being a guide yet!' He confided to me that it did sometimes seem hard to be obliged to do so, and if he did not think of his wife and children, who knows what might happen? We separated on the Grimsel. This was a pleasant episode." And pleasant it is to us who read Mendelssohn's simple yet graphic description. Our master did not forget his humble friend when far away from him. A few months later he wrote to Klingemann in London, and said: "A request occurs to me which I long ago intended to have made to you. In Switzerland I saw my former guide, Michael, whom on my previous mountain expeditions I always found to be an excellent, honest, obliging fellow, and on this occasion I met with him again, married to a charming, pretty woman. He has children, and is no longer a guide, but established as landlord of the 'Krone.' . . . It is a most genuine Swiss village inn taken in its best sense. Now Michael's greatest wish is to be named among the inns at Meiringen in the new edition of Murray's 'Switzerland,' and I promised to endeavour to effect this for him. Is it in your power to get this done? . . . Michael said that the author of the

handbook had been there, and was very much *fêté* by the other landlords. His means did not admit of this; still he would give a good round sum of money if he would only mention him. I was indignant and said, '*Without money, or not at all.*' But I thought of many musical newspapers and composers, so I did not lecture him much on the subject, for fear that he might one day hear something of the same sort from one of my colleagues and take his revenge. There is now a general complaint that the large town hotels have superseded the smaller, comfortable, genuine Swiss inns. This is one of the latter sort, so Murray must really recommend it. Pray do what you can about this, and tell me if you succeed. Forgive my troubling you, the secretary of an embassy, with such things, but if you knew Michael you would like him, I am sure." Genuine kindliness of this sort resembles good wine, and needs no bush. Moreover, to add a word would be to spoil the effect of the incident as described by Mendelssohn himself.

Now let Mendelssohn stand before us as a conservator of the works of his fellow masters—even of that in them which might be amended. We have before seen him in this capacity, and it seems as though advancing years only increased the reverence in his nature and heightened his horror of the vandalism which would, in the name of improvement, lay hands upon sacred things. Writing to Simrock about Mozart's "Die Zauberflöte," he says: "I should like to know whether you are disposed to allow the original correct text to be substituted in your plates of this opera, and some proofs to be taken. It appears to me almost a positive duty that such a work should descend to posterity in its unvitiated form. We, indeed, all know perfectly well, for instance, the aria beginning "Dies Bildniss ist bezaubernd schön," but if, in the course of a few years, the younger musicians always see it written, "So reizend hold, so zaub'risch schön," they will acquire a false idea of Mozart's thoughts; and I go so far as to assert that even the most undeniably bad passages in such a text deserve to be retained, as Mozart composed music for them, and they have thus become household words all through Germany. If improvements are to be proposed it is all very well, but they ought to stand side by side with the original words; in no case should these words be entirely banished, otherwise fidelity towards the great master is not properly observed. . . . If you resolve to alter your plates then I shall be the first, but certainly not the last, of your customers to thank you for it." Wholesome words these at a time when men are starting up on every hand to tell us what the masters might, could, should, or would have written under this, that, and the other condition, and proposing to conform the text to such imaginings. The passage just quoted is, however, as regards Mendelssohn himself, only an outcome of the severe artistic morality which shines in many letters, above all in one written to Herr Otten, of Hamburg, who had drawn a flattering comparison between our master's music and the fashionable effusions of the day: "I believe that this (the fashionable) mode will soon pass away, even without any counter-influences. To be sure, a new one is certain to start up, but just on this account it seems to me best to pursue one's own path steadily, and especially to guard against an evil custom of the day, which is not included in those you name, but which also does infinite harm—squandering and frittering away talents for the sake of outward show. This is a reproach which I might make to most of our present artists, and to myself also more than I could wish. I have no great inclination, therefore, to extend my travels, but rather to restrict them, in order to strive with greater earnestness for my own improvement instead of the good opinion of others." As Mendelssohn appears in this extract, so we may leave him for a month, carrying with us till we meet the master again a remembrance of true nobility, perfect uprightness, and gentleness like the gentleness of a little child.

(*To be continued.*)

MR. SIMS REEVES'S FAREWELL.

It is not alone the unexpected which startles us—indeed, if proverbial philosophy may be trusted, the unexpected should never astonish, since it is always happening. Be this as it may, there are some events which we know will take place in the order of nature, and yet they come upon us as a surprise. Among them, certainly, is the retirement of a great and favourite artist. To such an one belongs the proud privilege of weaving himself, as it were, into the texture of the lives of all who sympathise with his art. Unconsciously, perhaps, but effectively, he is accepted as an element in the constitution of existence, and, although our moments of reflection show that a time of separation must come, the rule is to act and feel as though it never would. This may especially be said of musical artists in general, and of vocalists in particular. Unlike the painter, sculptor, or poet, who works in the seclusion of the *atelier* or study, and can speak to the world without coming beyond the shadow of his home, musical artists are personally known. They are not names only, but living men and women whom the public can approach, and between whom and the public often arises a feeling of friendship, although never a word may have been exchanged. The vocalist in this respect has an advantage over the instrumental performer. The one is only seen, of the other we behold the form and hear the voice. The one approaches us in person through the channel of but a single sense; the other has a double road of communication, and is so much the more near when discharging the functions of his art. Hence the firm, strong hold which great vocalists have at all times taken of the public; hence the interest their movements excite, and the feeling called forth when it is decided that the bond uniting them to their admirers must be severed. Such a decision has been arrived at by the famous singer whose name is at the head of this article, and the authoritative announcement of it which we now make, albeit not surprising, will yet surprise through an instinctive objection to anticipate it. Mr. Sims Reeves has figured so long upon the lyric stage and concert platform, and has occupied so large a space in public regard, that only with difficulty can we accommodate ourselves to the idea of a time when the place that now knows him will know him not, and when the voice always associated with our conception of the best in vocal art will be silent. Out of this regret inevitably arises, and not alone selfish regret. We may, and must, be sorry for the extinction of a shining light in the firmament of music. But we are bound to sympathise also with the emotion of every man who reaches the conclusion that his life's work is done, and that for him there can be no more ambition, achievement, and reward. Not without a pang do those who have lived in the sight, and upon the favour of the public, withdraw into obscurity. Hence the feeling called forth by Mr. Reeves's retirement will have himself for an object as much as our own selves and the art that loses an illustrious exponent.

It is not our present purpose to discuss the career, estimate the qualities, and sum up the life-work of Mr. Sims Reeves. The time for that task has yet to

come, and before it arrives Mr. Reeves may add no inconsiderable or unimportant chapter to his history. But we do wish to place before the public such circumstances connected with the closing episode in the artist's public life as may not only gratify curiosity, but excite a determination to make it, in point of success, worthy of all that has gone before. We hardly need to try and induce amateurs everywhere to "see the last" of Sims Reeves. That they will do so of their own accord is a foregone conclusion, and, as though justly reckoning upon this, Mr. Reeves proposes to make his final campaign both lengthy and comprehensive. His retirement will be a deliberate and dignified proceeding, so arranged as that all may take farewell under conditions favourable to after reminiscence of his great and varied achievements. No one, we suspect, will charge the famous tenor with overweening vanity on this account. A man cannot live for more than a generation amid the applause of his fellows without perceiving that he is something in their eyes, and that by acting upon the perception, in such a matter as the present, he best consults their wishes. If, then, Mr. Reeves proposes to begin his farewell performances next autumn, and close them at the end of 1882, the fact may be accepted as evidence of sympathy and goodwill which two years of leavetaking cannot exhaust.

Mr. Reeves will, we understand, appeal in the first instance to his Irish friends, and make a tour through the sister island during the coming autumn. He may expect the traditional "hundred thousand welcomes" of a warm-hearted people, for, though the great artist has not been able to visit them much of late, his name and fame are cherished with true Celtic fervour. Presumably he will appear in Ireland both on the stage and platform, but, in any case, he purposes to be back in London to fulfil a series of engagements through the following winter and summer. In the autumn of 1881, Mr. Reeves will commence the round of Great Britain, making, as is easy to foresee, a triumphal progress from place to place, and being everywhere hailed with a mixture of pleasure and sorrow. At the close of this tour he returns to London, for the purpose of appearing, during the remainder of 1882, both in opera and oratorio. With admirable fitness, his farewell to the lyric stage is to be made in the part of *Edgardo*, ("Lucia")—one associated with the greatest triumphs of his early days. But even more interesting, perhaps, than Mr. Reeves's performances in opera will be his rendering, for the last time, of the sacred airs with which his name is so brilliantly associated. In view of all this, every amateur will pray that the great tenor may have health and strength to carry out his purpose. The work is heavy, and the circumstances are exciting, but given bodily vigour, it will be brought, no doubt, to a triumphant close, and enable those who may chronicle the ending to write with perfect truth, "Finis coronat opus."

"After the fathers come up the children." Even as, years ago, a Mr. Reeves studied singing in Italy, and returned hither to reach fame by "leaps and bounds," so now another Mr. Reeves is studying singing in Italy, hoping for like reward. Both gentlemen—father and son—will go together through the closing tours of the elder; and in Mr. Herbert Reeves, if report may be trusted, Mr. Sims Reeves will leave to his admirers a fitting artistic legacy. Should the son worthily take up and wear the mantle of the father, a famous name will have been rescued from becoming only a memory, and we may regard him who made it famous as, after a double manner, living on in the person of his child.

COPYRIGHT IN MUSIC.

The question of "copyright" or the "right of copy," or briefly "copy," as it was formerly styled, has attracted considerable attention since the recent report of a Royal Commission on the subject. It is pretty well known that the said Commission arrived at the conclusion that copyright should be continued to be treated as a "proprietary right."

To the man of business it appears singular that a similar decision should need reaffirming, or that proprietary rights should have ever been questioned even in literary or artistic productions. The trader himself claims protection in regard to a species of property so indefinite as a trade mark. Yet if a manufacturer places on his fabrics a symbol not his own, he is morally guilty only of the minor sin of plagiarism; a form of imposition treated in law as a misdemeanour, and in extreme cases as forgery. Whereas when a publisher reproduces without authority a literary work, it is not merely a question of misrepresentation in respect to the manufacture of the product, but of an absolute and direct appropriation of the product, consisting not in the materials, but in the creative labour, embodied or symbolised in printer's type.

On that account this subject is nearly always treated purely from the author's point of view. The mercantile question of the cost of printing and publishing is not an element in the case. The publisher who acquires proprietary rights only appears as the representative of the author. Hence the difficulty in one sense, because it is impossible to clearly appraise the money value of the author's labour. In the eyes of the law one book or one piece of music is as good as another. On the other hand, although a manuscript or mere private letter is the property of the writer, the proprietary right is publicly established by the act of printing and publishing. The tangible and portable book or piece of music is recognised by the law as vicariously representing an incorporeal property, or a general and indefinable right residing in the author.

In that recognition the law follows the same process of reasoning it adopts in reference to the pilfering of a mercantile bill or a bank-note, intrinsically worthless beyond the trifling cost of paper and printing. In any case it is in some sense property; but the law clearly recognises in the formal inscription and at a specified period something beyond the intrinsic value, and without reference to the ultimate security of a particular bank or commercial firm. The law here, as in many other cases, sets us the example of taking up a subject in the stage in which at a certain period it practically exists; independently of abstract questions that have an origin antecedent to human law, and even to society in its more complex forms.

It may be perfectly true, as Mr. Matthew Arnold reminds us when writing lately on this same subject, that "if we go down into our own minds and deal quite freely with our own consciousness we shall find that we have no natural rights at all." Indeed, as a matter of fact, we have no natural right even to live. Fortunately, and *per contra*, no one has a natural right to deprive us of life. Being here, we have firstly to make the conditions of existence possible, then bearable, and finally, as society advances, agreeable; or as agreeable as we can under the circumstances. As Mr. Arnold would tell us, if we have no natural rights we have "natural instincts"; and to prevent others interfering with the gratification of our instincts, and particularly with the gratification of the "instinct to possess," is the beginning of law.

Adding precedent to precedent, and volume to volume of statutes, we arrive at last at a certain

precision in ascertaining the degree to which we can interfere with impunity, even with the artificial or conventional rights of other people. In regard to copyright, although there are various subtle considerations not yet determined or duly provided for by the statutes in force, there are a few enactments so plain that it is astonishing how frequently, and in some instances how innocently, they are violated.

It is a misfortune inherent in the nature of the whole question that the several arts the law of copyright is intended to protect differ in many essentials. It is impossible to multiply pictures, except by the hand of the original artist, in the same sense we multiply copies of books or music. In one clause of an Act we may combine dramatic pieces and pieces of music; yet the performance of a drama without remuneration to the author may to him be a hardship; whereas the performance of a song in public, although the law prohibits it without permission, is a positive benefit to the composer, and in fact an advertisement for which unhappily he is sometimes weak enough to pay. Even the opera composer is better situated in that respect than the dramatist, because the composer or the publisher who represents him can sell the opera in fractions or excerpts.

The law on these subjects suffers not only from the indifference of legislators to certain branches of the question, but from the proverbial clannishness and economic illiberality of the literary or artistic mind itself. What is wanted in this country is a Minister of Fine Arts, or some power above "specialism," and who, in addition to his own knowledge, could acquire technical information with greater ease than that cumbrous institution known as a "Royal Commission," whose conclusions end in compromise between the particular interest and the general interest, and are seldom even attended to for years after it makes its report, if they are ever attended to at all.

In some arts, and in music above all, it is next to impossible, in the interests of the general public, to cover by enactment the various methods of evading the law of copyright without descending into frivolous detail. To remedy that difficulty the law has very properly made certain plain cases so comprehensive in the interests of the author that the public have to trust to his common sense as a protection against vexatious litigation. The forbearance of the author is liable to abuse, and occasionally it is worth the while of an author or publisher to threaten or commence an action, to persuade people into an understanding of the letter of the law. A curious case of the kind occurred some thirty years ago, and is reported in "The Musical Times" of June, 1852. The well-known publisher of that date, Mr. Novello, brought a friendly action against Mr. William Sudlow, who was then secretary of the Liverpool Philharmonic Society. The action was simply to try a point of law. The Society had included in the programme of one of its concerts a part-song called "The Wreath," by Benedict, which had appeared in "Novello's Part-Song Book," and was the property of Mr. Novello. Nothing could seem more natural than that Mr. Sudlow, in the exercise of his duties, should get the parts for his chorus cheaply lithographed, instead of going to the expense of purchasing so many copies of the book. Mr. Novello, however, made a request that the lithographed copies should be sent to him, and that Mr. Sudlow should purchase the copyright edition of the work. The secretary of the Liverpool Philharmonic Society replied, expressing his surprise at the demand, as he had never "*sold* any of the copies, or *hired* any out." An action ensued, and it was contended on the part of the defendants that if the plaintiff's argument were to prevail, it would extend to give an action in the minutest case, "for instance, of copying out a piece of music for a pupil to play or the like, or by a young lady for her music-book." Such trifling pleas had, however, no influence with the Court at Westminster. The Lord Chief Justice (Sir John Jervis), Sir Cresswell Cresswell, Sir Edward Vaughan Williams, and Sir T. Noon Talfourd, before whom the case was tried, ruled that "the multiplication of the songs for gratuitous distribution" was an infringement of the Copyright Act; and judgment was given for the plaintiff.

Copyright is defined in the Act to mean "the sole and exclusive liberty of printing or *otherwise multiplying copies* of any subject to which the said word applied."

Even making a *single* copy with the pen is illegal; although, as we have already intimated, proprietors do not generally speaking defend their rights when invaded in that way. But, little by little, when men find they can make a single copy with impunity they will make two, or a dozen, or two hundred; and when, as in the present day, all manner of scientific and mechanical appliances may be devoted to the multiplication of copies of printed music, much amateur and professional labour in new arts of printing that begins harmlessly, and proceeds innocently, may end sooner or later in a deliberate system of plunder. Many excellent and worthy people who may think the end justifies the means, or that devotional songs are barely to be ranked as human property, will benevolently recommend to their friends this or that process of multiplying copies of hymns for congregational use. But they must be reminded that the law is only in a few limited and very clearly defined cases a respecter of purposes. These gentlemen can multiply copies of the music of Bach and Handel and Purcell by a "blue process," a green process, or any process they choose; and when such music fatigues the public they can do their own compositions and arrangements in blue; but the unauthorised multiplication, in any form, of copyright music is robbery, subject to penalties which authors in their own interests are determined to enforce.

THEATRES *v.* MUSIC-HALLS.

"Of late, the policy of placing the theatres so entirely under the control of the Lord Chamberlain and Justices has been disputed, especially as the increasing practice of introducing theatrical performances at public supper-rooms has led to some vexatious prosecutions at the instance of the licensees of regular theatres."

The foregoing quotation is from no frivolous and irresponsible newspaper, but from a serious-minded Scottish encyclopædia. An illustration of the abuse referred to has occurred within the past month, in the summons taken out against Mr. Villiers, of the Canterbury Music-hall, for performing stage plays contrary to the 6th and 7th Vict., cap. 68. The piece in question is a ballet entitled the "Peri of Peru," and from the description given is no doubt what is called a "ballet of action," as distinguished from the "divertissement" or ordinary ballet, in which the dancing is the sole attraction. In the ordinary ballet there is incidental pantomime, but not sufficient to give it the character of a dramatic representation, even in a general and artistic sense, independently of the legal sense as interpreted by any particular municipal regulation. In the "ballet of action" the scenery, action, and pantomime combine in the development of a dramatic plot, or "argument" as it is technically described. Mr. Chance, the magistrate before whom the case was brought at the Lambeth Police-court, said that since the first hear-

ing of the case he had been to the Canterbury Hall to see the "Peri of Peru," and he decided that what we have just described as a "ballet of action" was a "stage-play" within the meaning of the Act. It had been ruled on other occasions by the Courts that a stage-play must contain dialogue or, as they put it, "dualogue or dramatic performance by two persons." Whether the conjunction "or" is intended to connect or separate "dualogue" and "dramatic performance" is one of those mysteries which have contributed so much to the profit of lawyers and so little to the credit of the law. Mr. Chance, who appeared to be moved by doubts as to his own decision from at least an artistic point of view, or by disgust at the whole proceedings, was pleased to impose on Mr. Villiers only a nominal penalty of 40s., and declined to allow costs.

It was stated that this decision would be appealed against, and we may have yet one more fruitless discussion, in a court of law, as to what constitutes a "stage-play"; and for no earthly reason except the maintenance of an antiquated monopoly in favour of the lessees of theatres—a monopoly that the very lessee who instituted the recent proceedings at the Lambeth Police-court has publicly confessed is no benefit to him, whilst any rational person can understand that unnecessary restrictions imposed on the music-halls or other places of amusement only tend to lower the tone of the entertainments provided, and naturally lower the public taste. The ballet of action, for which the first composers have written some of their best music, is a poetic and beautiful entertainment, and will probably before long be revived; but it is suited only to a large stage. The smaller music-halls, if fairly treated, should be the nurseries of English light dramatic composition, and afford to our young composers, who are not necessarily all of them Beethovens, the opportunities that in the larger theatres are simply impossible. Trying their wings in the one-act operetta they would, in common with their literary collaborators, gradually abolish the idiocies and inanities of the London music-hall.

This question is politically part of a much larger one, extending from the licensing of a beershop to the patent laws—the greatest scandal of all. The whole licensing system now in force is condemned in public and private. In the euphemistic language of the editors, or, as we ought to say now, the managers of leading newspapers, the question has descended into the arena of "practical politics," or it is "ripe for legislation," meaning that the abuse has become so glaring that not even the busy and dull-sighted British public can be further cajoled.

We are glad to find that the many outspoken remarks of the press respecting the necessity of increased activity in the selection of music for the Festivals have at length been productive of the most beneficial results. At the Gloucester Festival, which commences on September 7, in addition to the Oratorios "Elijah," "St. Paul," and the "Messiah," Beethoven's Mass in D will be given, an attraction which should draw all true music-lovers to the Cathedral, the surroundings of which (as we have often indicated) are so thoroughly in accordance with a work of such sublimity. Spohr's "Last Judgment," Mozart's "Requiem," and Mendelssohn's "Reformation Symphony" will also be performed; and an important feature in the programme will be specimens from the writings of the old Italian composers, viz., Palestrina's "Stabat Mater," and Leo's "Dixit Dominus." As a proof that English composers are not neglected, we may mention that negotiations have been opened with Dr. Stainer for the production of a new sacred work, but unfortunately his numerous engagements render it doubtful whether he will have time to complete it. Other native writers will however be represented, for two new Cantatas have been secured, one by Mr. C. H. Hubert Parry, and the other, called "Christmas Day," by Mr. Henry Holmes. The usual secular Concerts will be given on the evenings of Tuesday and Thursday—Wednesday evening being devoted to the performance of "St. Paul" in the Cathedral—and there will be a closing orchestral service on Friday evening. The vocalists engaged are Madame Albani, Miss Anna Williams, Madame Patey, Miss Damian, Messrs. E. Lloyd and Santley. The band will be under the leadership of M. Sainton, Mr. Langdon Colborne will preside at the organ at the Oratorio performances in the Cathedral, Mr. W. Done will accompany on the pianoforte at the concerts and on the organ at the services, and Mr. C. Harford Lloyd, the Cathedral Organist, will be the Conductor. The works to be performed at the Leeds Triennial Festival have not yet been finally settled; but sufficient has been done to prove how earnest is the desire to provide a programme worthy of the occasion. Mr. Arthur Sullivan's Oratorio "David and Jonathan," written for the occasion, will of course be a prominent feature in the selection; and another new work, a Cantata by Mr. J. F. Barnett, called "The Building of the Ship" (to Longfellow's words), will no doubt, from the former successes of the composer, be anticipated with much pleasure. The programme will also include Mendelssohn's "Elijah," Handel's "Samson," Haydn's "Creation," Spohr's "Last Judgment," Bach's Cantata, "O Light Everlasting," Cherubini's Mass in D minor, Beethoven's Choral Symphony (which, with so excellent a choir as will be assembled on the occasion, will doubtless receive an exceptionally fine rendering), Sterndale Bennett's Cantata "The May Queen" (composed for the Leeds Festival of 1858), Mendelssohn's "Loreley," and new Overtures by Messrs. Walter Macfarren and Wingham. The choir (which has been carefully chosen, after a most rigid examination), will consist of 300 voices, selected from Leeds and the West Riding. The vocalists already engaged are Madame Albani, Miss Anna Williams, Madame Patey, Madame Trebelli, Messrs. E. Lloyd and Jos. Maas, Mr. F. King, Mr. Henry Cross, and Herr Henschel. Mr. Arthur Sullivan will be Conductor, Dr. Spark Organist, and Mr. J. Broughton Chorus-Master. The Festival commences on the 13th October. These details will, we are certain, be read with much interest, for they assure us beyond doubt that those who have the direction of our National Music Meetings are now resolved to use their praiseworthy exertions in furtherance of the cause of art as well as of charity.

The revelations on the contents, structure, and reading of musical works, which the critic of the *Scotsman* has for some time been vouchsafing to a world groping in darkness, deserve a greater currency than even that much-read newspaper can give them. To draw the attention of a wider circle of readers to this new source of light, we shall transmit through the columns of "The Musical Times" a few choice extracts. "It (the Symphony in E flat major) seems to us to afford convincing proof that Schumann was not great in the department of orchestral composition—*the very department where his imperfect knowledge of theory would most tell against him.* Of melodic charm, beauty of form, or really fine orchestral combinations there are not many examples in this Symphony. It is impossible not to feel that the composer has grasped lofty ideas, and there is no lack of vigour in the work; but there are few persons to whose æsthetic sympathies it will appeal." The intellectual power and æsthetical refinement that

speak out of this and other judgments of our critic, the command of technical language, and above all the never-surpassed confidence with which he always enunciates them, are irresistible. At first something within us rebelled against this condemnation of a work we so much admired, but soon we bowed down our head in humbleness and silence; nay, now we must even confess that the condescending benevolence with which this superior mind judges so imperfect a composer as Schumann is really touching. To this remarkable person (whether man, woman, or child we know not) the world owes, however, more than creative criticisms and original utterances on matters æsthetical. Although our critic, with characteristic modesty, makes no such claims, he occasionally enriches musical literature with interesting and precious discoveries. Last year, for instance, he brought to the notice of his readers an undreamt-of chamber work of Schumann's; we think it was a quintet, and written for a somewhat uncommon assortment of instruments, partly of the wind class. Considering what our critic has already accomplished in this respect, we should not be at all surprised to read one of these days of "Variations on a Theme of Meyerbeer's," for two flutes, by Richard Wagner; of a "Suite in Canonic Form," for pianoforte, by Hector Berlioz, or of a "Symphonic Poem," for four bassoons, by Mendelssohn. But, even should we be disappointed in our expectation, we think that this age ought to be proud and grateful for the possession of a dispenser of light and right, who from his lofty judgment-seat can overlook and measure the best and noblest minds the past and present have brought forth—minds to which other men try to look up, and which they behold with awe and veneration.

As a pendant to the Schumann criticism above noticed, we will now collect some *curiosa* from a review of a translation of Wasielewski's "Life of Robert Schumann." In this review, which appeared about the end of December last in the *Guardian* (matter, style, and the absence of any signature show that it does not emanate either from "H. S. O." or "C. A. B.," the long-associated musical critics of the paper), we find the *Neue Zeitschrift für Musik* spoken of as the *New Musician Journal*, and the *Faschingsschwank aus Wien* (Carnival Jest from Vienna) as the *Carnival Strains from Venice*. We are informed that Schumann took his degree as Doctor of Music, while in reality he received his degree as Doctor of Philosophy. Further we learn that the composer's opera "Genoveva" was only four times performed, and his music to "Manfred" only once or twice. It is possible that some of the blunders belong in the first place to the translator, and that the wrong statistics are due to the reviewer's ignorance or forgetfulness of the date of Wasielewski's book, the first edition of which appeared in 1858, and the improved second in 1869. This, however, is no excuse: no man has a right to review who has no independent knowledge of the subject he is discussing. We ourselves have heard "Manfred" at least half a dozen times in different towns and countries, and a well-informed critic could write in 1878 that the sustained applause which "Genoveva" obtains, wherever it is put on the stage with sufficient care, proves its vitality. Without dwelling on the curious conceptions of Schumann's mode of studying and enjoying himself, which the reviewer has carried away from the perusal of the "Life," passing by also all minor criticisms, such as that the composer "in the course of the ensuing year (1841) set to music 138 songs, including some very unpromising specimens," we shall now quote a passage in which the reviewer gives us the sum total of his reckoning. "When his [Schumann's] friends visited him there [in the asylum to which he had been brought after the outbreak of insanity] he was found at the piano producing sounds that reminded them not of 'sweet bells jangled,' but of a machine with its springs broken, still, unable to stop, working on with convulsive jerks. Alas! was not this true of his whole life? Was it not aimless, meaningless for want of a mainspring." What! aimless, meaningless, the life of a man who with singleness of purpose and unwearied perseverance strove to attain the highest and noblest in his art—a man who not only strove but fully realised his object, if we may judge by the love, admiration, and enthusiasm which he has inspired? But this otherwise quite inexplicable dictum finds its explanation in a remark made by the reviewer in introducing the subject to his readers. "This is a melancholy life," he writes, "as a life must be that has no mainspring of faith and hope, but where 'the religion of humanity' is 'regarded as the only authorised standard for conduct.' Perhaps the blank is sadder in a great musical composer than in any one else, because his gift is so connected with the service of praise that even Schumann himself declared that 'a musician's highest aim is to apply his powers to religious music.' But there could be no soul in such work without faith, and 'throughout his life he was free from Church dogmas; he was never subjected to any rigid influences of the sort in his parents' home.'" It would be useless to attempt to convince by argument one whom history and daily experience have not taught that there is no *necessary* connection between religion and Church dogmas, between religiousness and the observance of certain rites. But were the reviewer right, then many (they may be counted by thousands) who have been looked upon as the leaders and benefactors of men, as the ornaments and enlighteners of humanity, must be ranged in the class of those whose life is aimless and meaningless. Multitudes of names will suggest themselves to the reader. Let us here mention only one, the name of Beethoven, that truly God-intoxicated man.

We sincerely hope that the result of a trial which recently took place in Paris will not embolden the lessees of the Opera-houses in this country to imagine that they are more at liberty than ever to disregard their pledges to the public. M. de Grandsagne, the gentleman who paid the expenses of the journey of a number of artists engaged in an operatic establishment with which he was connected, to witness the performance of "La Favorita" at the Grand-Opéra, as an artistic lesson, felt himself so aggrieved at the fact of an air and the *divertissement* being cut that he entered an action against the Director of the Opera-house, not only claiming damages for this omission, but urging his right to a hearing of the work as the composer wrote it, under an additional indemnity of 1,600 francs. The verdict was given against him; yet we cannot but think that M. de Grandsagne was an ill-used man. Of course it is not likely that any benevolent and artistic individual, who has an interest in the management of a provincial opera-house, will send the entire company of vocalists to one of our London lyrical establishments at his own cost, just to see how an Opera ought to be performed; but really a person who engages stalls, and takes perhaps the whole of his family at great expense to hear a certain work in its entirety, has a right to some sort of compensation when he finds that a large portion of it is cut out, or that interpolations are introduced which utterly destroy the intention of the composer. Again, when subscriptions are gained on the strength of certain promises in the

prospectus of the season, and these promises are unfulfilled without any explanation being given, we can scarcely believe that persons should be expected to bear the disappointment without protest. M. de Grandsagne is a bold man, and deserves the thanks of the opera-going public. Although unsuccessful, he may have done good by mooting the question; and who knows but that some day he may be quoted as a martyr in the cause of operatic reform?

The usual complaint against amateur singing and playing is that it wants "colour"; and although the constant use of this expression proves that we borrow a term from one art to define a quality in another, there can be little doubt that, when applied to music, everybody knows tolerably well what is meant. The truth is that few who are not themselves musicians ever think how much, even in ordinary conversation, the tone of the voice varies; and yet when placed over a room in which a number of persons are talking, every listener must be aware of the fact that the sound conveys the idea of a continuous subdued recitative. Admitting this to be the case in speaking, how much more should the voice be "intoned" (if we may use the term) in singing; and granting the truth that, although the *sound* is made for us on the pianoforte, the *tone* is made by ourselves, how necessary it is that the touch (which is the voice of the pianist) should be carefully cultivated to express every shade of feeling. On the principle, then, of proving the necessity of variety of tone in music by showing the effect of the absence of it, we should counsel students, either vocal or instrumental, to seize the earliest opportunity of paying a visit to Faber's "Speaking Machine." Years ago we recollect hearing a purely mechanical voice issue from a machine of this kind—invented, we believe, by the father of the present exhibitor—and have never forgotten the cold, soulless effect of the sentence "How do you do, ladies and gentlemen?" uttered throughout upon one note, and drawn out to double the length of the time any human being would occupy in speaking these few words. Impassive listeners may perhaps merely feel amused at entering into conversation with a "mechanical man," yet we cannot but think that musicians will feel a deeper interest in the exhibition; and pupils will find that, although they cannot receive a lesson from a machine as to what they are to do, they will at least receive one as to what they are *not* to do.

Looking over the programme of a concert a few evenings since, we could not help being struck with the sameness in character of the words of the songs, which, with only one exception, commenced with a gleam of the light of life, and ended with a shadow of the gloom of death. Of course these violent contrasts in the poetry materially help weak composers, but we are inclined to believe that a couple of hours of unmitigated tragedy can scarcely be called a healthy musical performance. In our reviews upon the vocal pieces of the day in this journal we have often before alluded to the subject; but it was not until a number of these melancholy effusions were placed together in one evening that we were so fully convinced of their depressing effect upon the listeners. A meeting of two lovers, for instance, full of hope and joy, was sure to be followed by a scene descriptive of the grief of the bereft one, as he or she gazed upon the conventional little "mound of earth." A mother looking into the loving eyes of her child, and thankful for the glow of health upon its cheek, was doomed to see that glow gradually lessen, and to watch through dreary days and nights at the side of her tender charge until it is "snatched away." A wife whose husband is at sea anxiously waits his return at her cottage door; but he comes not! The storm arises, as the song proceeds, according to rule; and through the moaning of the wind she faintly hears the groans of the crew as the ship "sinks beneath the waves." Away, we say, with such misery made to order as this! Let us have at least some words full of joy, hope, or content. Why, we could name fifty old songs which, without much claim to high poetical thought, can be always listened to with pleasure. But here are two lines by a true poet which describe, in homely fashion, how a couple can grow old together:—

> But blessings on thy frosty pow,
> John Anderson my Jo.

HER MAJESTY'S THEATRE.

Verdi's "Trovatore" was played for the only time this season on the 3rd ult., for the purpose of introducing Madame Telma in the part of the heroine. The *débutante* has an agreeable voice, and sings and acts as if she were well acquainted with the vocal and histrionic requirements of the character, creating a good impression both in her first aria and in the energetic scene with *Manrico* at the end of the third act, and eliciting throughout warm, but not enthusiastic, marks of approbation. A numerous audience assembled on the closing night of the season, the 6th ult., when Mr. Carl Rosa appeared, for the first time since his indisposition, at the Conductor's desk, and was greeted with a demonstration of feeling such as indeed is but rarely accorded, even to those who have worthily earned the public gratitude. But Mr. Rosa is an exceptional instance of one who, setting before himself a task to accomplish, has so steadily persevered for years—even to the injury of his health—that he has now not only reached the goal of his ambition, but won the admiration of all who have watched, and sympathised with, his efforts. Thanks to his zealous exertions, Opera in English has at length a home in this country; and that English Opera may shortly be received under the same hospitable roof is now the one thing to be worked for by this unwearied champion in the cause. Although unfortunately illness deprived the company of the active services of Mr. Carl Rosa, the season has been an extremely interesting one, thanks to the fact of both the business and the artistic arrangements being left in thoroughly competent hands. Mr. Randegger, as Conductor (ably seconded by Mr. Pew), has insured highly satisfactory performances of the Operas; and all the vocalists seem to have done their utmost to make the absence of the chief of the establishment felt as little as possible. The advance of Miss Julia Gaylord, both as a singer and an actress, has been most decisive; and Miss Georgina Burns and Miss Josephine Yorke have also materially increased their reputation. As a rule the rendering of every Opera during the season has evidenced the extreme care bestowed upon its preparation—in many instances indeed being so good as to eclipse the efforts at our fashionable Italian lyrical establishments—and we can assure Mr. Rosa and his excellent company that whenever they return to us they will be received with a cordial and sincere welcome.

MONDAY POPULAR CONCERTS.

With the four evening performances we have to record during last month, the season proper of these excellent Concerts has come to a close, an extra Concert, for the benefit of Sir Julius Benedict, having been announced for the 24th ult. On the first of the occasions alluded to (the 1st ult.) Herr Barth, the eminent Berlin artist, was the pianist, and in his solo performance fairly electrified his numerous audience. In a manner which may be described as absolutely irreproachable the pianist played (for the first time here) a selection from Brahms's "Studien für Pianoforte" (Op. 35), consisting of a series of variations on a theme by Paganini, skilfully elaborated by the composer, who, with surprising *raffinement*, has contrived to introduce into his work an abundance of passages of extreme difficulty taxing to the utmost the technical skill of the performer.

That Herr Barth proved himself fully equal to his self-elected task we have already inferred, adding as he did to a faultless *technique* the grace and refinement of an intelligent artist. Herr Barth, we need scarcely say, belongs to the most advanced school of modern pianoforte-playing, but his style is free from that individual obtrusiveness which characterises some of its representatives. Having been recalled twice, the pianist satisfied the persistent demands for an encore by substituting another piece. Herr Joachim contributed the only other instrumental solo of the evening by playing, in his best style, Bach's Chaconne in D minor, which was also, as a matter of course, redemanded, the appeal being responded to by the additional performance of a movement from the same composer's violin Sonatas. The Concert opened with a capital performance of Mozart's Divertimento in B flat, for two violins, viola, two French horns, violoncello, and contra-bass, led by Herr Joachim, and supported by MM. Ries, Zerbini, Mann, Standen, Reynolds, and Piatti; and concluded with Beethoven's Pianoforte Trio in E flat (Op. 70), in the excellent rendering of which Herr Barth was associated with MM. Joachim and Piatti. Both works had been frequently heard at the Popular Concerts before. Herr Henschel gave a very effective rendering of the recitative "Tyrannic love," and air "Ye verdant hills," from Handel's oratorio "Susanna," and of two songs by Brahms and the vocalist himself respectively, accompanied by M. Zerbini.

The second Concert of the past month (the 8th ult.) brought a repetition of Dvořák's Sestet in A major, for two violins, two violas, and two violoncellos, to the first performance of which in this country we have already referred in our last notice of these Concerts. The composer, who is a native of Bohemia, shows a decided leaning towards the modern German school of music as represented by Johannes Brahms, his style also, perhaps as a natural consequence, showing traces of the influence of Robert Schumann. But Herr Dvořák's artistic and, if the term may be allowed, his national individuality is sufficiently pronounced to distinguish his work most favourably from the productions of some of the younger disciples of the school just mentioned, wherein shallow pretentiousness and elaborate diffuseness combine in the endeavour to conceal the utter absence of anything like vigorous original thought. The Sestet now under notice is, in fact, a masterly composition, both as regards musicianlike elaboration and the well-sustained and varied interest attaching to the movements of which it is composed. Among these, the second entitled "Dumka" (elegy) in D minor, consisting of several divisions, including an adagio, quasi tempo di marcia in F sharp minor, may be instanced as specially remarkable for its exquisite, albeit dreamy, poetry, and tender pathos, characteristic of the national music of Slavonic origin. A similar national element also pervades the Presto in A major (with Trio in D major) which takes the place of the orthodox Scherzo, and the Allegro moderato in A major and the Allegretto grazioso in the same key, though suffering somewhat from undue lengths, form a worthy prologue and epilogue respectively to the entire work. The executants were MM. Joachim, Ries, Straus, Zerbini, Pezze, and Piatti, to whose united efforts, no doubt, as much as to the intrinsic merits of the new composition, the enthusiastic applause with which it was received may be attributed. Miss Agnes Zimmermann, who never misses an opportunity of reminding her audience of the existence of the musical treasures bestowed upon the nation by Sterndale Bennett, played with her wonted brilliancy and refinement that composer's charming musical trifles, entitled respectively "The Lake, the Millstream, and the Fountain." Later in the evening the accomplished lady introduced, for the first time at these Concerts, a Suite in D (Op. 19) for pianoforte, violin, and violoncello, composed by herself and admirably executed in conjunction with MM. Joachim and Piatti. The Suite consists, as its name would imply, of a series of loosely connected movements bearing the stamp of an imaginative and earnest artist, and its performance was greeted with much applause. The only vocal number in the programme consisted of Herr Henschel's "Serbisches Liederspiel," in the rendering of which Miss Lillian Bailey, Mdlle. Hohenschild, MM. Shakespeare and Thorndike took part, the composer playing the accompaniment.

The programme of the succeeding Concert (the 15th ult.) commenced with Mendelssohn's Octett for stringed instruments, one of the numerous instances of the marvellous precocity of the composer's genius, this beautiful work having been written when he was yet a mere boy. Its performance on this occasion (the fifteenth at these Concerts) was throughout admirable, being led by Herr Joachim, who was supported by MM. Ries, Pollitzer, Wiener, Straus, Zerbini, Pezze, and Piatti. A feature of special interest was the rendering by Herren Joachim and Straus of a Duo Concertante in A minor by Spohr, than whom none knew better how to write for the particular instrument of which he was himself such a consummate master. The exquisite blending both of tone and style on the part of the two *virtuosi* resulted in the complete realization of the rich and manifold beauties of the composition, and the performance in question will not easily be forgotten by the audience, who testified to their appreciation by long-continued applause. Miss Zimmermann contributed the only instrumental solo of the evening by a spirited rendering of Weber's Grand Pianoforte Sonata in D minor (Op. 49), one of four similar works of high artistic significance by that composer, which are unfortunately too much neglected by modern professors of the instrument. There are some inaccuracies in the biographical remarks of the analytical programme, Weber having been neither "one-fourth Danish in blood," as here stated, nor was he born in 1785, but in the following year. We mention this specially, as we so frequently meet with similar erroneous statements concerning the composer of "Freischütz." The Concert concluded with Beethoven's popular variations on Wenzel Müller's air, "Ich bin der Schneider Kakadu," played with the usual success by Miss Zimmermann, MM. Joachim and Piatti. Mr. Arthur Oswald, who was the vocalist, sang with artistic feeling and good declamation songs by Gounod and Sterndale Bennett. He is gifted with a high baritone of a very sympathetic *timbre*, and manages his voice in a manner which shows good schooling. M. Zerbini was the accompanist.

The Concert on the 22nd ult. being for the Director's benefit, the programme was, as usual on such occasions, an exceptionally strong one, including Mendelssohn's Quintet in B flat; three pieces for pianoforte and violoncello by Rubinstein; three of Schumann's "Phantasiestücke," for pianoforte solo; three movements from Mozart's Divertimento in E flat, for string trio; and the Hungarian Dances, Nos. 3, 4, and 10, by Brahms, arranged for the violin, with pianoforte accompaniment, by Herr Joachim. All of these compositions having been more or less frequently heard at these concerts before, it is needless to refer to them in detail now. It will be sufficient to state that the executive artists in the Quintet were MM. Joachim, Ries, Straus, Zerbini, and Piatti, a combination of names the mere mention of which suggests harmonious co-operation and earnest artistic endeavour to realise to the fullest extent the intentions of the composers whose works these artists may be interpreting. Miss Zimmermann was associated with Signor Piatti in the rendering of Rubinstein's melodious Duos; Mdlle. Janotha playing the "Phantasiestücke" and obtaining the usual encore. The last mentioned lady also played the pianoforte part to the Hungarian Dances, which are old favourites with this audience, and, with Herr Joachim as their interpreter, never fail to produce renewed enthusiasm. Mr. Santley greatly added to the enjoyment of the evening by singing, in his best manner, Schubert's "Erl King" and airs by Scarlatti and Gounod. M. Zerbini, who had been throughout the season a most efficient Conductor, again filled that post on this occasion. The hall was well filled, though not so densely crowded as we have known it to be on previous last nights of this institution. The concerts will be resumed early in November next.

CRYSTAL PALACE.

At the Saturday concert on February 28 Herr Joachim was the principal attraction. He brought forward on that occasion Spohr's twelfth concerto (in A major), and a new set of variations for violin and orchestra from his own pen. The concerto of Spohr, though worth an occasional hearing, is not one of the best works of this class which

its composer has written. Herr Joachim's variations are of great interest. The orchestra is treated not as a mere accompaniment to the solo instrument, but as an important factor in the whole work. The solo part, as might be anticipated, is of great difficulty, but, with such playing as that of its composer, highly effective. The orchestral pieces at this concert were the second symphony by Beethoven, the overture to "Guillaume Tell," and a quaint and pleasing "Chaconne and Rigadon" from "Aline," an opera by Monsigny, a now forgotten French composer, who flourished in the middle of the last century. The only vocalist of the afternoon was Miss Marian Williams, who sang "Selva opaca" from "Guillaume Tell," and *Alftruda's* scena from Mr. E. Prout's "Hereward."

The concert of the 6th ult. was noteworthy for one of the very finest performances ever heard of the "Eroïca" symphony. We have often had occasion to remark that no such renderings of orchestral music are to be listened to anywhere as those given under the direction of Mr. Manns; but on this afternoon the Crystal Palace band surpassed itself, and those who were present will not soon forget the impression produced. Herr Robert Hausmann, professor of the violoncello at the Royal High School of Music, Berlin, made his first appearance at these concerts on the same afternoon, with Schumann's concerto in A minor. This work is but seldom performed, even on the Continent, and had only once before been given in London—by Signor Piatti, at one of the concerts of the Musical Society of London many years since. Its comparative neglect is readily to be accounted for. The solo part is very difficult without being proportionately effective, and as a composition it by no means ranks among Schumann's best. The slow movement is beautiful, but the rest of the work is deficient in interest. Herr Hausmann's playing was excellent, both in regard to tone and execution. Madame Patey sang an air from Dr. Sullivan's "Light of the World," and Mr. J. F. Barnett's song "The Golden Gate," and the Ballet Music from Verdi's "Sicilian Vespers" formed a pleasing conclusion to a very interesting concert.

On the following Saturday (the 13th) Beethoven's fourth symphony, in B flat, received a rendering hardly less fine than that of the "Eroïca" in the previous week, the other orchestral pieces of the afternoon being Sterndale Bennett's Prelude and Funeral March to the "Ajax" of Sophocles (not one of the composer's strongest works), and Svendsen's fourth "Rhapsodie Norvégienne," a composition in which the national melodies of Norway are effectively treated. Much interest attached to the first performance in England of a posthumous violin concerto by the late Hermann Goetz. Like all of his music which has come under our notice, the concerto possesses marked individuality; but, so far as can be judged by a single hearing, it is hardly one of his most successful efforts. The music is very graceful and frequently pleasing; but there is a singular want of energy in it. In form it is unusual; the three movements of which it consists are connected without a break, so as to form a continuous whole. The subjects are announced in the first allegro; the andante then takes the place usually occupied by the "free fantasia," or working out of the themes, and the finale ("*tempo primo*") corresponds to the last part of a first movement in the usual form, both first and second subjects being repeated in the tonic key. The solo part was extremely well played by Herr Hugo Heermann, from Frankfort. Miss Thekla Friedländer sang a scena, "Sappho," by Robert Volkmann, which we heard on this occasion for the first, and we hope for the last, time. It is not only uninteresting and noisy, but absolutely unpleasant to listen to. In his attempt to depict Sappho's despair and madness Herr Volkmann has gone far beyond the limits of dramatic music. Mr. Edward Lloyd gave charmingly a song from Mozart's "Seraglio," and Piatti's serenade, "Awake, awake."

On the 20th a new work by a young English composer, Mr. F. Corder, was brought to a hearing. Mr. Corder is already favourably known at the Crystal Palace by his Masque from "Morte d'Arthur," played there last season. The work produced on this occasion was a characteristic suite in five movements for orchestra, entitled "In the Black Forest." Each of the movements contains points of interest, but we must especially commend No. 2, "The Brooklet," a charming allegretto, full of pleasing melody and admirably treated, and the adagio (No. 3), entitled "Noontide Stillness." Mr. Corder has ideas of his own, and knows how to make the most of them. His instrumentation also is tasteful, and not without originality. The suite was most warmly applauded, and the composer called forward at its close. Herr Barth was the pianist at this concert. His rendering of Chopin's concerto in F minor was one of the finest in our remembrance, being not only technically perfect, but full of feeling. Mr. Santley sang "Au bruit des lourds marteaux" from Gounod's "Philémon et Baucis," and two pleasing songs by Miss Maude White. The symphony was Beethoven's in C minor, which was played to perfection by the orchestra.

THE BACH CHOIR.

This Choir began its fifth season at St. James's Hall on the 16th ult. The members mustered in as strong force as ever, there was an efficient orchestra, and the Conductor was again Mr. Otto Goldschmidt. More important still perhaps was the attendance of a large and distinguished audience, who showed the utmost interest in what was done, and sat the Concert out with exemplary and unusual patience. This may have been due, not alone to a sense of propriety, but to the attraction of the programme, which was great from first to last. The proceedings began with Sir John Goss's Anthem in eight parts "Lift up thine eyes"; a work which is not only one of the best productions of the composer, but one of the best in the whole repertory of the English Church. The opening chorus is especially fine, and illustrates the mingling of grace and grandeur so often found in Sir John's productions. The Bach Choir will do well to continue their explorations among church music. They will find much that has been unjustly neglected, and not a little eminently worthy of honour. The performance of the anthem, in which the recitative was taken by Mr. Shakespeare, and the organ well played by Mr. Pettit, was exceedingly good, and made a marked impression. This was followed by the best rendering of Brahms's German "Requiem" that has yet been given in this country. We need not again discuss the merits of the work: it has taken its place, and a high place, in English estimation. There may be reasons why a long time must pass before it can become generally popular, but musicians everywhere hold it in high honour, as a remarkable exhibition both of learning and genius. The music is of enormous difficulty, and severely taxes the powers of the best performers; but the Bach Choir did not measure their strength against it rashly. It is true that some movements were less well given than others; but, on the whole, and looking at the work to be done, the performance was of remarkable merit, reflecting the highest credit on all concerned. The solos were taken by Mrs. Osgood and Herr Henschel. The lady sang well, although the music put some strain upon her powers, and the gentleman was, of course, perfectly at home with the work of his friend and countryman. At the close of the performance the applause was hearty, but not more hearty than just. The second part of the Concert began with the Gloria from Palestrina's "Missa Papæ Marcelli." Here again the Bach Choir promises to do good work. It is well that music should advance, but it should carry its treasures with it, and leave none of them behind. Much, unfortunately, has been dropped on the way, but musicians are now beginning to go back for it, and our hope is that the name of the great Italian Church composer will continue to appear from time to time in our concert programmes. The example chosen by the Bach Choir is one of much representative merit, and leads to the hope that at some future time the entire Mass may be given. Bach's Magnificat in D, for five-part chorus, soli, and orchestra, with additional accompaniments by Robert Franz, brought the Concert to an end. The exceptional merits of this fine work have been fully discussed in our columns, and are well known to every admirer of the master. The Magnificat, it is true, is not often publicly performed, but this arises from a combination of difficulties which places it beyond the executive means of average choral associations; as those means improve, and appreciation of Bach's music deepens, the work is sure to be more frequently heard.

Meanwhile, thanks are due to the Bach Choir for giving us a performance which left no beauty unconcealed. The solos were taken by Mrs. Osgood, Miss Hope Glenn, Mr. Shakespeare, and Herr Henschel, all of whom sang with as much care and success as though their task were not both difficult and ungracious. Looking back upon the entire Concert we cannot too highly praise the exertions of Mr. Goldschmidt and his zealous followers.

The second and last Concert is announced for the 21st instant, when Bach's Sanctus in D, and Cherubini's Solemn Mass in the same key will be performed for the first time in London.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

The third Subscription Concert was given at the Shoreditch Town Hall on the 9th ult., before a large audience. Gade's Cantata, "The Erl King's Daughter," occupied the first part of the programme, and was received with such evident gratification as to make us wonder how it can be that a work appealing so eloquently to a mixed assembly of listeners, as well as to the educated musician, so seldom gains a hearing in the metropolis. The exquisite colouring of the choruses, and the dramatic power evidenced in the treatment of the varied phases of the story—especially in the passages where the Erl King's daughter invites *Oluf* to dance, and, finding that he refuses, lays her icy hand upon his head—proves that the composer is a true poet as well as a true musician. We may likewise cite the chorus of Erl maidens, "Lightly through the wood" (interwoven with the baritone solo), and the "Morning Hymn," as veritable masterpieces; very much of the solo music being also written with a thorough appreciation of the weird character of the legend. The orchestration too—ever forcibly illustrating, but never exaggerating, the text—is delicate and fanciful in the extreme, the combinations of wind instruments and the use of the horns in various solo passages being especially remarkable for beauty of effect. The execution of the whole of the choral music reflected the highest credit upon both choir and Conductor; for, as no amount of dry study of the notes could have ensured so perfect a result, we may be assured that both teacher and pupils have worked with mind as well as voice. Many of the choruses would certainly have been redemanded had not encores been strictly forbidden—a law which, much as we should have liked to listen to repetitions, we are glad to see rigidly enforced. The solo vocalists were Miss Berrie Stephens (the *Erl King's Daughter*), Miss Minnie Webbe (the *Mother*), and Mr. Hervet D'Egville (*Sir Oluf*), all of whom sang the music satisfactorily, although in many parts energy and dramatic feeling (especially on the part of *Sir Oluf*) were wanting to sustain the interest of the legend. In the second part Hermann Goetz's "Nœnia," for chorus and orchestra, again displayed the exceptional powers of the choir to the utmost advantage, the singing of this difficult music indeed being fully worthy of the work itself. We have already in "The Musical Times" on two occasions spoken of the masterly writing in this composition, and need now only say that a fresh hearing of it reveals fresh beauties. No words can convey the faintest idea of the profound impression produced by the musical enunciation of the phrase, "And the beautiful must perish"; of the chorus commencing in F sharp major, "But forth she came from the sea"; or of the final choral piece, exquisitely accompanied, in which both the musician and the poet so powerfully unite to convey to us the eternal truth that the mean and base pass "unsung to the grave." We cannot but lament that a man who could produce such music should have been snatched away so early from a world which during his brief career he has done so much to enrich. The applause at the conclusion of the work fully showed how thoroughly appreciative an audience these Concerts can now command. The other pieces in the programme were Mendelssohn's "Hebrides" Overture, Gounod's "Funeral March of a Marionette" (both of which were admirably played); Eaton Faning's clever chorus, "Song of the Vikings"; "Ah perdona" (carefully rendered by Miss Berrie Stephens and Miss Minnie Webbe); "The Toreador's Song," from "Carmen," sung by Mr. D'Egville; and the Market Chorus from "Masaniello," the charmingly fresh and melodious character of which sent away the audience in the utmost good humour. The Concert was conducted by Mr. Ebenezer Prout with his accustomed care and intelligence.

ALBERT HALL CHORAL SOCIETY.

The Concert given by this Society on the 4th ult. was of unusual interest, because the programme, departing somewhat from the regular course, contained novelty in addition to the welcome and well-known "Lobgesang" of Mendelssohn. When a musical institution is under the necessity of living it is bound to accommodate itself to the conditions which make life possible, and as unfamiliar works are not run after by our public, it is unreasonable to expect their frequent presentation. Now and then, however, managers may venture to think of persons who are subject to musical curiosity, and this was done to good purpose on the occasion of which we speak. A better selection from the list of comparatively unknown works could not have been made than Hiller's "Song of Victory," and Goetz's Psalm 137, "By the Waters of Babylon," neither of which had previously been performed in public to a London audience—though, perhaps, the distinction between the audience of the London Musical Society, by which Goetz's Psalm was produced last year, and a public one is not very great. Hiller's work eminently deserved a hearing. Like the "Song of Triumph" of Brahms, it is an outcome of the Franco-German war, having been composed during, or immediately upon the stupendous series of victories which humbled the hereditary foe of the Teuton. The "Song of Victory," first brought out, if we rightly remember, at a Nieder Rheinische Festival held at Cologne shortly after the close of the war, at once arrested attention and excited admiration by its fervour of spirit and loftiness of expression. Dr. Hiller evidently wrote it under the stimulus of great exaltation of mind. There is nothing perfunctory or laboured in the pages of the work from beginning to end, while the pervading style is eminently suited to the utterance of a grand national feeling, being throughout simple and forcible. For the most part, as need scarcely be said, the "Song" is one of triumph and rejoicing, and something of Handelian breadth and grandeur constitutes therefore its leading characteristic. But minor chords are here and there touched with happy effect, as when reference is made to the mourning and grief which temper the joy of every victory. Dr. Hiller has turned the opportunities so afforded to good use, and certainly not the least striking number in the work is the treble solo and (female) chorus, "He in tears that soweth." The whole composition ranks high, and we trust to hear of it from time to time as an established feature in the repertory of English choral societies. Its reception at the Albert Hall was cordial enough to warrant a repetition at no distant date. Goetz's Psalm has been so often discussed in our columns lately that there is no need for more words of description or eulogy. Enough that, thanks to a capital performance, the charm of this lovely composition was fully brought to bear upon the audience, who, if really amateurs, must have recognised in the music powers indicative of the highest genius. With what effect the familiar "Lobgesang" was given may be imagined, as may, with equal facility, the pleasure it afforded. The solo vocalists, who acquitted themselves remarkably well throughout, were Mrs. Osgood, Miss Marriott, Mr. M'Guckin, and Mr. F. King. Dr. Stainer presided at the organ, and Mr. Barnby conducted with the efficiency he long since taught us to look for at his hands.

MR. HALLÉ'S ORCHESTRA.

Rumour says—but we do not vouch for its truth—that when talk arose about accepting the services of Mr. Charles Hallé's orchestra at the approaching Leeds Festival, the idea was met and crushed by a retort that the band had only a provincial reputation. Assuming the correctness of this statement, it is not difficult to understand the appearance of Mr. Hallé and his instrumentalists in St. James's Hall. They came rather for the purpose of making known their capabilities, and challenging metropolitan criticism, than to play such familiar works as Beethoven's Third and Seventh Symphonies, Schubert's Symphony in C, and the Overtures to "Anacreon" and "Fidelio" (No. 3), or

even Brahms's Symphony in D (No. 2). It was not necessary to travel so far merely to do this, however interesting Mr. Hallé's reading of masterpieces may be to comparative criticism. But the actual purpose of the enterprise needs no vindication. Mr. Hallé is naturally proud of the orchestra he has founded and built up, and it was to be expected that he would, sooner or later, seek to obtain for it the favourable verdict of a London audience. Moreover, it was well that metropolitan amateurs should have an opportunity of knowing what is being done in the provinces, and of opening their eyes to the fact that they by no means monopolise the supply of good players, or exclusively enjoy the masterpieces of orchestral art.

Two performances were given in one day, for which reason it is only fair to judge the orchestra by what was done at the first. A man's staying power may be great, but he cannot play in two long symphonies, to say nothing of overtures and songs, in the afternoon, and in the evening return to achieve the same task with undiminished freshness. The afternoon performance, which included the Seventh Symphony of Beethoven and Schubert's No. 9, of "heavenly length," was certainly very fine, notably so in regard to the unity which prevailed in the orchestra. This is the first essential of good orchestral work. "Man's life consisteth not in the abundance of the things that he hath," neither does the supreme value of a band depend upon the individual eminence of those who comprise it. A better performance may be given by inferior players who are at one with each other and their conductor than by the same number of *virtuosi* not thus united. Mr. Hallé's orchestra is all that can be wished in this respect. Their opportunities are exceptional and they have so used them as that one mind and one spirit—the mind and spirit of Mr. Hallé himself—animate the whole. Taking the band in detail, we find it not free from blemish. The violins are, if anything, less brilliant than those to which we are accustomed in London orchestras; though the double basses, on the other hand, are magnificent. A bad effect is produced, moreover, by the loudness and harshness of the first oboe, and the too great sonority of the drums. These things apart, there seems to us nothing of which to complain. Both concerts made an exceedingly good impression, and the conducting of Mr. Hallé, so clear, so spirited, and so intelligent, placed him as a *chef d'orchestre* high in the estimation of metropolitan amateurs. The vocalists who assisted to vary the proceedings were Miss Lillian Bailey, Madame Patey, Mr. Lloyd, Herr Henschel, and Mr. Santley.

MR. WALTER BACHE'S CONCERT.

It is possible to express sympathy and even admiration for Mr. Bache, in his persistent and untiring efforts to secure appreciation for the works of Franz Liszt, without feeling any excessive enthusiasm for the cause he has so much at heart. Men of his stamp, who are willing to make large personal sacrifice in what they deem to be a righteous enterprise, are few enough in the world of music. The fifteen years covered by Mr. Bache's labours have witnessed a revolution in English musical opinion. We no longer declare that Mendelssohn was the last of the great composers, nor close our ears to the contemporary development of the art in Germany. We have taken Brahms and Wagner and Goetz into our confidence, and to anyone who arises boasting himself to be somebody we listen with critical ears, and accept or reject him only after due trial. But, alas for Mr. Bache! the majority of us continue to feel dislike or indifference towards the master of his especial choice. The "Faust Symphony," performed for the first time in England on the 11th ult., may be taken as representative of the Liszt method, and by it he might readily elect to stand or fall. If the true mission of music is merely to excite emotions of a wholly pleasurable nature, the greater portion of this Symphony must be unreservedly condemned. But the new *doctrinaires* would join issue with such a view of the art. If we understand them rightly, they would say, "You do not condemn Shakespeare's 'Macbeth,' or his 'King Lear,' because the one arouses feelings of the utmost horror, and the other rends the heart with its awful pathos. The mental struggles of *Faust* and the ghastly cynicism of *Mephistopheles* as expressed in poetry excite your highest admiration. Why should not the same ideas be portrayed in music? The divine art is capable of better things than titillating the ears and lulling the senses. We claim for it all the functions that appertain to poetry, while you would let it minister only to your sensual enjoyment." Here is the case, and it cannot be denied that it is worthy of discussion in all its bearings. But this is not the time for such disquisitions, and the "Faust Symphony" must undergo the ordeal of criticism as abstract music. Thus considered, the Gretchen movement may be pronounced full of meaning and in many parts extremely melodious. But the Faust movement is vague and intolerably long, while the section denominated Mephistopheles is remarkable for a succession of more or less hideous noises. The performance was on the whole remarkably good, considering the immense difficulties of the work; but there were a few slips, and the opening of the middle movement was spoilt by the very imperfect rendering of the solo viola part. The chorus of eighty male voices (placed in front of the orchestra after the continental fashion) greatly aided the effect of the solemn climax. Mr. Bache repeated his performance of Chopin's F minor concerto, and the programme also included the overture to "Zauberflöte." Mr. Manns conducted these latter works, and the Concert-giver directed the symphony.

MR. HENRY LESLIE'S CHOIR.

The performance of a musical work under circumstances diverse from those contemplated by the composer, may in certain instances be allowable but can never be entirely satisfactory. Mr. Henry Leslie deserves praise rather than blame for the opportunities he affords the musical public of hearing Mendelssohn's sublime music to "Antigone," but it cannot be denied that the work loses much of its effect when deprived of its stage surroundings. Years ago, when the tragedy was performed at Covent Garden, with the Vandenhoffs in the leading parts, it was received with much favour; and surely some enterprising manager, bearing in mind the great increase in musical culture of late, might do worse than organise a series of performances both of the "Antigone" and the "Œdipus," at some suitable theatre. Having dropped this hint, we return to the performance of the 5th ult., which was, perhaps, the most successful ever given by Mr. Leslie. The choir of 240 male voices delivered the choruses with splendid force, especially the noble "Hymn to Bacchus," one of Mendelssohn's finest inspirations. The dialogue, compressed as much as possible, was delivered by Miss Tennyson, who acquitted herself of a somewhat ungrateful task in a manner worthy of the warmest commendation. An earnest, but by no means exaggerated style, a rich and nicely modulated voice, and perfect elocution, were the characteristics of Miss Tennyson's oratory, and the recall she obtained was heartily deserved. It should be added that full justice was rendered to the lovely quartet, "O Eros," by Messrs. Albert James, Arthur Thomas, F. A. Bridge, and J. Langman. In the second part of the concert, Herr Joachim played Beethoven's Violin Concerto and Bach's Suite de Pièces in E as he alone can play such works. The selection from Mr. Leslie's new Biblical Pastoral, comprising the Shepherd's Chorus, "Now to Bethlehem let us go," and Mary's Song—the latter finely sung by Miss Orridge—were well received by the audience, and the Concert concluded with Mendelssohn's spirited "Ruy Blas" Overture.

PHILHARMONIC SOCIETY.

The third Concert of the season was given on the 4th ult., the only novelty in the programme being M. Massenet's Overture "Phèdre," which, clever as it undoubtedly is, made but little impression. The work contains many good points, but it is fragmentary, and but rarely conjured up in the mind of the auditor the tragic incidents of the subject it is presumed to illustrate. Herr Joachim's performance of Mendelssohn's Violin Concerto and of his own variations (which he recently introduced with such success at a Crystal Palace Concert), created the enthusiasm which such exceptional playing must always produce; and Madame Patey, in J. F. Barnett's Aria "The Golden Gate," and Haydn's Canzonet "She never told her love," was heard to the utmost advantage, both

The Parting Kiss.

PART-SONG.

Words by M. Deigh. Composed by Ciro Pinsuti.

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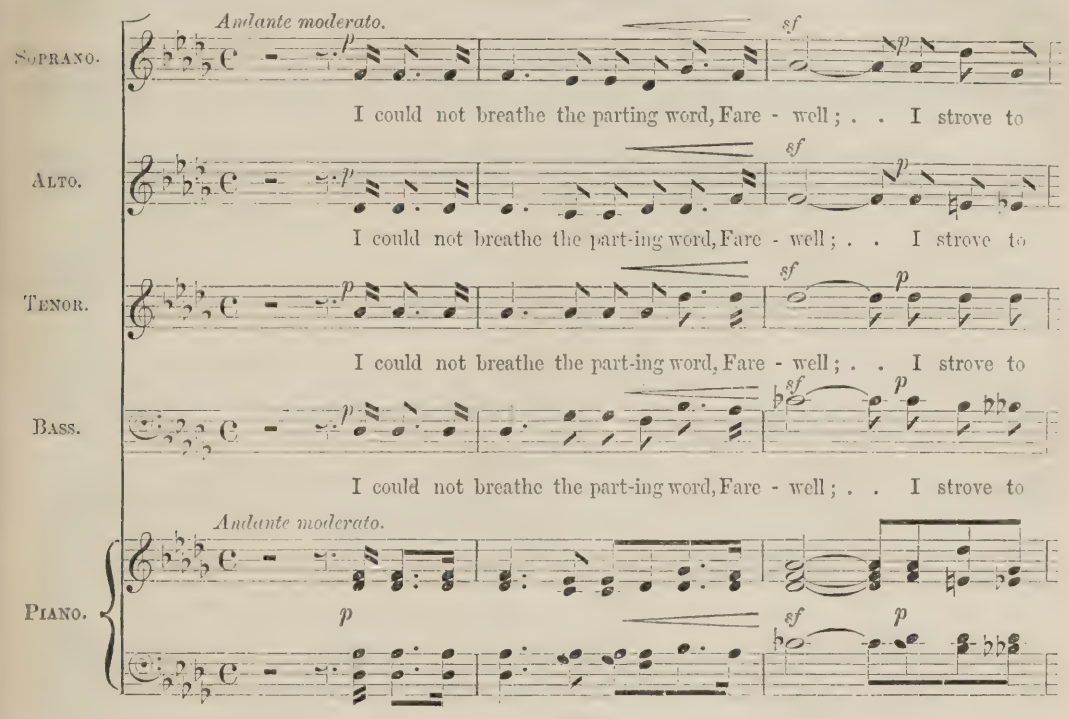
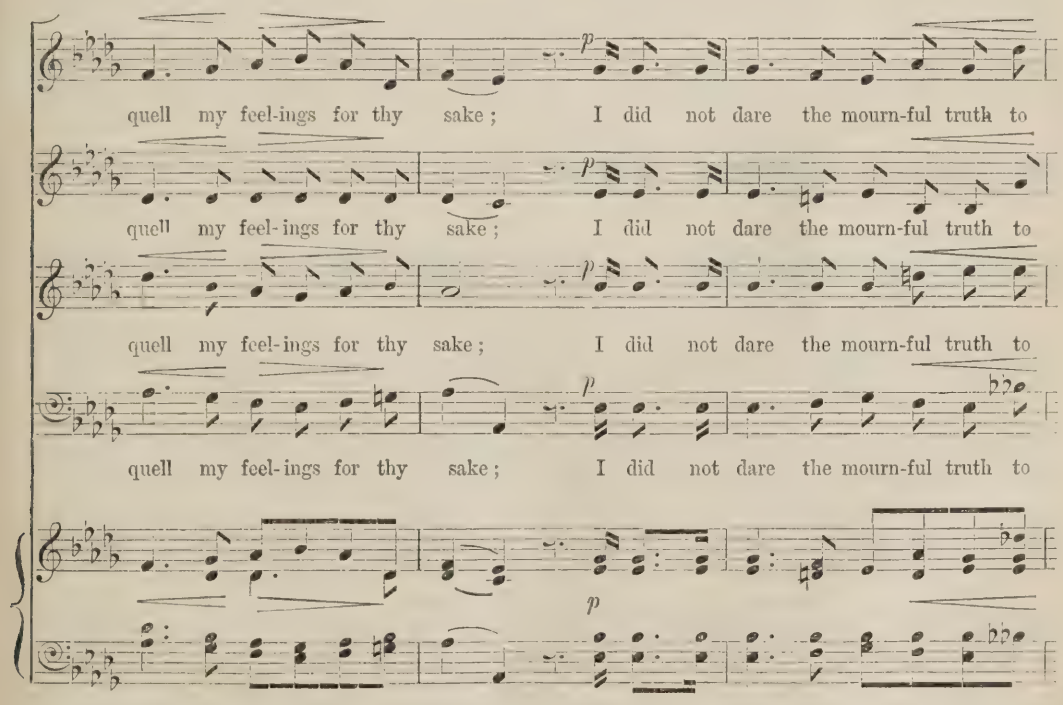
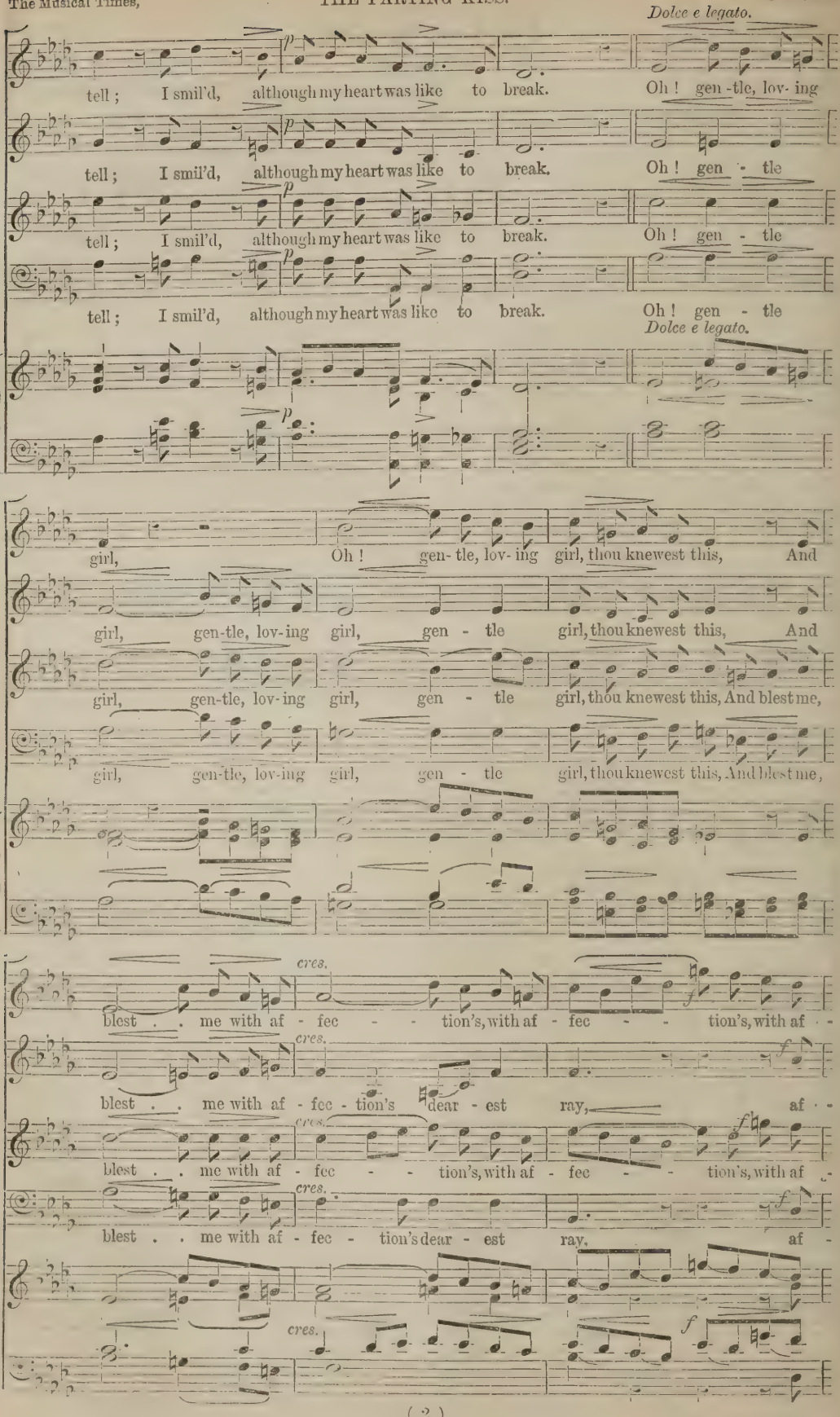
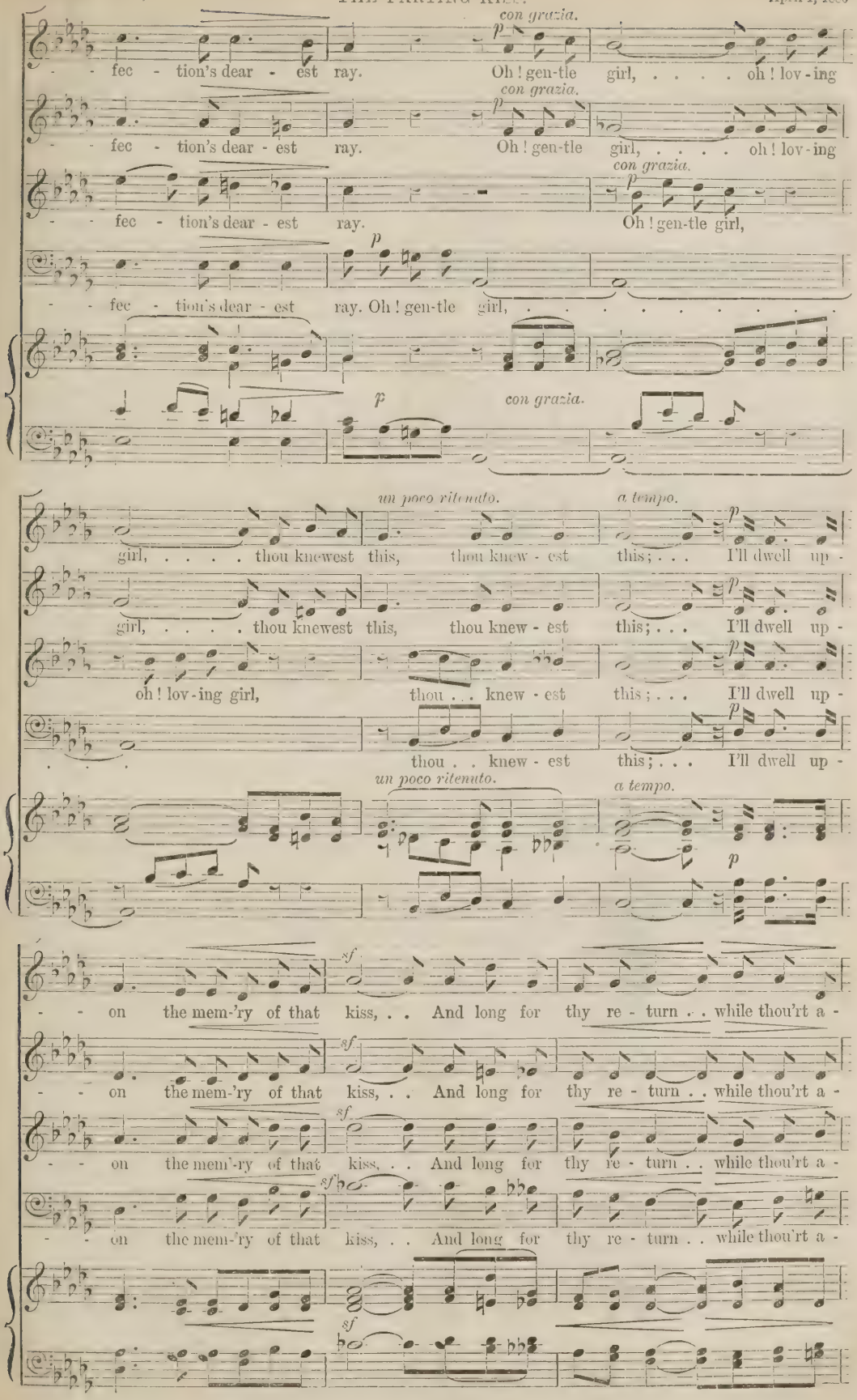
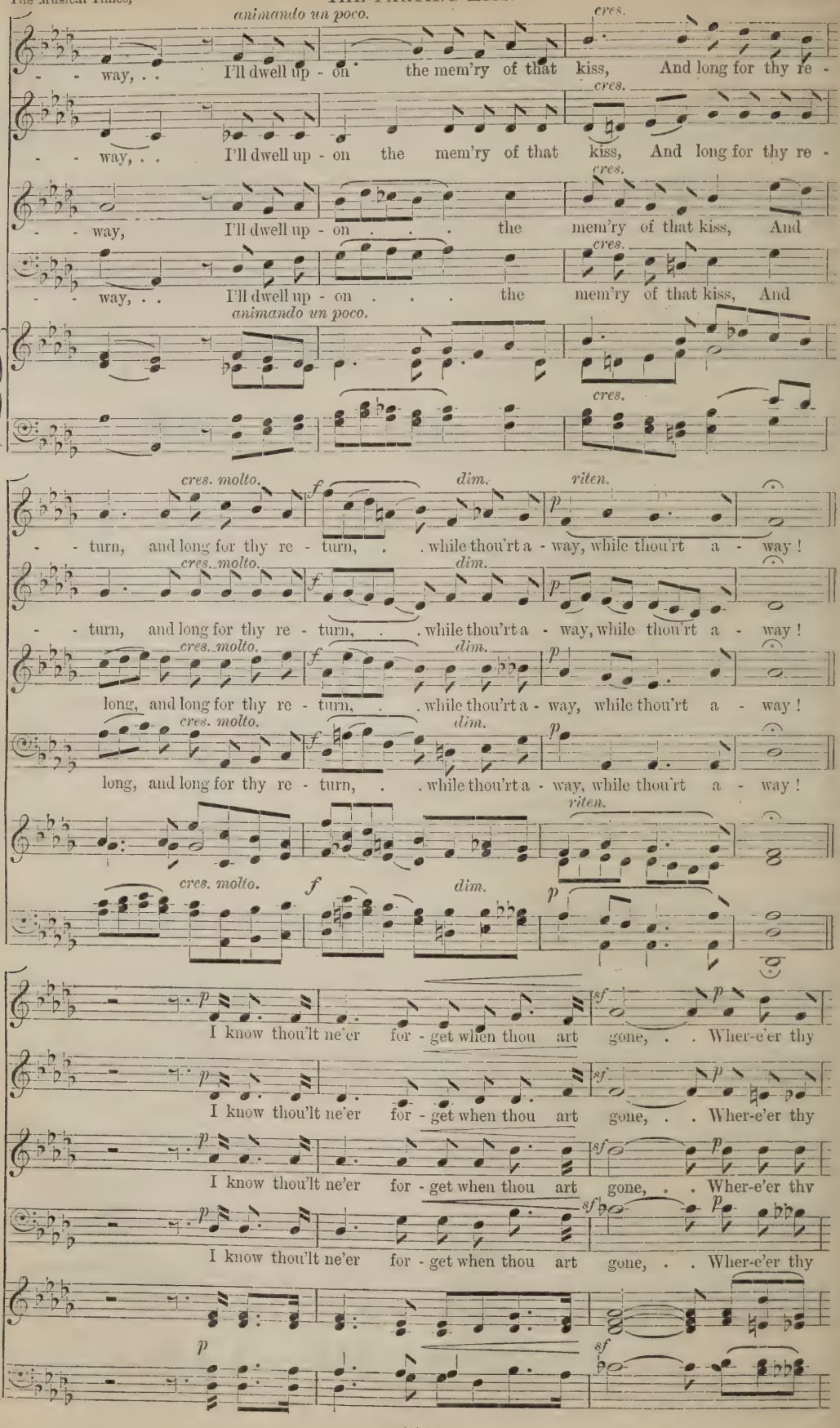
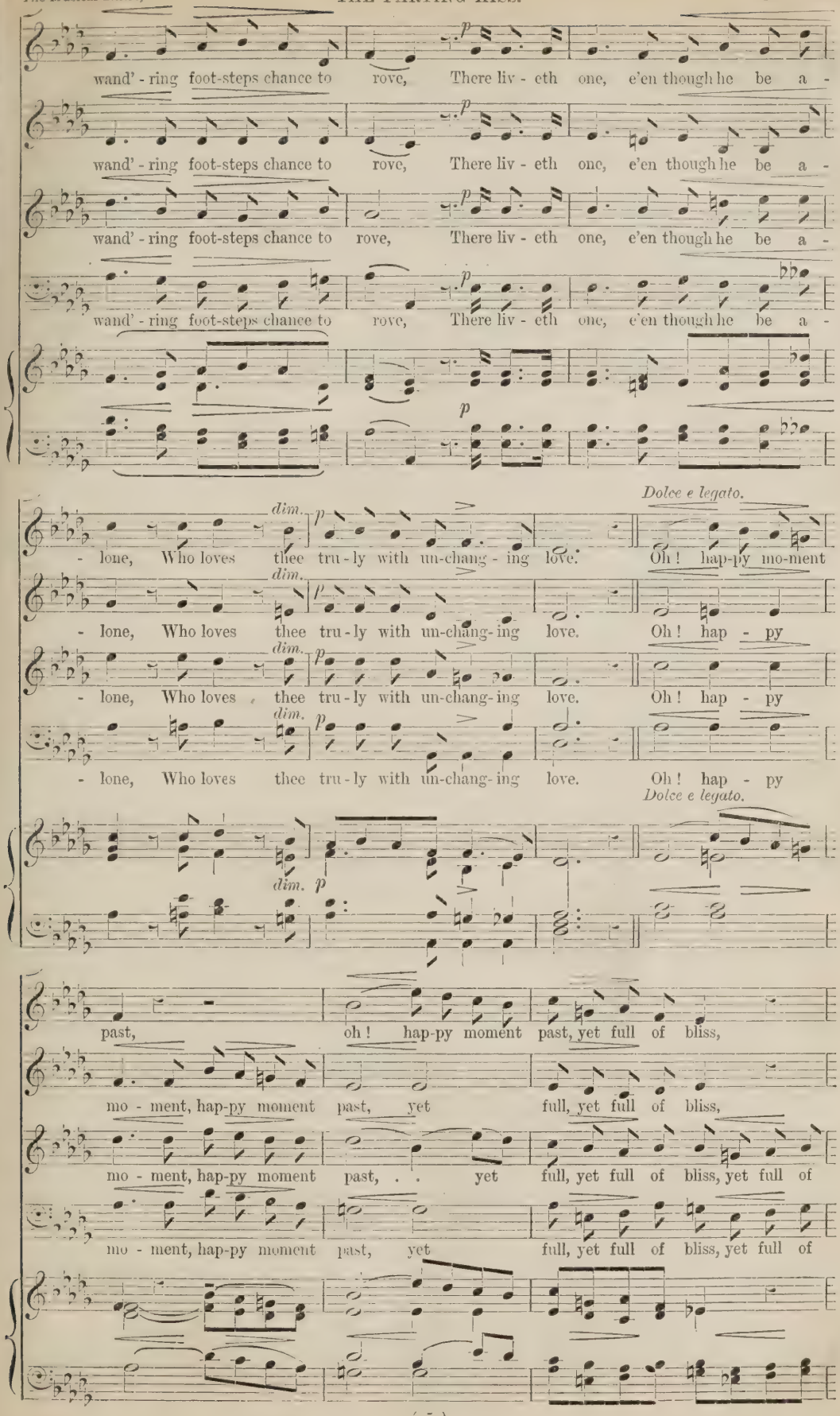
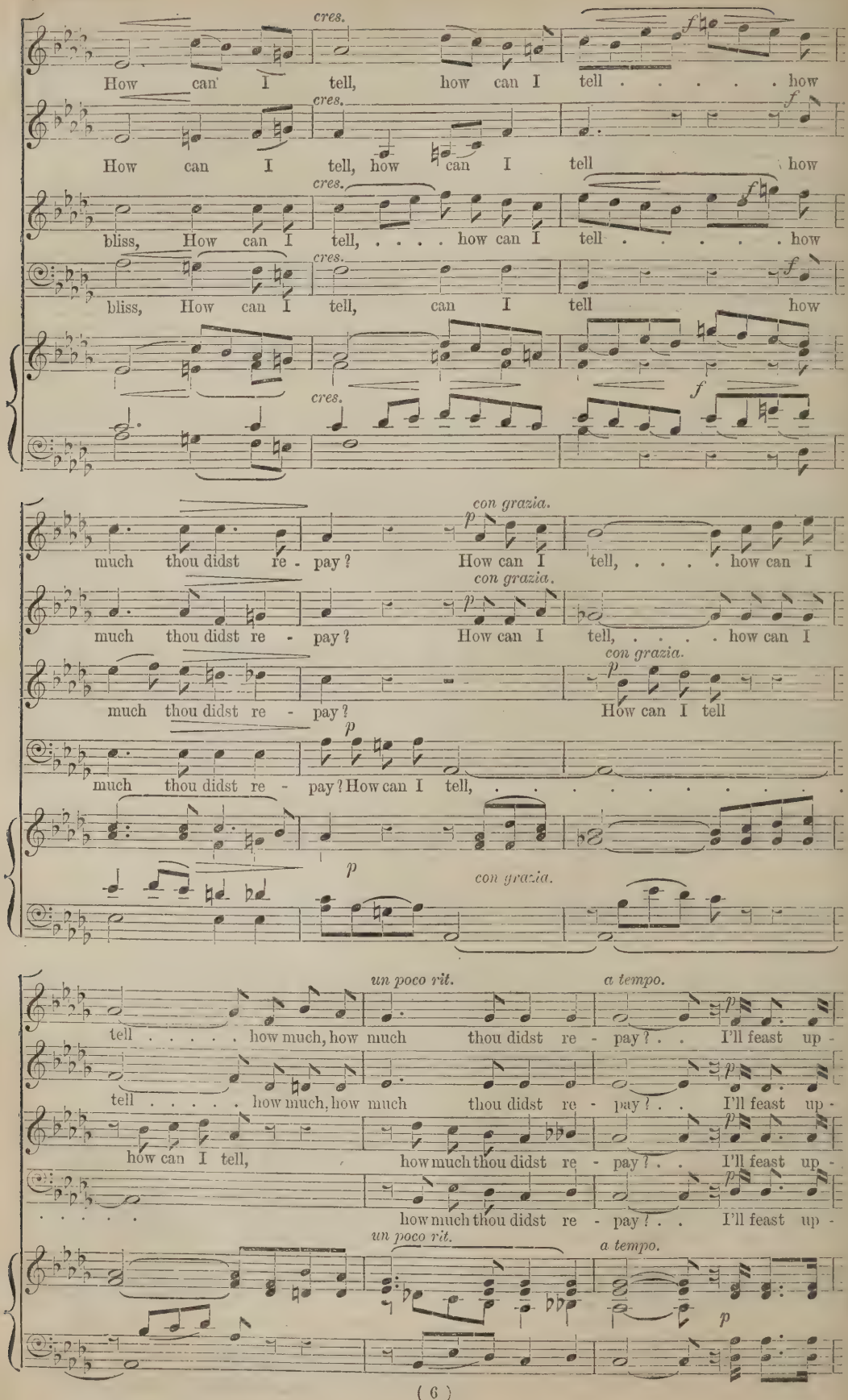

Andante moderato.
Soprano.
I could not breathe the parting word, Fare - well; . . I strove to
Alto.
I could not breathe the part-ing word, Fare - well; . . I strove to
Tenor.
I could not breathe the part-ing word, Fare - well; . . I strove to
Bass.
I could not breathe the part-ing word, Fare - well; . . I strove to
Andante moderato.
Piano.

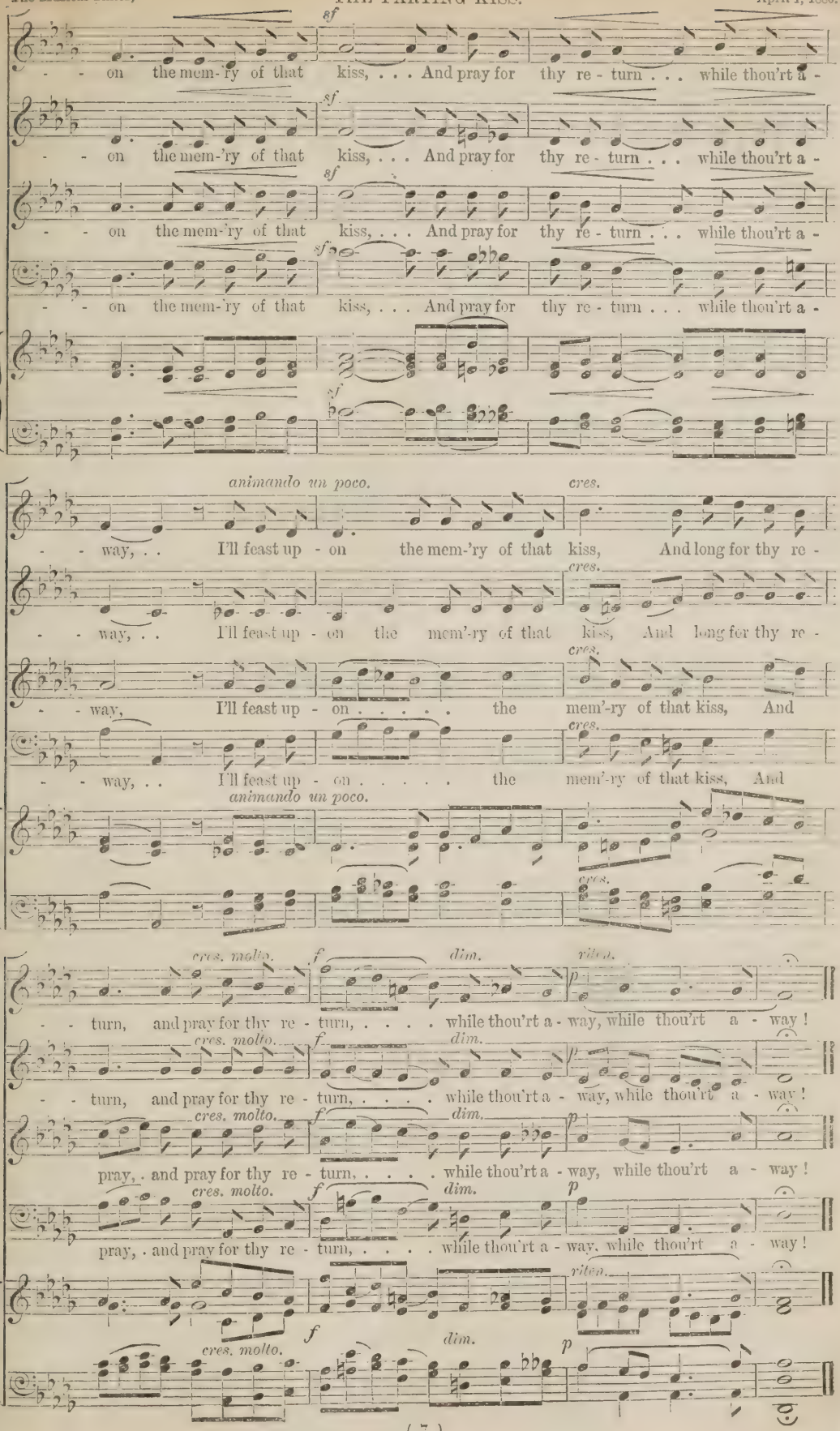

quell my feel-ings for thy sake; I did not dare the mourn-ful truth to
quell my feel-ings for thy sake; I did not dare the mourn-ful truth to
quell my feel-ings for thy sake; I did not dare the mourn-ful truth to
quell my feel-ings for thy sake; I did not dare the mourn-ful truth to


Dolce e legato.
tell; I smil'd, although my heart was like to break. Oh! gen-tle, lov-ing
tell; I smil'd, although my heart was like to break. Oh! gen - tle
tell; I smil'd, although my heart was like to break. Oh! gen - tle
tell; I smil'd, although my heart was like to break. Oh! gen - tle
Dolce e legato.
girl, Oh! gen-tle, lov-ing girl, thou knewest this, And
girl, gen-tle, lov-ing girl, gen - tle girl, thou knewest this, And
girl, gen-tle, lov-ing girl, gen - tle girl, thou knewest this, And blest me,
girl, gen-tle, lov-ing girl, gen - tle girl, thou knewest this, And blest me,
cres.
blest . . me with af - fec - - tion's, with af - fec - - tion's, with af - -
cres.
blest . . me with af - fec - tion's dear - est ray, af - -
cres.
blest . . me with af - fec - - tion's, with af - fec - - tion's, with af - -
cres.
blest . . me with af - fec - tion's dear - est ray, af -
cres.


con grazia.
- - fec - tion's dear - est ray. Oh! gen-tle girl, ... oh! lov-ing
con grazia.
- - fec - tion's dear - est ray. Oh! gen-tle girl, ... oh! lov-ing
con grazia.
- - fec - tion's dear - est ray. Oh! gen-tle girl,
- - fec - tion's dear - est ray. Oh! gen-tle girl, ...
con grazia.
un poco ritenuto. a tempo.
girl, ... thou knewest this, thou knew - est this; . . . I'll dwell up -
girl, ... thou knewest this, thou knew - est this; . . . I'll dwell up -
oh! lov-ing girl, thou . . . knew - est this; . . . I'll dwell up -
thou . . knew - est this; . . . I'll dwell up -
un poco ritenuto.
a tempo.
- - on the mem-'ry of that kiss, . . And long for thy re - turn . . while thou'rt a -
- - on the mem-'ry of that kiss, . . And long for thy re - turn . . while thou'rt a -
- - on the mem-'ry of that kiss, . . And long for thy re - turn . . while thou'rt a -
- - on the mem-'ry of that kiss, . . And long for thy re - turn . . while thou'rt a -


animando un poco.
cres.
way, . . I'll dwell up - on the mem'ry of that kiss, And long for thy re -
way, . . I'll dwell up - on the mem'ry of that kiss, And long for thy re -
way, I'll dwell up - on . . . the mem'ry of that kiss, And
way, . . I'll dwell up - on . . . the mem'ry of that kiss, And
animando un poco.
cres.
cres. molto.
f
dim.
riten.
p
- turn, and long for thy re - turn, . . while thou'rt a - way, while thou'rt a - way !
- turn, and long for thy re - turn, . . while thou'rt a - way, while thou'rt a - way !
long, and long for thy re - turn, . . while thou'rt a - way, while thou'rt a - way !
long, and long for thy re - turn, . . while thou'rt a - way, while thou'rt a - way !
riten.
I know thou'lt ne'er for - get when thou art gone, . . Wher-e'er thy
I know thou'lt ne'er for - get when thou art gone, . . Wher-e'er thy
I know thou'lt ne'er for - get when thou art gone, . . Wher-e'er thy
I know thou'lt ne'er for - get when thou art gone, . . Wher-e'er thy

wand' - ring foot-steps chance to rove, There liv - eth one, e'en though he be a -
wand' - ring foot-steps chance to rove, There liv - eth one, e'en though he be a -
wand' - ring foot-steps chance to rove, There liv - eth one, e'en though he be a -
wand' - ring foot-steps chance to rove, There liv - eth one, e'en though he be a -
p
dim.
- lone, Who loves thee tru - ly with un-chang - ing love.
Dolce e legato.
Oh! hap-py mo-ment
Oh! hap - py
Oh! hap - py
Oh! hap - py
past, oh! hap-py moment past, yet full of bliss,
mo - ment, hap-py moment past, yet full, yet full of bliss,
mo - ment, hap-py moment past, . . yet full, yet full of bliss, yet full of
mo - ment, hap-py moment past, yet full, yet full of bliss, yet full of


cres.
f
How can I tell, how can I tell . . . . . how
How can I tell, how can I tell how
bliss, How can I tell, ... how can I tell . . . . . how
bliss, How can I tell, can I tell how
con grazia.
p
much thou didst re - pay? How can I tell, ... how can I
much thou didst re - pay? How can I tell
much thou didst re - pay? How can I tell
much thou didst re - pay? How can I tell, ...
un poco rit.
a tempo.
tell . . . . . how much, how much thou didst re - pay? . . I'll feast up -
how can I tell, how much thou didst re - pay? . . I'll feast up -
how much thou didst re - pay? . . I'll feast up -


sf
- - on the mem-'ry of that kiss, . . . And pray for thy re - turn . . . while thou'rt a -
- - on the mem-'ry of that kiss, . . . And pray for thy re - turn . . . while thou'rt a -
- - on the mem-'ry of that kiss, . . . And pray for thy re - turn . . . while thou'rt a -
- - on the mem-'ry of that kiss, . . . And pray for thy re - turn . . . while thou'rt a -
animando un poco.
cres.
- - way, . . I'll feast up - on the mem-'ry of that kiss, And long for thy re -
- - way, . . I'll feast up - on the mem'-ry of that kiss, And long for thy re -
- - way, I'll feast up - on . . . . . the mem'-ry of that kiss, And
- - way, . . I'll feast up - on . . . . . the mem'-ry of that kiss, And
cres. molto.
f
dim.
riten.
p
- - turn, and pray for thy re - turn, ... while thou'rt a - way, while thou'rt a - way!
- - turn, and pray for thy re - turn, ... while thou'rt a - way, while thou'rt a - way!
pray, . and pray for thy re - turn, ... while thou'rt a - way, while thou'rt a - way!
pray, . and pray for thy re - turn, ... while thou'rt a - way, while thou'rt a - way!

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48	THE MERMAIDS	Walmisley	4d.
67	THE NIGHTS	Roberti	3d.
40	THE SECRET	Dr. F. Hiller	3d.
31	THE SHADES OF NIGHT ARE FLYING	Spohr	4d.
81	THE SPRING	L. Samson	4d.
45	THE SWALLOW	Henry Leslie	3d.
42	THE WANDERER'S NIGHT-SONG	Dr. F. Hiller	2d.
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12	YOUTH, JOY, AND HOPE ...	J. L. Hatton	4d.

(*To be continued.*)

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songs being admirably suited to her voice and style. The orchestral works were Brahms's Symphony in D (No. 2), Beethoven's Overture (Op. 124), and the Overture to "La Clemenza di Tito." At the fourth Concert, on the 18th ult., Herr Joachim again produced the greatest effect of the evening by his masterly rendering of Brahms's Concerto, which he has so thoroughly made his own—at least in this country—that it is scarcely likely to be heard during his absence. Randegger's highly dramatic Scena "Medea"—finely sung by Mrs. Osgood—must also be mentioned as one of the successful items of the selection; and Schumann's Symphony in C received an interpretation which reflected the utmost credit both upon the members of the orchestra and their Conductor, Mr. W. G. Cusins. In every respect, although the programme contained nothing absolutely new, this was one of the most interesting concerts yet given this season.

The following highly interesting notice of the Annual Edinburgh University Concert is slightly abbreviated from the *Edinburgh Courant* of the 16th ult.:—

Last night the crowded and distinguished audience assembled in the Music Hall were in a position to form some estimate of the advance made in musical culture by the students of Edinburgh University. It is something to know that we have one who is able to draw out to its full capacity the musical talent possessed by the incessantly changing constituency of our great University. In referring to this Concert, which, in respect to its student-chorus, is of special and unique interest, it should be borne in mind that some half of that chorus are almost raw recruits in the service of music. We believe that the majority of its members commenced their musical practice this winter, and that little, if anything, of the art was known to them before some four months ago. In such circumstances, their excellent form is really surprising. Of course the advantage of a general liberal education must greatly diminish difficulties otherwise scarcely surmountable. And the intelligence and general refinement exhibited in the students' efforts last night unmistakably showed the great advantage alluded to, the feeling being conveyed that if the performance was occasionally not up to the mark of professional choralists, it had a *verve* about it which the latter frequently have not, and which in a great measure made up for some technical deficiencies unavoidable in the peculiar circumstances to which we have alluded. With such a splendid selection of music as that contained in the programme, the thirteenth Annual Concert of the Society could not fail of success. In the opening song, "Gaudeamus," the harmony of voices was fair, as well as in the part-song, "The red wine flows." The attraction of "The Troubadour" (the composition of Professor Oakeley) seemed to be overpowering, and the encore was irresistible. Professor Blackie must have been delighted with the reception given to the Scottish songs which were accorded a place in the programme. They were charmingly arranged as choruses by Sir Herbert Oakeley, and the air, "What's a' the steer, kimmer?" was harmonised in a manner which thoroughly entranced the audience, whose demands for an encore again proved irresistible. Miss Wakefield sang Beethoven's song, "All Nature shows a Creator's glory," and two pieces of Sterndale Bennett's, "Dawn, gentle flower" and "Sing, maiden, sing." This lady possesses a voice of great purity and beauty; her rendering of Beethoven was superb, and she sang the two other airs in a manner which carried the audience with her completely. The instrumental part of the Concert was as great a success as the vocal. Mendelssohn's Concert-Overture, "Ruy Blas," the second item on the programme for the evening, appeared to be most appreciated by the audience, although Rossini's Overture, "La Gazza Ladra," the concluding piece, was most piquant and attractive. Sir Herbert Oakeley himself conducted as usual, and, between the enthusiastic regard of what may fairly be termed his pupils and the evident satisfaction of the audience, must have felt some measure of recompense for his energetic labours in furthering the interests of the noble science of which he is the guardian. Last night's work afforded a gratifying proof of the progress made by the musical *renaissance* in Scotland—a work to which the Professor of Music has so largely contributed.

On Tuesday evening, the 16th ult., the Rev. H. Bonavia Hunt, Warden of Trinity College, London, presided at a demonstration of the Tonic Sol-fa method of teaching harmony and of playing the pianoforte and organ, which was conducted by Mr. J. Spencer Curwen, A.R.A.M. The lecturer said that his object was to prove the possibility of playing from Tonic Sol-fa notation, and to show the advantages which that notation possessed in the study of harmony. Mr. Jarvis, Organist of the Parish Church of Swanscombe, Kent, who has a Tonic Sol-fa choir of thirty men and boys, then played several pieces on the organ from Tonic Sol-fa, transposing them into any key named by the Chairman. He also played a piece at first sight, transposing it from D minor into E minor. Miss Abel played at first sight an anthem by Sir George Elvey in Tonic Sol-fa, and afterwards transposed it from F into G. Mr. Curwen then explained the Tonic Sol-fa nomenclature of harmony, and showed that key relationship, which was the one central fact of harmony, was forced upon the attention of the pupils by the letter notation, and thus progress was made rapid and easy. Dr. Westbrook, in moving a vote of thanks to the lecturer, said they must all feel that they had gained information and had had prejudices removed. The possibility of playing from Tonic Sol-fa had undoubtedly been shown, but to him, with a slight acquaintance with the notation, it appeared far harder than the staff notation. The Rev. H. B. Hunt seconded the motion, which was carried, as was also a vote of thanks to those who had assisted in the demonstration.

The 142nd Anniversary Festival of the Royal Society of Musicians was celebrated at Willis's Rooms on the 17th ult., under the presidency of Major-General Lord Chelmsford. In addition to an eloquent speech by the Chairman in introducing the toast "Prosperity to the Royal Society of Musicians," there were several addresses during the evening, Mr. Cummings, the honorary treasurer, in proposing the health of Lord Chelmsford, paying an appropriate tribute to the efficient manner in which he had discharged the duties of President. It is seldom that we mention the special items of the musical programme at this dinner; but allusion must be made to the charming and thoroughly artistic rendering of three of Herr Henschel's beautiful songs from "The Water Babies" by Miss Lillian Bailey, to the vocal contributions of Herr Henschel himself, to the fine performance of Mendelssohn's little-known Concertstücke in F minor, for clarionet and corno di bassetto, by Mr. Julian Egerton and Mr. Maycock (accompanied with skill and judgment on the pianoforte by Mr. Charles Gardner), and to the excellent playing of two pianoforte solos by Madame Frickenhaus. In noticing the singing of the choral portion of the selection, by the London Vocal Union under the direction of Mr. Fred. Walker, mention must also in justice be made of the excellent manner in which the tenor solo in the National Anthem was rendered. The name of the young vocalist to whom this was intrusted we ascertained to be Hanson, and we commend him to the attention of all who would desire to aid in bringing such exceptional talent to the front.

A highly influential Committee has been formed for raising a fund to present a testimonial to Mr. Grove on his retirement from the board of the Crystal Palace Company. The services of Mr. Grove to musical art in connection with the Saturday Concerts at the Palace, since their establishment twenty-five years ago, are well known; for not only have his critical analyses (signed "G") in the programmes of these performances materially aided the public in the appreciation of the works given, but we have to thank him for the introduction into England of those forgotten works of Schubert which he rescued from obscurity during a visit to Germany, undertaken expressly for that purpose. He is also the originator and editor of the excellent Musical Dictionary which bears his name; and his contributions to the "Dictionary of the Bible," and his services as founder of the Palestine Exploration Fund prove that neither his knowledge nor his industry during a long career has been limited to one subject. It is announced that subscriptions to the fund are to be paid in to the London and County Bank, Hanover Square Branch; and we can scarcely doubt that the many earnest lovers of music who know how valuable have been the results of Mr. Grove's exertions will take this opportunity of substantially expressing their high appreciation of his disinterested devotion to the cause.

On the 26th ult., at the New Cross Public Hall, Mr. Henry Gadsby's Cantata, "The Lord of the Isles," was performed by the Wickham Park Musical Society before a large and appreciative audience. The vocalists on the occasion were Miss Adela Vernon (*Edith*), Mrs. Bradshawe McKay (*Isabel*), Mr. Gerard Coventry (the *Lord of the Isles*), and Mr. James Sauvage (*Robert Bruce*), all of whom sang the music allotted to them with much effect, Mrs. McKay and Mr. Sauvage being particularly successful. The two members of the choir who undertook the parts of *Allaster* and the *Abbot* may also be congratulated upon the manner in which they rendered their music. The work occupied the whole evening, a division being made after the chorus, "Merrily, merrily bounds the bark;" the second part opening with the tenor scena, "'Tis night," making the concert one of model length. Several numbers were en-

cored, amongst which may be enumerated Bruce's scena, "O holy man," the chorus above mentioned, Isabel's Prayer, the duet which follows, and the Victory Chorus, "The sun gleam'd low," loud and prolonged applause greeting the conclusion of the performance. The manner in which the choruses were sung reflected great credit on Mr. Eaton Faning, who conducted with conspicuous ability.

The prospectus of the Royal Italian Opera for the coming season announces but little to interest those who look upon an opera-house as anything beyond an evening lounge for the aristocracy. One novelty is indeed almost promised, Paladilhe's Opera "Suzanne," but this is included with Gounod's "Mireille," Hérold's "Pré aux clercs," Ambroise Thomas's "Mignon," and Rossini's "La Gazza Ladra;" "at least two" of which works, it is said, will be produced. The company is exceedingly strong, and includes the names of Madame Albani, Madame Adelina Patti, Mdlles. Alwina Valleria, Turolla, and Bauermeister; Madame Scalchi, Signori Gayarré, Marini, and Nicolini; M. Maurel; Signori Graziani, Cotogni, and Ugotti; and M. Lassalle. The first appearances are Mdlles. Morini and Lenari (soprani), Mdlle. Peppina Malvezzi (contralto), M. Engel and Signor Orloff (tenori), and Signor Sante Athos (baritone). The season commences on the 13th inst., and after the first week there are to be regularly four opera nights in each week. Signori Vianesi and Bevignani are named as "conductors, composers, and directors of the music," though what they are to "compose" during the season we are at a loss to understand.

The proposal to place a new organ in St. Andrew's Hall, Norwich, by subscription, is one which we are assured will be cordially welcomed, not only by the many eminent local musicians whose connection with the noble old building may make them take a special interest in the subject, but by all who have the advancement of music at heart. The Mayor and Sheriff of Norwich, the Duke of Norfolk, Lord Suffield, K.C.B., Lord Stafford, and several influential gentlemen have already given liberal donations towards the fund; and the Committee appointed for carrying out the project includes Dr. F. E. Gladstone (Organist of Norwich Cathedral), Dr. Bunnett (Organist to the Norwich Festivals), Dr. Horace Hill, and other well-known musicians, whose names are a sufficient guarantee that the whole of the money collected will be worthily applied. Subscriptions are to be sent to the Mayor of Norwich, or to Messrs. W. E. Hansell, William Heaver, and Charles E. Noverre, Honorary Secretaries to the Fund, Norwich.

The Directors of the Royal Caledonian Asylum entertained the "Society of Old Caledonians" at a *soirée* on the 3rd ult., in the large hall of the building. J. Lawrie, Esq., presided. An excellent programme of music was provided, including glees, vocal and instrumental solos, &c. Mr. Mansfield (Conductor) performed a fantasia on Scotch airs on the violin in excellent style, and Mr. Beech gave a clever performance on the piccolo of "Corn Riggs" with variations. Miss Davis sang "Jessie's Dream" and "Olivia" with great taste, the pianoforte accompaniments being skilfully played by Miss Mansfield. The Chairman sang "A man's a man for a' that" and "When the kye come hame"; Mr. Ogg, "The Village Blacksmith"; and Mr. M'Leod a clever comic song. The entertainment concluded with "Auld lang syne."

The first Concert of the Highbury Vocal Union was given at Langham Hall on Monday evening, the 1st ult., under the direction of its Conductor, Mr. Rayfield Leamer. The first part opened with Randegger's anthem, "Praise the Lord," followed by Rossini's "Stabat Mater." The solos were admirably sustained by Miss Adela Falkland, Miss Kate Lawrence, Mr. Lovett King, and Mr. John Barton. The second part consisted of ballads. In addition to the soloists above named, Miss Savage, Messrs. Gifford, Emslie, and Bristol took part. The accompaniments were excellently played by Miss Annie Ackerman in the first part, and Mr. Lovett King and Signor Odoardo Barri in the second. The Concert was highly successful.

A Concert was given at the Mansion House, under the superintendence of the Deputation in relation to the National Training School for Music, by the Guildhall Orchestral Society, on Saturday, the 13th ult. The programme included Overture, "William Tell"; Bizet's Grand Suite for Orchestra, "L'Arlésienne"; Goetz's Symphony in F; Mendelssohn's Serenade and Allegro giojoso (pianoforte, Miss Victoria Bath); Gavotte for Strings (Weist Hill), &c. The vocal portion was rendered by Miss Giulia Welmi (who replaced Madame Emma Beasley, indisposed), Miss Josephine Cravino, and Mr. Stedman (in place of Mr. Seligmann). The accompanist was Mr. John Harrison, and Mr. Weist Hill conducted.

The ninety-seventh Monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall on Friday, the 19th ult. Spohr's sacred Cantata, "God, Thou art great," was the principal feature of the Concert, the solos being well rendered by Miss Jannette Adam, Miss Marian Burton, Mr. T. P. Frame, and Mr. Arthur Baxter. Mendelssohn's "Hear my prayer" was also given, the solo being taken by Miss Agnes Ross. Songs and duets were contributed by the above named, Mr. Arthur Weston and Mr. W. Lloyd. The singing of the choir in Mendelssohn's "Judge me, O God," and Gounod's "Ave verum" was much admired. Mr. J. H. Maunder accompanied, and Mr. Henry Baker conducted.

The St. George's Glee Union gave its 134th consecutive Monthly Concert at the Pimlico Rooms on Friday, the 5th ult., the programme, as usual during Lent, being of a sacred character. The choir showed to great advantage in "O Father, whose almighty power" ("Judas"), "And the glory" ("Messiah"), and in Mendelssohn's "Hear my prayer" (solo, Miss Bessie Spear). The soloists, Madame Marie Belval, Miss Bessie Spear, and Mr. R. F. Roberts were all very warmly applauded by a large audience. Miss Farr, Miss Edith Mahon, and Mr. F. R. Kinkee presided at the pianoforte; Messrs. Garside and Monday conducted.

Mr. T. S. Puddicombe gave a Concert of an excellent character at the Surrey Masonic Hall, Camberwell New Road, on Thursday evening, the 18th ult., assisted by the following artists: Madame Edith Wynne, Miss Matilda Roby, Miss Martha Harries, Miss Lizzie Evans, Messrs. Henry Guy, Arthur Thomas, James Sauvage, Lucas Williams, James Budd, and F. Edmonds, all of whom were highly appreciated. The duties of accompanist were performed by the *bénéficiaire*, who also contributed three pianoforte soli, including one of his own composition. The attendance was exceedingly numerous.

A Concert by the pupils of the London Society for Teaching the Blind to Read was given at the Institution on the 12th ult., Major R. Berkeley in the chair. Amongst the most effective items in a well-selected programme may be mentioned two organ solos, the first by Mr. James Hawes, and the second by Mr. J. T. Price; a Quartet (composed by Mr. Barnes), "But Thy loving kindness," and Haydn's "Spirit Song," excellently sung by Miss Rose Seaman. The performance was, as usual, under the direction of Mr. Edwin Barnes, Professor of Music at the Society's Schools.

A Concert in aid of the St. Peter's (Windmill Street) Choir Fund was given at Langham Hall on the 16th ult. The programme was a varied one, and gave much satisfaction to the audience, Miss Hebe Barlow being greatly applauded in her two songs. Mdlle. Rudersdorff, Miss A. Cox, Miss E. Reed, Mrs. Sicklemore, Mr. Humm, Mr. W. Rendell, Mr. W. Paul, and Mr. H. G. Froome contributed songs, glees, &c.; and the pianoforte-playing of Mdlles. R. and M. Caplazzi was much admired. The Concert was under the direction of Mr. A. Dorey, who also performed a pianoforte duet with Mr. W. Clayton.

Professor W. H. Monk gave a Lecture on "Some Predecessors of Bach and Handel" at the London Institution on the 11th ult. The lecture was illustrated by interesting examples from the works of Carissimi, Salvator Rosa, Rossi, Pergolesi, and Stradella, and the "Stabat Mater" of Astorga was, with the exception of one duet, performed in its entirety. Miss F. Norman, Mrs. W. Bowles, Miss Spencer-Jones, and Mr. E. Wharton contributed the vocal portion of the illustrations; and Mr.

W. S. Hoyte played Scarlatti's Cat's Fugue and a Toccata and Fugue by J. S. Bach.

We understand that Madame Lemmens-Sherrington proposes to make a farewell tour through some portions of the country during the coming autumn, and that she will take the opportunity of introducing to public life her two daughters, who have for some time been studying singing under "Jenny Lind."

The members of the Christ Church (Old Kent Road) Choral Society gave their second Concert of the season on the 9th ult. Mr. W. H. Cummings's Cantata, "The Fairy Ring," formed the first part of the programme, the solo parts being rendered by Madame Norman, Miss Edith Maas, Mr. H. Eastwood, and Mr. G. Mepstead. Mr. H. Campbell, R.A.M., presided at the pianoforte, Mr. T. M. Clarke (Organist of Lambeth Parish Church) at the harmonium, and Mr. Hall conducted. The second part was miscellaneous.

In accordance with a resolution passed by the members at the Annual Meeting of the London Gregorian Choral Association, when the Right Hon. the Earl Beauchamp presided, two cleric and two lay Vice-Presidents have been elected by the Committee, viz., the Lord Bishop of Bedford and the Rev. Thos. Helmore, M.A., and the Earl of S. Germains and Hon. C. L. Wood. The date fixed for the Annual Festival is Thursday, May 13, when the preacher will be the Right Rev. Walsham How, Bishop Suffragan of Bedford.

Since the first announcement of Mr. Ganz's Orchestral Afternoon Concerts, to which we drew attention in our last number, we find that Mr. Herbert Reeves (son of Mr. Sims Reeves) has been engaged, and will make his first appearance in public at these Concerts. We need scarcely say how much interest will be felt in the appeal of a young artist who bears a name so long endeared to English audiences. Mr. Sims Reeves will also sing at three of Mr. Ganz's Concerts during the season.

In Congregations holden respectively on March 4 and March 20, 1880, the following gentlemen were admitted to the degree of Bachelor in Music in the University of Oxford: Frederic William Clarke, Queen's College, and 7, Derwent Road, South Penge Park, London, S.E.; John Maude Crament, unattached, and of 100, Redcliffe Gardens, South Kensington, London, S.W.

The annual Lenten Service took place at St. Stephen's Church, Lewisham (of which Mr. C. Warwick Jordan, Mus. Bac., Oxon., is Organist), on Saturday, the 20th ult. The Oratorio of "Christus" was given with full orchestral accompaniment, the tenor solos being entrusted to Mr. Hanson, of St. Paul's Cathedral. Mr. G. C. Martin presided at the organ, and Mr. Jordan conducted.

On Tuesday, the 16th ult., a Service of Praise was given by the Choral Class in connection with the Tottenham High Cross Congregational Church, assisted by the Misses Crome, under the conductorship of Mr. Geo. Shinn, Mus. Bac., Cantab (Organist of Brixton Church), who performed two organ solos during the evening. The proceeds will be devoted to the Organ Fund.

An excellent Concert was given in the City Temple on the 16th ult., by the City Temple Choral Society, under the direction of Mr. Minshall. The vocalists were Miss Lizzie Evans, Miss Woodhatch, and Mr. Hebditch; and the instrumentalists—violin, Miss Kate Chaplin; pianoforte, Miss Jessie Morrison; organ, Mr. Minshall.

At a Concert to be given by Mr. Alderson's Amateur Choir at the Assembly Rooms, Newcastle-upon-Tyne, on the 16th inst., Schumann's "Pilgrimage of the Rose" and Henry Smart's Cantata for ladies' voices, "The Fishermaidens," are announced for performance. The Conductor is Mr. T. Albion Alderson.

A Cantata entitled "Boadicea, Queen of the Iceni," composed by Dr. Bridge, the libretto by Miss Troutbeck, will be performed by the Highbury Philharmonic Society at the last concert of the present season, May 31. The work will be published by Messrs. Novello, Ewer and Co.

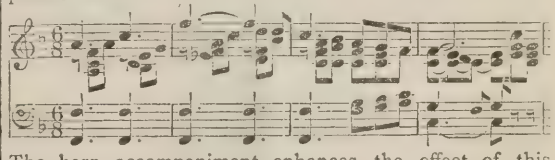
Madame Patey will commence a six weeks provincial tour in October next. Our admirable English violoncellist, Mr. Edward Howell, is engaged as one of the *troupe*, with Mr. Thouless as solo pianist and conductor.

The late Dr. Bexfield's Oratorio, "Israel Restored," which was performed at the Norwich Festival of 1852, will be produced at the Albert Hall on the 15th inst, under the direction of Mr. William Carter.

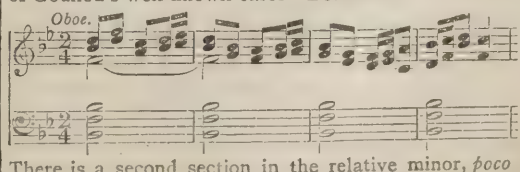
REVIEWS.

The First Christmas Morn. A Biblical Pastoral. Words by the Rev. S. J. Stone. Music by Henry Leslie. [Novello, Ewer and Co.]

This work, as our readers will remember, was the most important novelty produced at the recent Brighton Festival. The choice of the word "Pastoral" in preference to Cantata was doubtless not made unadvisedly; it at once stamps the nature of the work, and we look for simplicity of outline rather than for elaborate contrapuntal writing; for melodic charm rather than for massively constructed choruses. Let us hasten to say that the composer has been well served by his librettist, for the Rev. Mr. Stone's lines are not only thoughtful and suggestive in themselves, but seem to invite musical treatment. The further consideration of the book may be fitly taken in conjunction with that of the music. The work opens with an introduction of ninety-seven bars, *Andante sostenuto*, in C, 3-4, intended to suggest the night-watch of the Shepherds. Its general character is that of sadness and disquiet, though the phrases are flowing, and by no means unmelodious. The corno inglese is employed with charming effect. At the ninety-eighth bar the key changes to the minor and the time to *Allegro moderato*, C, the male chorus shortly afterwards commencing to the words "It is night, still is night." The gloomy character of this is maintained (with some florid work in the accompaniment) until an impassioned unisonal phrase, "Do we cling to a phantom for aye," leads to a fine burst in the major key, *Alla marcia*, "Nay! He comes, for Jehovah hath sworn." This more jubilant tone is maintained until the voices cease, but the orchestra shows a subsequent reaction, the music dying away sadly at the close. Some portions of this movement may remind the listener of Mendelssohn's "Antigone." No. 3 is a Recitative and Solo for the Angel (soprano). A stately phrase allotted to the wind and strings alternately—the trombones being here used for the first time—ushers in the celestial visitant. Mr. Leslie's setting of the familiar message is almost as simple as that of Handel. But there is nothing Handelian in the solo, "Lone and far the echoes ring," which commences with the following melodious phrase:—

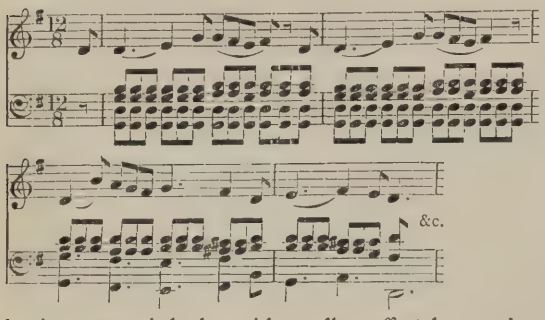


The harp accompaniment enhances the effect of this suave and flowing movement. No. 4 is, as may be supposed, the "Chorus of Angels," which is in D, 3-4. The new key is reached by an inversion of the German sixth, given out by the brass. The Chorus itself, for female voices, is simple and purely homophonic, the harp again having an important share in the accompaniment. Then we have another brief soprano solo, solemn, dignified, and church-like, "Fear not, the word will never die." The succeeding Chorus of shepherds "Now to Bethlehem let us go" has this quaintly pastoral theme, rather suggestive of Gounod's well-known carol "Bethlehem":—

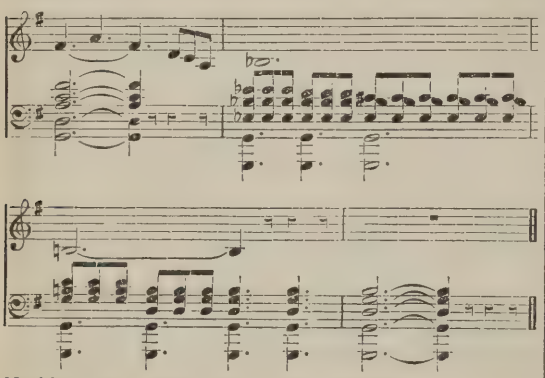


There is a second section in the relative minor, *poco più lento*, and then a return to B flat *Allegro con fuoco*. This latter part of the Chorus is worked up with much vigour,

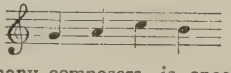
the voice parts being more dispersed than in any previous portion of the work and the orchestration fiery and brilliant. But at the close the pastoral motive is heard again, and the movement ends in the quietest way. Now comes the gem of the entire composition, a Recitative and Air for the Virgin Mary (contralto). The text "She pondered in her heart" is prefixed to this number, and Mr. Leslie's manifest endeavour to render the music thoroughly suggestive of Mary's meditative nature has been completely successful. The air is based upon this most expressive melody:—



but its progress is broken with excellent effect by snatches of recitative as the current of the singer's ideas changes and rechanges. The close is so striking as to merit quotation:—



Nothing now remains but to close the work in an appropriate manner, and this is done by a Hymn or Chorus of People, "Sing for Israel's golden morn," in which mixed voices are employed for the only time. A brief prelude for the organ, in which the old ecclesiastical phrase—



adopted by so many composers, is once more utilised, leads to the first verse of the hymn. Four bars of interlude are followed by the second verse with increased orchestration and varied harmonies. Another and longer interlude, and then comes the third verse, *fff*, in unison, the full orchestra and organ accompanying in free counterpoint. The voices break into harmony at the seventh line, and the word "Hosanna," four times repeated, brings the work to a majestic close in the same key that it commenced, namely, C major. It will be gathered from this imperfect description of Mr. Leslie's Pastoral that it is characterised by sound musicianship and such pleasing effects as may be produced by simple means, rather than by any startling originality either in the design or the details. If any look for strange harmonies and obscure phraseology needing analysis and elucidation, they will be greatly disappointed with "The First Christmas Morn." The composer has evidently considered the tastes and requirements of the majority of music-lovers, and not the predilections of those who profess an advanced eclecticism. Two circumstances will militate against the ready adoption of the work by small choral societies. These are the subdivision of each section of the chorus, male and female, into four parts, and the superabundance of high notes for the first trebles and the first tenors, particularly for the latter. Of course Mr. Leslie's own force would make light of these difficulties, but they proved too much for the Brighton choir at the first performance. Especial reference must be made to the very artistic treatment of the orchestra throughout the work. The composer does not crowd his score nor make any unnecessary display of polyphony. But his feeling for colouring is uniformly felicitous, and a study of the vocal score will convey but a feeble idea of the effects of many passages in actual performance.

Denkmäler der Tonkunst.

The Works of Palestrina. Edited by H. Bellermann. Vol. I., Sixty-six four-part Motets.

Te Deum. By A. F. Urio. Edited by F. Chrysander. [Novello, Ewer and Co.]

Giovanni Pierluigi Palestrina occupies an unique position in the gallery of musical celebrities. The middle of the sixteenth century may be taken as the termination of an important epoch in the art and the commencement of a new era, the duration of which ended with Haydn and the inauguration of the melodic school. The musical glory of Flanders had culminated with Josquin Deprès and Roland de Lattre, and the centre of gravity was for a time to be shifted to Rome. It is as an Art reformer that we have chief reason to feel gratitude towards Palestrina, for had it not been for him a grievous interdict would have been pronounced, the blighting influence of which might have retarded progress for ages. Ecclesiastical music at that date might be fitly characterised as an unholy alliance betwixt pedantry and profanity. It is difficult to say whether we should feel the greater astonishment at the complacency with which the sacred text was blended with secular and often indecent airs, or at the equal lack of reverence shown in permitting the words of the Mass to serve as the groundwork of meaningless canons and other contrapuntal puzzles. It will be unnecessary to repeat here the oft-told narrative of the circumstances under which Palestrina composed his "Missa Papæ Marcelli." Let it suffice that by this work he demonstrated to the ecclesiastical authorities that a return to the primitive *faux bourdon* was not inevitable; but that Art stripped of all meretricious surroundings might still walk hand in hand with Religion. The service he thereby rendered to both cannot be estimated by ordinary calculations. The title of "Father of Church Music" may be as appropriately bestowed upon him as that of "Father of the Symphony" upon Haydn. Like the modern master, he lived to a good old age and wrote unceasingly. The number of his Masses, Motets, Litanies, Magnificats, Psalms, and Madrigals would reach a total of several hundred. Dr. Chrysander's collection is to be completed in sixteen volumes. The first volume contains thirty-six Motets for use on the various festivals of the ecclesiastical year, originally published at Rome in 1563, and another collection of thirty, first published at Venice, 1581. Unless however the editor accelerates the issue of the work he will be outpaced by Messrs. Breitkopf and Härtel, whose splendid subscription edition of Palestrina—uniform with their Handel and Bach—is proceeding steadily. Eight books are already published, and it is estimated that the edition will be completed in about thirty books, the last of which will be in the hands of the subscribers by the year 1894, the tercentenary of Palestrina's death.

The reprint of Urio's Te Deum is the first of a series entitled "Original Sources of some of Handel's Works." The next volume will include a Magnificat by Erba, and a Serenata by Stradella. It is known to musicians that Handel did not hesitate to avail himself, not only of phrases but of entire movements from the works of his predecessors and contemporaries, and it will be interesting to have placed within our reach those scores from which he condescended to borrow his ideas. In the present instance he has succeeded in immortalising a composer who would otherwise have been swept from remembrance. Fétis simply remarks, concerning Urio, that he was chapelmaster at Venice near the close of the seventeenth century, and that he published a work entitled "Salmi Concertati," at Bologna, 1697. His Te Deum is not even mentioned. Why Handel should have selected it as suitable material for wholesale plunder it is difficult to say. Suffice it

that in his "Dettingen Te Deum," and in the oratorio "Saul," we find passages without number identical with others in Urio's work, even down to the scoring. Did space permit quotations might be given in support of this; but the student anxious to gain an insight into the ideas respecting artistic honesty prevalent in Handel's day can judge for himself by glancing through this volume. Let it be distinctly understood that the majestic effects to be found in the music of the Saxon master are almost invariably his own. He has but taken the dry bones and endowed them with life and power. Of course his method of procedure would not be tolerated at the present time, but it is probable that he was no more troubled by qualms of conscience than was Bach in utilising the treasures of Lutheran psalmody in his motets and settings of the Passion. But in all respects the two cases stand upon different ground. Bach's action was open and palpable to all the world, and his successors, even to the present day, have not hesitated to adopt similar means for gaining effect when fancy or expediency suggested such a course. Handel's pilfering, on the other hand, was done without acknowledgment, and its full extent is perhaps even yet unknown. Our admiration for the master must not interfere with our condemnation of principles so wholly at variance with the first notions of artistic honour and integrity.

Mass in C; for Four Voices and Organ. Composed by E. Silas. Op. 62. [Novello, Ewer and Co.]

At the great International Competition of Sacred Music held in Belgium in 1866 this Mass obtained, amongst seventy-six competitors of twelve different nations, the first prize. We have, of course, no means of judging the merits of any of the unsuccessful compositions, but can conscientiously say that, apart from the excellent artistic workmanship throughout the Mass before us, each movement has received a treatment so truly in sympathy with the text as to warrant us in assigning a high place to Mr. Silas as a sacred writer. The pure devotional colouring which alone can make music felt as well as admired has obviously ruled the composer throughout his setting of the words; and his contrapuntal power therefore is shown only where it will legitimately aid in intensifying the effect upon the listener. The "Kyrie" commences, not with the notes, but with the calm feeling of the opening to Beethoven's Mass in the same key. The bold theme in the relative minor, given out by the tenors and answered by the altos, is excellently contrasted with the placid character of the first subject; and although this fugal portion of the movement is not developed at any great length, we have some thoroughly good and effective part-writing before the return to the original theme. The jubilant character of the "Gloria" is appropriately preserved to the words, "et in terra pax," which are breathed out in perfect consonance with their peaceful import, and the "Gratias agimus"—commencing with the four voices unaccompanied—in E flat major, leads most effectively to a close on the dominant of G minor, in which key the "Qui tollis" starts, with a melodious bass solo, the following "Quoniam tu solus" bursting forth in the tonic major, with the same subject as the "Gloria in excelsis," the movement ending with some fine bold harmonies, afterwards floridly accompanied, to the "Cum Sancto Spiritu." The "Credo" is in every respect a remarkable movement. The "Et incarnatus" is set to a lovely subject in A flat major—with an effective figure in the accompaniment—and the "Crucifixus," in the tonic minor, is followed by some vigorous and clever writing, a good point being gained by the return to C, the key in which the "Credo" opens, for the commencement of the "Et in Spiritum Sanctum." The short fugal movement set to the "Sanctus" leads well to the "Benedictus," the solo parts in which are extremely melodious, and well contrasted with the brief choral portions. If well sung, the "Benedictus" should be the most popular number in the Mass, although, musically speaking, we are by no means disposed to regard it as the best. The "Agnus Dei," commencing in C minor, has an excellent change into the tonic major for the "Dona nobis," this final movement containing some remarkably fine points, the concluding sustained notes for the voice parts, unaccompanied, ending the work most effectively. We have preferred to notice the Mass apart from the "Graduale," "Offertorium," and "Tantum Ergo" (which are written, of course, for special purposes); but we may mention that these movements are thoroughly worthy of the work of which they indeed form a part, the "Offertorium," especially, including some charming writing. Being now published in the well-known octavo form, there can be no doubt that this Mass will receive the attention it deserves; and we shall be glad to find that the favourable opinion pronounced upon it in Belgium will be thoroughly endorsed in England.

A History of Music, for the use of Young Students. By W. S. Rockstro. [Robert Cocks and Co.]

We quite agree with Mr. Rockstro, that "without some knowledge of the History of Music we can neither learn to estimate the merits of the great masters at their true value, nor enter fully into their spirit." Beethoven used to say that his music spoke for itself, and that anybody who could not understand it should not perform it; but there can be little doubt that the player who can thoroughly enter into the mind of a composer can render his works with much more dramatic power than a mere accurate reader of the notes; and nothing can more conduce to this result than an acquaintance with the inner life and surroundings of the tone-poets of the world. The work before us is evidently not intended to replace the standard Histories of Music, but rather to prepare the young student for the perusal of more elaborate books on the subject; and considered in this light, we can award high praise to Mr. Rockstro's Treatise. A very fair sketch is given of the "Music of the Antients," and of what is termed "Gregorian Music"; a little explanation, however, being necessary, we think, of the word "Tone," a term which we know puzzles many young students. A "Gregorian Tone," it is said, "is nothing more than an exceedingly simple 'Tone' for the Psalms, of great antiquity, written in one or other of the first eight Modes, and therefore named 'First,' 'Second,' or 'Third Tone,' as the case may be." But then the pupil may say, "We know perfectly well what a *Mode* is, by your description, but what is a *Tone?* The dawn of Counterpoint and the invention of the Time Table are clearly treated upon, and the rise and progress of instrumental music occupies as much space as could possibly be spared in a work of such small dimensions. Room is found for some specimens from the compositions of the early writers; and some very good biographies are given of those composers who may be said, by their individual effect upon the art, to have been "representative men." At the end of the book we have some "Questions for Examination," the answers to which are to be given by reference to a well-prepared Chronological Index. This will compel the student to recapitulate the contents of the work; and we promise him that if he can satisfactorily answer only the majority of these queries, he will have acquired a very fair knowledge of the History of Music, to which he will, no doubt, find a pleasure in adding at a later period of his career.

A New and Improved Catechism of the Rudiments of Music. Compiled by William Buels. [Duff and Stewart.]

The object of compiling this little work has been, the author tells us in his preface, "to enable students, not only of the pianoforte, but of music in its various branches, to arrive at a correct knowledge of the subject without referring to any musical instrument, a plan hitherto too much disregarded." There is doubtless much truth in the remark that the teaching of the elements of music apart from any instrument is but little thought of. The young pupil is generally ruled by the pianoforte keyboard; so much so, indeed, that (as we have found by experience) intervals can rarely be calculated with any degree of accuracy, and we have even found difficulty in convincing juvenile students that there are not four *black* notes in the key of A flat major. The whole of the explanations in this book are exceedingly clear, and we have pleasure in recommending it for class teaching. We could wish that Mr. Buels had adopted the system of linking the major key with its *tonic*, instead of its *relative*, minor, because we are certain that this is the only method by which correct ideas can be gained on this important subject; but the conventional arrangement will no doubt linger very much longer, and in a small Catechism like the one before us, it is perhaps not good to be too innovative.

A Nursery Rhyme. Song. Words by Christina Rosetti.
Constant Love. Song. Poetry by E. G. B.
My love, mine own. Song.
Composed by Francis Hueffer.
[Novello, Ewer and Co.]

These charming musical trifles come to us like Spring flowers after a dreary Winter. "A Nursery Rhyme," although simple in the extreme, bears the trace of an artist's hand throughout; and "Constant Love" is an earnest outpouring of truthful passion, in which the refinement of the musician is in such perfect sympathy with the poet that, but for the initials of the author, we should have thought the two had been identical. But best of the three is the last on our list, "My love, mine own," a melodious theme in C minor, colouring the words with remarkable fidelity. Amongst the many beautiful points in this song we may mention the concluding bars, in which the phrase in C minor is repeated in a lengthened form, and ends in E flat major. If good vocal music can force its way through the crowd in these days of rapid manufacture, we may predict for these unpretentious songs the attention they undoubtedly merit.

Gondellied, for the Pianoforte. Composed by Charles Trew. [Neumeyer and Co.]

The rhythm of the Gondoliers' song is so fascinating to composers that we can scarcely wonder at the immense number of pianoforte pieces based upon the conventional strains of these musical boatmen; although perhaps it may be said—as with "Slumber songs," "Hunting songs," and others of this class—we have now had almost enough of them. Mr. Trew's "Gondellied" is elegantly written, an obstinate figure in the bass lending an interest to a melody which, without this addition, would sound somewhat commonplace. The passages are graceful and by no means difficult; and pianists who can phrase the subject as the composer intends, and give due effect to the characteristic accompaniment, may safely add this "Gondellied" to the many pieces of the same name which they have, no doubt, in their portfolio.

The Three Singers. Song. Poetry by Longfellow. Music by Berthold Tours.
[Boosey and Co.]

At the Ballad Concerts this song has been twice sung, with the greatest success, by Madame Antoinette Sterling. But a song which will create a decisive effect with a popular audience in a concert-room will not always bear a critical examination when removed from these surrounding influences; and we are glad therefore that our own calmly considered verdict is in this case thoroughly in accord with that of the public. The varied shades of feeling in Longfellow's charming verses are most sympathetically coloured in the musical setting. The contrast of style in the three songs gives much interest to a composition which propounds most eloquently a great truth; and although we cannot disguise the fact that an inferior vocalist will make but little of a song demanding not only voice but mind for its due interpretation, there can be little doubt that a singer who can thoroughly feel the words will make her hearers feel them. We may say that a harmonium accompaniment is published, which, if well played, would we think materially enhance the effect of the song.

A Selection of Original Chants and Hymn Tunes; also the Responses to the Commandments, Nicene Creed, &c. By the Rev. C. B. Walton.
[Harrison and Harrison, Birmingham.]

Mr. Walton has divided the Creed, Offertory Sentences, Sanctus, and "Gloria in excelsis" into verses, pointed in the ordinary way for chanting. This will perhaps give composers of simple services a new idea. Beyond this we do not attach much importance to this work. The melody of the first hymn is of a good manly type, but when we tell our readers that these chords, A, A, C♯, G, and B, G, D, A immediately follow each other, they will not be surprised that we do not appreciate the harmonies. On the first page is printed the Choir rules of St. James' Church, Ogley Hay, and Brownhills, which are excellent, and will probably be read with interest by choirmasters.

The Office for the Holy Communion. Set to music by Sidney R. Coles. [Weekes and Co.]

This music does not excite our interest very much, although it is not without some redeeming points. Our readers must decide for themselves as to whether or not it is advisable to have three or four settings of the Kyrie in one service. We must be allowed to say that Mr. Cole's time-word, "lightly," is a little obscure. The music to the Credo, as well as to the other portions of the Communion Service, is of a very easy stamp, and though not tuneful, is yet not unappropriate in character. The Sanctus is as simple as possible, and effective withal. We are sorry we cannot speak very highly of the other portions.

The Congregational Psalmist. Tunes for "Children's Worship." [Hodder and Stoughton; Novello, Ewer and Co.]

The tunes in this book are, as a rule, very suitable for the purpose for which they are intended. A few words from the Preface will show our readers that the editor, the Rev. Henry Allon, is peculiarly fitted for the task, and we think that, upon the whole, he has made a very judicious selection of tunes. "Whatever seemed best to express the sentiment of a hymn, whether for an infant school or for a senior class of young men and women, has been adopted, irrespective of the source whence it was derived, or the school of music to which it belonged. The supreme purpose of music in worship is to give expression and intensity to devotional words."

FOREIGN NOTES.

On the 27th of February last the Berlin Wagner Society celebrated the anniversary of its foundation by a festive performance of some of the Bayreuth reformer's music, including the first act (without stage accessories) of "Walküre," Herr Niemann, the celebrated Wagner tenor, having undertaken the part of Siegmund. The Emperor William, who was present, expressed himself much pleased with the performance, adding, with an allusion to the Nibelungen representations at Bayreuth, "I believed in the importance of the work then; but this time it has fairly taken hold of me." We need scarcely add that the Wagner party is greatly elated at this imperial dictum, and that hopes are entertained of the famous Tetralogy being, at last, produced on the operatic stage of the German capital. Owing to the increased activity of the Bayreuth Patronat-Verein there have been numerous additions lately to the list of members of that Society, and the question as to fixing the date of the first performance of Wagner's latest music-drama "Parsifal" is, in consequence, again under consideration.

The activity displayed by the Hamburg Stadt-Theater in matters operatic, under the able direction of Herr Pollini, is truly surprising. After the recent performance there of the complete series of Mozart's operas, a repetition of the entire Nibelungen Tetralogy has already taken place, and will be followed by the production, in chronological order, of the whole of Wagner's operas, commencing with "Rienzi."

Herr Weissheimer's opera, "Meister Martin und seine Gesellen," achieved a genuine success on the occasion of its first production at the Leipzig Stadt-Theater on the 6th ult. The libretto is founded on the well known tale by C. T. A. Hoffmann. The new opera is likewise in course of preparation at the theatres of Munich, Hamburg, and Nuremberg.

C. M. von Weber's early opera, "Sylvana," has lately been performed with extraordinary success at the Theatre of Antwerp, under the direction of M. Pezzani. The local journals are unanimous in their praise of the merits of the work, and express their surprise at its having been so long neglected by the managers of operatic institutions.

Among the musical entertainments afforded by German watering places, those given by the Cur-Orchester of Wiesbaden, under the able direction of Herr Louis Lüstner, occupy a foremost place. We have received a number of programmes of concerts of that institution which have taken place during the last few months (some of them being specified in the column reserved for that purpose), all of which bear witness to the high artistic tendencies of their zealous conductor.

A hitherto unpublished composition by Michael Haydn (the brother of Joseph) has been issued by the firm of Bössenecker, of Regensburg, under the title of "Oelberg Gesänge" (Mount of Olives Songs), for soprano and bass, accompanied by two violins, viola, two horns, double-bass, and organ.

Dr. Hans von Bülow has, it is said, been nominated musical director of the orchestra of the Duke of Saxe-Meiningen.

At a recent performance of Verdi's "Aïda" at the Viennese Opera, Madame Pauline Lucca achieved a great success in the title-rôle, which she sang for the first time in the German language.

The Leipzig *Signale* mentions the fact that one of the most active and useful members of the *corps de ballet* of the Imperial Opera at Vienna, Herr Destefano, is eighty-two years old. Despite his great age, he daily attends the rehearsals, and takes a leading part at every performance.

The inauguration of the Beethoven monument at Vienna is announced to take place on the 23rd of next month. Among the items included in the festive programme may be mentioned a grand Concert to be given by the Viennese Philharmonic Society, in which, it is hoped, Franz Liszt will play one of the immortal composer's compositions.

An opera by Anton Dvorák, entitled "Wanda," is about to be produced at the Prague National Theatre. The same work of the rising Bohemian composer will also be brought out shortly at the Imperial Viennese Opera.

Ponchielli's opera "Gioconda" was recently produced, in a revised form, at the Theatre La Scala of Milan, and was very favourably received.

A musical Conservatoire and Philharmonic Society has been founded at San Luis de Potosi, in Mexico, under the direction of Señor Melesio Morales.

Berlioz's "La Damnation de Faust" was performed on February 18, at New York, by the Symphony Society, with the co-operation of the choirs of the "Arion" and Oratorio Societies of that city, this having been the first introduction of the work to an American audience.

Madame Albani has completed her engagement for a series of impersonations at the Brussels Opera, where the eminent vocalist met with an enthusiasm fully compensating her for her recent experiences in an opposite direction at Milan.

Alfredo Catalani's opera "Elda" was recently performed with much success at the Teatro Rezio of Turin, the new work of the young Italian *maestro* being, in the opinion of our correspondent, one of great merit, especially as regards the choral and orchestral portions.

Dr. Paul Mendelssohn Bartholdy, the second son of the composer, lately died at Berlin at the age of thirty-nine. The deceased was a partner in the well-known colour manufacturing firm of Mendelssohn and Martius.

At Venice, died, at the age of seventy-nine, Antonio Angeleri, much esteemed as a professor of pianoforte-playing.

Albert Sowinski, pianist and composer of some reputation, died on the 5th ult., at Paris, aged seventy-seven. He was a descendant of an ancient Polish family, and, like many others of his unfortunate countrymen, had taken refuge in the French capital after the insurrection of 1830, in which he had taken part. Sowinski was the author of a French translation of Schindler's "Life of Beethoven," as well as of a "Dictionnaire biographique des musiciens polonais et slaves."

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Conservatoire (February 22): Symphony in F (Beethoven); Pater noster, unaccompanied chorus (Meyerbeer); Overture, "Giaour" (Th. Gorwy); Chorus from "Armide" (Lulli); Music to "Midsummer Night's Dream" (Mendelssohn). Concert Populaire (February 22): Symphony in D, No. 45 (Haydn); Offertory (Gounod); Violin Concerto (Beethoven); "Kermesse" (Godard); Overture, "Freischütz" (Weber). Châtelet Concert (February 22): Scotch Symphony (Mendelssohn); Fragments from Fourth Symphony (Tchaïkowsky); Tarantelle for flute and clarionet (Saint-Saëns); Andante and Variations from Sestet (Beethoven); "L'Arlésienne" (Bizet). Concert Populaire (February 29): Music to Goethe's "Faust" (Schumann). Châtelet Concert (February 29): Symphony, B minor (Beethoven); Second Violin Concerto (Max Bruch); Scènes Symphoniques (Dubois); Violin Suite (Raff); Fragments from "Dalila" (Ch. Lefebvre); Danse espagnoles (Sarasate); Overture, "Francs Juges" (Berlioz). Châtelet Concert (March 7): Symphonie fantastique (Berlioz); Divertissement from "Le Roi de Lahore" (Massenet); Concerto for Pianoforte (Marie Jaëll); Danse macabre (Saint-Saëns); Overture, "La Forza del Destino" (Verdi). Conservatoire (March 14): Choral Symphony (Beethoven); Rondo and Bourrée from Suite in B minor (Bach); Overture, "Euryanthe" (Weber). Concert Populaire (March 14): Symphony in A (Beethoven); "Wallenstein's Death," symphonic poem (d'Indy); Pianoforte Concerto, A minor (Schumann); Entr'acte from "Traviata" (Verdi); Overture, "Euryanthe" (Weber). Châtelet Concert (March 14): "Le Tasse," Dramatic Symphony (B. Godard). Concert Populaire (March 21): Italian Symphony (Mendelssohn); Fragment from "Prometheus" (Beethoven); Concerto romantique for violin (B. Godard); "L'Arlésienne" (Bizet); Overture, "Meistersinger" (Wagner). Châtelet Concert (March 21): "La Damnation de Faust" (Berlioz).

Berlin.—Sternscher-Gesangverein (February 20): Oratorio, "Samson" (Handel). Wagner Society (February 27): Prelude to "Die Meistersinger," and first act from "Walküre" (Wagner). Singakademie (March 19): St. Matthew Passion-music (Bach), and (March 26) Oratorio "Der Tod Jesu" (Graun).

Dresden.—Conservatorium (March 3): Overture, "Coriolanus" (Beethoven). Quartet from "Idomeneo" (Mozart); Pianoforte Concerto in G major (Beethoven); Duet from "Jessonda" (Spohr); Prelude, in E major, by all the first violins (Bach); Symphony in A major (Mendelssohn). Tonkünstler-Verein (March 8): Trio in B flat major, Op. 97 (Beethoven); Sonata for pianoforte and violin in E minor (Wüllner); Ottet for strings, C major (Raff). Mannsfeldt's Sinfonie-Capelle (March 16): Overture, "Rienzi," Fragments from "Tannhäuser," Fragments from "Der fliegende Holländer," Albumblatt for violin, Entr'acte and Chorus from "Lohengrin," Selections from "Der Ring des Nibelungen" (Wagner).

Leipzig.—Gewandhaus Concert (February 12): Symphony in D minor (Volkmann); 114th Psalm (Mendelssohn); "Frühlingsbotschaft," for chorus and orchestra (Gade); Overture, Scherzo, and Finale (Schumann). Gewandhaus Concert (February 19): Overture, "Manfred" (Schumann); Air from "Elijah" (Mendelssohn); Pianoforte Concerto (Scharwenka); Fantasia and Fugue in G minor, for organ, arranged for pianoforte by Liszt (Bach); Symphony in D (Beethoven). Gewandhaus Concert (February 23): Symphony, "Hakon Jarl" (Reinecke); Recitative and Air from "Jessonda" (Spohr); Improvisata on a theme from Schumann's "Manfred" (Reinecke); Pianoforte Concerto in D minor (Rubinstein); Pianoforte solos (Chopin, Liszt); Two Slavonic dances for orchestra (Dvorák).

Breslau.—Orchester-Verein (March 2): Overture, "Roman Carnival" (Berlioz); Violin Concerto (Viotti); Scènes poétiques (B. Godard): Romanze from Violin Concerto No. 6 (Spohr); Symphony in E flat major (Schumann). Orchester-Verein (March 16): Symphony in D major (Mozart); Air from "Alcina" (Handel); Variations from Symphony, "Rustic Wedding" (Goldmark); "Habanera" from "Carmen" (Bizet); Minuet from "L'Arlésienne" (Bizet); "Pavane" from "Etienne Marcel" (Saint-Saëns); Overture, "Ruy Blas" (Mendelssohn).

Cologne.—Concert Gesellschaft (February 24): Symphonic Prelude to Shakespeare's "Macbeth" (O. Klanwell); Violin Concerto (Spohr); Symphony, A major (Beethoven); Adagio and Finale from Violin Concerto in E major (Vieuxtemps); "La régine Avrillouse," for three-part female chorus (A. Krug); Vocal Soli. Concert-Gesellschaft (March 9): Overture, "Hamlet" (Gade); Marche Festivale (Gounod); Messe Solennelle, Sainte Cécile (Gounod); Ave Maria (Gounod); "Auf der Wacht," for orchestra (F. Hiller); Vocal numbers (Gounod).

Wiesbaden.—Curcapelle, conducted by Louis Lüstner (February 27): Overture, "Medea" (Cherubini); Chaconne (Handel); Symphony No. 1, D minor (Volkmann); Overture, "Leonore," No. 3 (Beethoven). Curcapelle (March 5): Overture, "St. Paul" (Mendelssohn); Violin Concerto, No. 2 (Raff); Scène d'amour from "Roméo et Juliette (Berlioz); Romance for Violin (Beethoven); Symphony, D minor (Schumann). Curcapelle (March 12): Fragments from "Prometheus" (Beethoven); Fantasia, "Francesca da Rimini (Tchaïkowsky); Symphony in F (Rubinstein).

Turin.—Quartet Society: String Quartet, Op. 18, No. 3 (Beethoven); Pianoforte Trio, Op. 8 (Brahms); Pianoforte Solo, "Partita à la manière française" (Bach).

Baltimore.—Peabody Institute (February 7): String Trio, C major (Beethoven); Variations, "The Harmonious Blacksmith" (Handel); Pianoforte Trio, E flat major (Mozart). The same (February 14): Symphony, C minor (Beethoven); Fragments from "La Damnation de Faust" and "Roman Carnaval" (Berlioz); Songs (Rubinstein). The same (February 21): Symphony No. 2 (Saint Saëns); Sonata, Op. 57 (Beethoven); Slavonic Rhapsody, No. 1 (A. Dvorák); Songs (Schumann). Student's Concert of the same (February 28): String Trio, G major (Beethoven); Scene and Air from "Oberon;" Recitative and Air from "Freischütz" (Weber); Quintet, A major, Op. 114 (Schubert).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

CORRESPONDENCE.

THE SACRED HARMONIC SOCIETY.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—As a member of the Sacred Harmonic Society, I am desirous of calling attention to the following facts, which may be of especial interest to those of your readers who have given the Society their support.

The total number of performers at the Society's Concerts in Exeter Hall is between 500 and 550, but of these very few are members (or proprietors) of the Society, the Committee, in whose hands the election has always been vested, having allowed the number to diminish from about 160 to 73.

The property of the Society consists of a valuable library of choice and rare musical works, the most unique collection of its kind, together with a large *répertoire* of orchestral music.

The financial statement of the Society shows that the invested funds, accumulated in former years of prosperity, have been sold out and spent, together with the large annual income which the Society has enjoyed, as may be seen by comparing the present published reports with those of eight or ten years ago.

These facts, coupled with the probability of Exeter Hall being diverted to other purposes, seem to mark a crisis in the history of the Society, and to raise the question whether oratorio on a grand scale is destined to find refuge in the cathedral or the opera-house, or whether any home can be found for it in a more central position than the Albert Hall.

Now, Sir, a number of my fellow-members think with me that it is quite possible to make the Society self-supporting; and that equally brilliant musical results could be attained without such financial loss.

And, further, I think that a far less exclusive policy should have been adopted by the Committee as regards the election of new members, who might have infused fresh energy into the Society, and suggested reforms in keeping with the requirements of the times.

I believe your readers will agree with me that it would be a great calamity if the fine library were to be dispersed, or the Society broken up, without an effort being made to avert so serious a result.

I am sorry to have trespassed so far upon your space, but hope that, attention having been drawn to these facts, some suggestions may be offered which may result in a scheme for the maintenance or reorganisation of the work so long and gloriously carried on by this old Society.

I remain, Sir, yours respectfully,

27 and 28, Little Trinity Lane, W. J. Bishop.
March 23, 1880.

MOZART'S SUMMER-HOUSE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I read with pleasure in your number for March that "active support is being rendered by the German musical press to the plea advanced in our December number in favour of the preservation of 'Mozart's Summer-house,' forming part of the treasures of the Salzburg Institution, but exposed to the decaying effects of nature for want of a protective covering." In addition to the subscriptions I collected, and which have been already mentioned in the February number, I have the pleasure of forwarding you the subjoined:—

	Francs.
Madame Julie Gruber	5
Mdlle. la Princesse De Podenas, *née* Yermoloff	10
Lady Lamb	5
	20

Yours faithfully,

Genoa. Sabilla Novello.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Percy Vere.—*We never recommend professors to our correspondents.*

Wm. J. Hadden.—*Application should be made to the Professor of the University at which you wish to take your degree.*

William Brown.—*It is probable that the desired information might be obtained by writing to the President, Lord Penrhyn.*

Alfreton Hervey—*We perfectly recollect the publication of the clever theoretical work mentioned by our correspondent, but have no knowledge of its author.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberdeen.—A performance of Handel's *Alexander's Feast* was given by the Tonic Sol-fa Institute on the 13th ult. The soloists were Miss Annie Francis, Mr. Parkinson, and Mr. Woollard. The choruses were well sung and much applauded. The second part was miscellaneous. Mr. Kirby was Organist, and Mr. Litster Conductor.

Belfast.—A most successful Concert was given by the Strandtown Choral Union, in St. Mark's School-house, on Tuesday evening, the 9th ult. The principal item in the programme was Gade's Cantata, *Spring's Message*, which was most creditably sung to the accompaniment of the pianoforte and harmonium. The other noticeable numbers were Hiller's three-part song, "Bells in May," remarkably well rendered by six ladies of the choir; "Robin Adair" and Sullivan's "My dearest heart," by a pupil of the Conductor; and the pianoforte and violin solos, respectively by Mrs. Kempton and Mr. Cohen. The chorus also sang very creditably several part-songs by Bennett, Pearson, Hatton, and Mendelssohn. Miss McGahey presided at the pianoforte, and Mr. Cohen at the harmonium. Mr. W. J. Kempton conducted.

Birkenhead.—A Concert was given at the Music Hall on Thursday evening, the 18th ult., by the choral section of the 2nd Cheshire Rifle Volunteers, in aid of the Ladies' Charitable Institution, which has largely benefited from similar efforts in previous years. The same programme was repeated at New Brighton by the choral section of the "Second" on Friday evening, in aid of the Cottage Hospitals, Seacombe. An undoubtedly conspicuous feature of both Concerts was a glee for male voices, expressly composed for the occasions by Mr. E. Townshend Driffield, entitled "Queen Mab's Song," a charmingly-harmonised number, which was rendered with the finest effect by the vocalists.

Birmingham.—Mr. Stockley's second Orchestral Concert was given in the Town Hall on Thursday evening, February 26. The programme was of more than usual interest, comprising Gade's First Symphony, (Op. 5 in C minor), the Overtures *Der Freischütz* (Weber), and *Rienzi* (Wagner): some minor pieces, including a Bourrée by Mr. Rowland M. Winn, and Prout's Organ Concerto in E minor. The vocalists were Miss Annie Marriott, who gave a remarkably fine rendering of Weber's scena, "Ocean, thou mighty monster," and Mr. Arnold Breeden, who made his first appearance and was well received. The orchestral pieces were well performed, and the concert one of the most successful of the kind given here. Mr. Stimpson played the organ concerto in his ablest manner; Messrs. Alban Stout and Winn accompanied the vocalists, and Mr. Stockley conducted.——The success of the Saturday Evening Popular Concerts continues. On the 7th ult. the Amateur Harmonic Association gave Mendelssohn's *Lauda Sion*, and *Hear my Prayer*, with a miscellaneous selection, under the direction of Mr. Stockley. On the 14th ult. the Festival Choral Society gave selections from Max Bruch's Cantata *The Lay of the Bell*, and Handel's *Israel in Egypt*, and miscellaneous pieces for Mr. Stimpson, organ; Mrs. Titterton, Messrs. Young and Horrex, vocalists. Mr. Winn accompanied and Mr. Stockley conducted. The programme for the 21st ult. included Gade's *Erl King's Daughter* and Haydn's *Spring*, by the chorus and full band of the Handsworth Philharmonic Society, conducted by Mr. C. J. Stevens.——The organ at the Masonic Hall has been used for Recitals by Mr. Rowland M. Winn, Mr. Arthur Trickett, Mr. F. Robinson, and Mr. W. Astley Langston, and the various performances have been fairly well attended.

Blairgowrie.—The members of the Rattray Choral Society gave a performance of *Samson* in the Town Hall on the 18th ult., assisted by the following artists: Miss Agnes Larkcom, Miss Emily Dones, Mr. Whitehead, and Mr. Brandon. There was a small but efficient orchestra. The chorus numbered about sixty voices, fairly well balanced, and the work was rendered in a thoroughly artistic manner. Mr. Neale conducted with his usual ability. At the close an enthusiastic vote of thanks was passed to the performers, on the motion of Sir James Ramsay, Bart., of Banff.

Bradford.—The second of Mr. Midgley's fifth season of two Concerts of Chamber Music took place in the Church Institute, on Friday, February 27. Mr. Midgley was assisted by Herr Straus, Herr Daubert, and Dr. Wolff. The programme commenced with Mendelssohn's Trio in D minor, and included a Trio by Dr. Wolff in D minor (Op. 17), performed for the first time and received with much favour. Dr. Wolff received a warm compliment at its close. No item on the programme excited more interest than Brahms's Sonata for pianoforte and violin (Op. 78). Herr Straus chose two particularly interesting *morceaux* for his solo—a Romance by Joachim, and a Toccata by Hiller, both admirably played. Herr Daubert played Marcello's Sonata in F, a good specimen of the seventeenth century music. Mr. Midgley played as a solo a Serenade and Barcarole by Oliver King, a clever young English composer.——On Tuesday evening, the 16th ult., a Concert was given in the Church Institute by the Manningham Vocal Union, in aid of the Orphans' Home. The first part consisted of Sullivan's Oratorio *The Prodigal Son*, the second part of songs, part-songs, &c. The solos were excellently sung by Mrs. Frank McGowen, Mrs. Fer. Meer, Miss Misdale, Miss Richardson, Mr. R. Richardson, and Mr. S. Barker. In the second part Raff's Tarantella for four hands was finely played by Miss Kate Gurney and Mr. F. C. Atkinson. The Concert was a thorough success, and the singing of the choruses and part-songs reflected the greatest credit upon the Conductor of the society, Mr. F. C. Atkinson, Mus. Bac. Mr. Arthur T. Akeroyd was the accompanist.——Mr. Edward Misdale, assisted by Signor Risegari (violin), and M. Vieuxtemps (violoncello), gave his annual Concert of Chamber Music on Thursday evening, the 18th ult., in the Mechanics' Institute, before a select and appreciative audience. The programme included three pieces which were new to Bradford concert-goers, *i.e.*, Rubinstein's Trio in B flat (Op 52), a Trio (Op. 1) by Hermann Goetz, and a Sonata for piano and violoncello by Xaver Scharwenka. Beethoven's Sonata for piano and violin (in A minor, No. 4) was interpreted

with great skill and judgment by Mr. Misdale and Signor Risegari. M. Vieuxtemps played a violoncello solo (from a Sonata in A, by Boccherini) in his usually fine style. Mr. Misdale deserves thanks for bringing before a Bradford audience such a high-class programme.

Bradford, U.S.—The first Concert of the fourth series, under the direction of Mr. S. M. Downs, was given at the Academy Hall, on Wednesday, February 18, by Messrs. W. H. Sherwood and Alfred Wilkie, before a large audience of the students and their friends. The programme, which was an excellent one, was splendidly rendered. Mr. Sherwood's playing created an enthusiasm seldom witnessed at a Recital of this kind. Mr. Wilkie sang magnificently Beethoven's "Adelaide," Mendelssohn's "The garland," Raff's "Immer bei der," receiving enthusiastic encores after each number.

Clifton.—On Monday, the 8th ult., a Concert was given at the Victoria Lecture Hall, in aid of the School Fund. The first part of the programme consisted of the first part of Spohr's *Last Judgment*. The solos were well rendered by Miss Kate Probert, Miss Annie Howell, Messrs. S. Pearce, and J. Kerry. Mr. F. H. Dyer accompanied the work with his accustomed ability. The Overture (played as a duet), by Mr. Dyer and Miss Kate Probert, received a very artistic rendering. The second part of the programme was miscellaneous.

Crewe.—The members of the Philharmonic Society gave their first performance of *Elijah* in the Town Hall, on the 9th ult., to a large and appreciative audience. The principal vocalists were Miss Agnes Larkcom, Miss Margaret Hancock, Mr. G. H. Welch, and Mr. Thomas Brandon. The orchestra, which had been considerably strengthened for the occasion by contingents from the bands of Messrs. Charles Hallé and Edward de Jong, was under the leadership of Mr. Taylor, Manchester. Mr. F. James conducted, and Mr. George Young rendered good service at the harmonium. The work was very creditably performed, and great praise is due to Mr. James for the careful training of the choir.

Croydon.—A performance of Handel's *Messiah* was given in the Public Hall before a crowded audience on Monday, the 15th ult. The soloists were Misses Annie Marriott and A. Butterworth and Messrs. Shakespeare and W. H. Burgon, the latter of whom created a very marked impression in the airs, "Why do the nations" and "The trumpet shall sound," the trumpet obbligato to which was well played by Mr. McGrath. Mr. Shakespeare sang the Passion Music with much feeling, and declaimed the air, "Thou shalt break them," with great force and vigour. The choir consisted of about 120 members of the Croydon Vocal Union, and the whole of the choruses were given with excellent effect and precision. The band numbered thirty, principally selected from the Crystal Palace orchestra. Mr. Norman Carr presided at the organ. The performance was efficiently conducted by Mr. Eb. Carr.

Darlington.—On Tuesday evening, the 9th ult., a grand Concert was given in the Central Hall, under the management of Mr. W. J. Hoggett. The programme consisted of popular ballads, well rendered by Miss Anna Williams, Miss Helen D'Alton, Mr. Harper Kearton, and Signor Foli. Signor Mora accompanied, and contributed some solos which were warmly applauded.

Dover.—A grand Evening Concert was given to the Dover Catch Club on Thursday, February 26, by the Mayor (R. Dickeson, Esq.), when there was a very large attendance. The artists engaged were Miss Jessie Royd, Miss Kate Baxter, Mr. W. Coates (of the Temple, London), and Mr. Prenton. An excellent programme was provided, and the Concert was most successful. The arrangements were under the direction of W. Gorton, Esq.

Dublin.—A Concert was given in the Exhibition Palace on Saturday, February 28, in aid of the Dublin Charities Fund, under the patronage of Her Grace the Duchess of Marlborough. The artists were Mdlle. Welmi (who was highly successful in her rendering of Haydn's "With verdure clad," and a Cavatina from *Lucia*), Miss Bessie Craig (whose songs were much applauded), Messrs. Jones, Allen, and M'Kiernan. The Concert terminated with the quartet from Verdi's *Rigoletto*, "Un di si ben," admirably sung by Mdlle. Welmi, Miss Bessie Craig, Mr. M'Kiernan, and Mr. Allen.

Edinburgh.—An Organ Recital was given by Sir Herbert Oakeley on the 11th ult., in the music class-room, to a crowded audience. The greater proportion of the numbers were selected from the programme of the annual University Concert, and the Recital might therefore be considered an appropriate introduction to that popular event. Handel's aria from *Berenice* was excellently sung by Mr. Arthur Makgill. The choral songs were encored, Sir Herbert's extemporisation on the well-known "Boat song" being especially noticeable. Mr. J. M. Smieton's Gavotte showed considerable musical genius, being quaintly expressed with well-marked rhythm.

Ely.—On Tuesday, February 24, the members of the Musical Society gave a very successful performance of Rossini's *Stabat Mater* and a selection from *St. Paul*, assisted by the Misses Dimmock and gentlemen of the Cathedral Choir. The choruses were particularly well sung throughout, as were also the solos; special mention may be made of the duet "Quis est homo," given with much effect by the Misses Dimmock, and "I will praise Thee" by Mr. Taylor, also excellently sung. Mr. George Minns's rendering of the aria "Be thou faithful," was very successful and deservedly encored. Dr. Chipp conducted, and very great praise is due to him for the manner in which the music was performed and for the present efficient state of the Society.

Folkestone.—The first Concert of the Amateur Orchestral Society, given on Monday, the 1st ult., in the Town Hall, proved most successful. The orchestra of thirty-six performers was composed with the strictest regard to the proper musical value of the various instruments. The programme commenced with the Overture "La Dame de Trèfle," in which the violin obbligato was beautifully played by Mr. J. R. C. Roberts, the leader of the orchestra, and son of the Conductor. A flute solo, "Nel cor più," by Mr. G. Nicholson, was highly appreciated. The vocalists were Miss Lena Law, Messrs. Baxter, Carter, and Lawler. Mozart's Symphony in G (No. 12) was performed throughout admirably. A full meed of praise is due to the Conductor, Mr. H. S. Roberts.

Gateshead.—A most successful Concert, organised by Chief Constable Elliott, of Gateshead, was held in the Town Hall, West Street, on the 19th ult. The programme contained the names of the following artists: Miss José Sherrington, Madame Poole, Mr. Harper Kearton, Mr. Thurley Beale, vocalists; Mr. James Preston, accompanist; Mr. E. J. Rogers, solo flute; Mr. R. Smith, solo clarionet; and Mr. J. Richardson, solo harp. Mr. J. Amers was the musical director.

Glasgow.—A Concert of sacred music was given by the Musical Association of Anderston Church on Tuesday, February 24. The programme included selections from Mozart's *Twelfth Mass*, "The heavens are telling" (Haydn), "As pants the hart" (Spohr), "How lovely are the messengers" (Mendelssohn), and the "Hallelujah" Chorus (Handel), all of which were sung by the choir in a most creditable style. There were also several solos, duets, and quartets given in a manner which showed that the choir numbers amongst its members some highly accomplished vocalists. Mr. J. Ives ably conducted.——The North British Railway Glasgow Musical Association held their annual Concert in the City Hall on February 26, the proceeds of which (viz., the handsome sum of £133 13s.) were handed over to the Fund on behalf of the Sufferers by the Tay Bridge accident. The artists (whose services were given gratuitously) were Misses Struthers and Kean, Messrs. Murray, Riddell; Channon Cornwall, Organist; and the Musical Association. The programme, a miscellaneous one, was rendered in a manner which reflects great credit on the Conductor, Mr. Adam Thomson. The grand piano was lent for the occasion by the eminent firm of Messrs. Paterson, Sons and Co. The hall was crowded by an appreciative audience.—— The Glasgow Select Choir gave their Annual Humorous Concert on the 6th ult. in the St. Andrew's Hall. The programme consisted of some of Mr. Frederic Archer's happiest settings, including "Kate Dalrymple," "The Deil's awa'," "Old King Cole," "Tibbie Fowler," &c., all being rendered with that precision and vigour for which this choir is justly celebrated. Mr. James Allan (in the unavoidable absence of Mr. Archer) conducted with great ability, and sang Sullivan's "From rock to rock," which was encored. —— A Vocal and Instrumental Concert was given by the Pupils of the Royal Normal College and Academy of Music for the Blind (London) in the St. Andrew's Hall on the 18th ult. They were assisted by H. H. Prince Alexander of Hesse and E. J. Hopkins, Esq., Organist of the Temple, London. The programme consisted of vocal solos, duets, trios, and choruses, and organ and piano solos, all of which were well rendered by the pupils. Prince Alexander of Hesse contributed a violin solo, accompanied by Mr. Hopkins on the organ. An interesting exhibition of the way in which the pupils are taught was given under the direction of Mr. Campbell, in lieu of one of the part-songs. There was a large audience.——The St. George's Choral Union held their third and last Concert of the season on the 20th ult. in the St. Andrew's Hall. Considerable interest was attached to it, it being complimentary to Mr. W. Moodie, on the occasion of his retiring from the conductorship of the Union. There was a large assembly of old friends, who received Mr. Moodie with hearty applause. The programme, a thoroughly Scotch one, did credit alike to Mr. Moodie and the committee, and was gone through on the whole with good effect. Several solos were sung, two being deserving of special mention, viz., "Tam Glen," in which Miss Craigie thoroughly caught the humour, and "Alton water" by Mr. Stewart, which was given with great expression. Messrs. Stewart, Bird, and Carter, who impersonated Burns' "Three jolly boys" in "Willie brew'd a peck o' maut," were highly appreciated. Mr. Moodie's part-song, "The auld man," was received with great favour.

Greenock.—An amateur service of sacred music was given on the 2nd ult. in the Mid Parish Church by the choir (numbering about thirty), the money proceeds to be devoted to the Sabbath School Library Fund. The church was well filled, though the collection was not so handsome as might have been expected. The organ solos were performed in an artistic style by Mr. D. Middleton, Organist of the Church, and the anthems generally were rendered in a manner which reflected much credit upon the members and the Conductor. The opening quartet in the anthem "In the beginning" was sung by Miss Montgomery, Miss Inglis, Mr. Stewart, and Mr. Brown, and the solo which follows, "Thou art fairer," was sung in excellent style by Miss M. B. Tierny. The quartet, "His Name shall endure," which occurs in the anthem "Give the king Thy judgments," was rendered by Miss Tierny, Miss Rugen, Mr. Black, and Mr. J. Muir, each part being well sustained, and the bass solo recitative, "Blessed be the Lord God," immediately following, was sung with spirit, precision, and good taste by Mr. Muir. The tenor solo in "I will sing of Thy power" was well executed by Mr. John Tait, as was also the tenor solo in "Come and let us return." There were several miscellaneous vocal solos, which were well rendered and warmly received. A word of praise is due to the Conductor, Mr. D. Middleton, and also to Mr. Montague Smith, of Glasgow, who presided at the organ.

Hackney.—On Monday, the 15th ult., Mr. Howard Leask gave a Ballad Concert at the Manor Rooms before a large audience. The vocalists were Miss Mary Davies, Miss Agnes Larkcom, Miss Coyte Turner, Mr. Vernon Rigby, Mr. Maybrick, and Mr. Albert James. Miss Davies's selection was extremely happy; "O that we two were maying" (Gounod) was given with great feeling, and produced pro longed applause. Miss Larkcom contributed Balfe's "I have been with the rose," with Sir J. Benedict's variations. Miss Turner's rich contralto voice was heard to perfection in "The lady of the Lea." Mr. Rigby, Mr. James, and Mr. Maybrick were also highly successful. Mr. Leask contributed three pianoforte solos, and assisted Mr. John Jeffereys, organist of St. Bartholomew's Hospital, in the duties of accompanist.

Halifax.—An Organ Recital was given on February 26 in the Parish Church by the Organist, Dr. Roberts. Amongst other pieces, the programme included Haydn's "Kyrie" (*Second Mass*), Mendelssohn's Organ Sonata in B flat (No. 4), Rossini's "Quis est homo" (*Stabat Mater*), Bach's Prelude and Fugue in C major, and Mendelssohn's "Wedding March." There was a large and appreciative audience, and the sum of £12 12s. was handed over towards the churchwardens' expenses.

Hamilton, Canada.—The fourth Concert given by Mrs. Adamson and Mr. Aldous took place on February 10. The programme included the Allegro moderato from Haydn's Quartet (Op. 64); Adagio and Allegro agitato from Mendelssohn's Violin and Pianoforte Sonata (Op. 4); a Romance for Violin and Pianoforte, by Mr. Aldous; Liszt's arrangement of the *Tannhäuser* March, exceedingly well played by Miss Alice Cummings; and a Melody in F and Valse Caprice by Rubinstein, played by Mr. Aldous. Two songs and two recitations were contributed by Miss Davis, from Boston, who gave evidence of great talent.

Harrogate.—A very successful Concert was given in the Albert Hall on Tuesday, the 16th ult. The first part consisted of a miscellaneous selection of glees, songs, &c., and a violin solo, which was contributed by Mr. Otto Bernhardt. The vocal soloists were the Misses Fannie Sellars, Stephenson, Thompson, and Potterton, and Messrs. Sewell, Parker, Adams, Grimshaw, and Speight. The second part was devoted to Mr. J. Allanson Benson's Cantata *Bottreaux Bells*, the orchestral accompaniments being arranged for piano and harmonium. The solo parts were taken by Mrs. J. A. Benson (Clare), Mr. Sewell (Penrose), and Mr. Parvin (Ralph). Mr. W. Booth and Mr. A. Gilling were most efficient accompanists.

Leamington.—Mr. Frank Spinney, the Conductor of the recent successful *Messiah* Festival, held in the Parish Church, has just been presented with a testimonial, in the form of a handsome escritoire, having on it a plate with this inscription: "Presented to Frank Spinney by members of the chorus in the *Messiah* Festival held in All Saints' Parish Church, Leamington, November, 1879, in appreciation of the successful manner he carried out the duties as Conductor."

Liverpool.—A fine performance of *Samson* was given on the 16th ult., the occasion being the final Concert of the forty-first season of the Philharmonic Society of Liverpool. The principal vocalists were Miss Georgina Burns, Madame Trebelli, Mr. Joseph Maas, and Mr. Santley. Signor Randegger conducted. Of the series of Concerts that has just concluded, Sir Julius Benedict conducted seven, Mr. W. G. Cusins one, Herr Max Bruch one, and Signor Randegger three. Throughout the season the band and chorus were in excellent order, and bore their share of the work in a manner in keeping with the importance of the organisation to which they belong. Mr. W. T. Best was frequently at the organ during the series, and nothing more than this need be said of his fulfilment of his duties. Apart from other considerations connected with the forty-first season, it will always be notable as that during which Sir Julius Benedict retired from the conductorship of the Society, amid the most profound expressions of regret.

Longton.—By the kind permission of the Vicar, the Choral Society gave a very successful performance of the *Messiah* in St. John's Church on Thursday evening, the 18th ult., the principals being Miss Catherine Penna, Miss Helen d'Alton, Mr. Barton M'Guckin, and Mr. H. Rickard. The orchestra, under the leadership of Mr. H. Nuttall (of Mr. Charles Hallé's band) played well, and the organ, at which Mr. Bedsmore, of Lichfield Cathedral, presided, rendered efficient service in the unaccompanied recitatives. The choruses were admirably sung by the members of the Society, strengthened by help kindly rendered by the Hanley and Shelton Philharmonic Society. Mr. Robinson was solo trumpet, and Mr. E. H. Bloor conducted.

Lytham.—On Tuesday evening, the 9th ult., Mr. Thos. Armstrong, the recently appointed organist of St. John's Church, gave a Pianoforte Recital of classical music in the Bath Assembly Rooms, before a large audience. The programme included a selection of pianoforte solos from the works of Handel, Beethoven, Hummel, and Mendelssohn, and an Allegro moderato alla marcia, the composition of Mr. Armstrong. The vocalists were Miss E. Wade, Miss Fannie Lymn, and Mr. Fred. Walmisley, all of whom were very much applauded. The choir of St. John's Church contributed concerted music with good effect. The Recital was very successful.

Manchester.—The nineteenth Concert of the season of Mr. Hallé's Orchestral Concerts was given on the 4th ult. Miss Georgina Burns and Mr. Ludwig made their first appearance at these Concerts. Mr. Ludwig's fine voice told well in the songs allotted to him, and Miss Burns sang the "Polonaise" from *Mignon* with great care. The band played Brahms's Symphony with exquisite finish and precision.——The members of the Vocal Society gave their sixth and last Concert of the season on the 10th ult. The programme consisted of a very choice selection of glees and part-songs, excellently sung, several of which were redemanded, especially so the old quaint "Sally in our alley," which was capitally sung by Miss Standen, Miss Tervin, Mr. Jackson, and Mr. Gordon. The other numbers which demand special attention were the fine old glees, "Blow, blow, thou winter wind" (Stevens), "O snatch me swift" (Callcott), "Come, see what pleasures" (James Elliott), and "Sir Patrick Spens" (Pearsall). Mr. Henry Guy made his only appearance this season. His singing of "Dormi puré," Serenade, by Scuderi, was marked by his accustomed delicately finished style, and elicited great applause. He also sang the "Hidden casket" (Watson), and a serenade, "Good-night, fair maid," by Stark. This latter was encored. Thirteen seasons have now passed away since these Concerts were first established under the able direction of Mr. Henry Wilson, who has done good work in bringing forward a number of old glees and part-songs scarcely known to this generation, as well as all the best modern ones. ——At the twentieth and last Concert of the twenty-second season of Mr. Hallé's Concerts, on the 11th ult., the performance consisted of *Faust*, a dramatic legend in four parts, by Berlioz (in English), the band and chorus consisting of 350 performers. The vocalists were Miss Mary Davies, Mr. Edward Lloyd, Mr. Hilton, and Herr Henschel. As a whole the performance was a grand one, the principals, band and chorus, doing their utmost. The house was crammed to its utmost capacity, hundreds being unable to gain admission. The Concerts will be resumed on the last Thursday in October.

Netherton.—A new Organ, by Messrs. James Conacher and Sons, of Huddersfield, recently erected in the Wesleyan Chapel, was used for the first time on Monday, the 8th ult., when two services were held, and, after the evening service, an Organ Recital was given by Mr. J. H. Pearson, of Brighouse, who presided at the services. Selections from two of Handel's oratorios were well rendered by an admirable choir, composed of members of the Huddersfield Choral Society, and Miss Ramsden, of Brighouse.

Newcastle-on-Tyne.—The members of Mr. Rea's Choir gave a very successful Concert in the Town Hall on the 15th ult., when Henry Smart's Cantata the *Bride of Dunkerron* was performed. The choral singing was in every respect highly satisfactory. The leads of every part were taken with precision, and the exquisite light and shade gave proof of the great care the Conductor must have taken in rehearsing the work. The solo parts were well sustained by Miss Ellen Lamb, Messrs. Frank Boyle and Bridson. The second part of the Concert consisted of the Overture to the *Merry Wives of Windsor*, Entr'acte from *Rosamunde*, songs by each of the soloists, a harp solo by Mr. Blamphin, two effective unaccompanied part-songs, "Parted," and "The brook," by the Conductor, and the Prayer from *Mosè in Egitto*. The hall was filled, and repeated bursts of applause showed that Mr. Rea had an appreciative audience.

Nottingham.—On the 2nd ult. a highly successful Concert was given by the Sacred Harmonic Society. Owing to this being the last of the series announced for the season, and the work chosen being Mendelssohn's *Elijah*, an overflowing audience assembled. The soprano music was sung by Miss Annie Marriott. The contralto was Miss Cravino, the tenor, Mr. F. Boyle, and Mr. Ludwig sustained the part of the Prophet. Mr. Ludwig had not been known to sing in Oratorio before, but the result proved highly satisfactory. His voice seemed admirably adapted to the music, and his efforts elicited great applause. Miss Marriott sang the part of the Widow with much feeling, and also the solos "Hear ye, Israel," and "I am he that comforteth;" Miss Cravino made a favourable impression in most of the contralto music, and Mr. F. Boyle gave the airs "If with all your hearts," and "Then shall the righteous," with good effect. In the trio of angels, "Lift thine eyes," the second soprano was taken by Miss Honeybone, a clever amateur belonging to the Society. The choruses were well rendered, especially "Thanks be to God," and "Behold God the Lord passed by," reflecting much credit upon the training of the Conductor, Mr. Henry Farmer, who had been ably assisted by Mr. John Adcock during the rehearsals. The organ was most effectively taken by Mr. Irons, who skilfully supplied the deficiency in the reeds of the band. The Concert was financially and musically a great success.——On the 10th ult. Mr. Pyatt's annual popular Concert was given at the Albert Hall. The performers were Herr Joachim, Herr L. Ries, Mr. Zerbini, Signor Piatti, Mr. Charles Hallé, and Madame Patey. Beethoven's Quartet in E flat, Op. 74, was well performed. Mr. Charles Hallé played Chopin's Nocturne in D flat, and Barcarole in F sharp, with his usual finish, and in Haydn's Trio in C major, No. 14, with Herr Joachim and Signor Piatti. Herr Joachim played Handel's Sonata in A major, and was loudly applauded. Madame Patey's songs were Beethoven's "Creation's hymn," "The old harpsichord" by Roeckel, and Blumenthal's "Old, old story," the latter being encored. Mr. Zerbini conducted.

Outlane.—On Saturday, the 13th ult., Haydn's Oratorio, *The Creation*, was performed in the Wesleyan Chapel, by a chorus consisting of about a hundred vocalists of the district and surrounding places, comprising many old members of the Huddersfield Choral Society, and a band of about twenty performers, the principal instrumentalists of which are also members of that Society, and the following vocal soloists: Miss Tomlinson, Mr. Verney Binns, and Mr. Rickard. The choruses were remarkably well sung, particularly "Achieved is the glorious work," and the whole performance was most praiseworthy, much of its success being due to the conducting of Mr. Henry Pearson, of Golcar.

Oxford.—The *Messiah* was performed by the members of the Chora, Society on Tuesday evening, the 2nd ult., to a very large and appreciative audience, the principals being Miss Williams, Miss Orridge, Mr. Lloyd, and Mr. Thurley Beale. The choruses best performed were "And the glory," "Glory to God," and "Behold the Lamb of God." The whole performance was one reflecting the greatest credit on Mr. Allchin, the Conductor.

St. Helens, Lancashire.—A Concert was given on the 8th ult in the Brook Street Congregational School-room, in connection with the Sunday School Union. The principal items in the programme were "Comfort ye" and "Every valley" (from the *Messiah*), sung by Mr. J. T. Elliott; Topliff's "Consider the lilies," sung by Miss Sharples; Gounod's "Nazareth," Handel's "Arm, arm, ye brave," sung by Mr. Henry Parr; and Bennett's unaccompanied quartet, "God is a Spirit." Stainer's anthem, "O Zion that bringest good tidings," Handel's "And the glory of the Lord" and "Hallelujah," were sung by a select choir of about sixty voices. Miss A. L. Sharples played the pianoforte accompaniments tastefully, Mr. John Hayes presided at the American organ, and Mr. J. T. Elliott conducted. The whole of the pieces were evidently appreciated by a large and intelligent audience.

Sheffield.—A party of vocalists, consisting of Miss Anna Williams, Miss Helen D'Alton, Mr. Harper Kearton, and Signor Foli, with Signor Antonio Mora as solo pianist, gave a Concert, under the management of Mr. Charles Harvey, at the Albert Hall on the 12th ult. Miss Anna Williams sang with much effect "Tell me, my heart," "She wore a wreath of roses," and "Twickenham Ferry." Miss D'Alton rendered Cowen's "Better land" with feeling and taste, and Mr. Harper Kearton (who made his first appearance in Sheffield) gave an air from Flotow's *Martha* and "The Bay of Biscay" with much success. Signor Foli had a brilliant reception, and each of his songs evoked great applause. After singing "Hybrias the Cretan" he was thrice recalled, and his rendering of "The diver" produced an irresistible encore, to which he responded by singing "I fear no foe." Signor Mora contributed a couple of pianoforte solos, which he executed in a masterly manner. He also occupied the post of accompanist.

Sherborne.—The Sherborne School Musical Society gave its 53rd Concert on the 4th ult. in the new School-room. The programme was short, but exceedingly well selected. Haydn's Symphony, "The Clock" was given with great spirit and brightness, and evoked more

applause than is usually accorded to instrumental music. The chief vocal item of the evening was Mendelssohn's Motett, *Hear my Prayer*. The solo was sung by Gibbs, whose pure treble voice and clear enunciation have never been heard to greater advantage. The choir also performed its part with a precision which promises well for the Society's future. Almost all the short numbers of the programme received encores, but the favourites were the vocal quartets, and Ainslie's song, "The Stirrup Cup," all of which were excellently rendered. Lough was an efficient and discreet accompanist, and also played Bennett's Barcarole with great taste and execution. The room was filled with an enthusiastic audience. Mr. Louis N. Parker, as usual, conducted.

Southport.—Mr. J. S. Watson's series of Subscription Concerts for the present season were brought to a close on the 6th ult., with a most successful Concert in the Cambridge Hall. Mr. Charles Hallé's band played with a precision of attack, a light and shade, and a delicacy of expression, that rank it amongst the very best orchestras in existence. The programme included Mendelssohn's Scotch Symphony, which was magnificently rendered. The pianoforte solos consisted of Schumann's Novelette and a Fantasie impromptu by Chopin. Both were played by Mr. Hallé with his irreproachable powers of execution, and with a warmth and *verve* that were simply delightful. The vocalists were Madame Edith Wynne and Mr. C. Leumaine. Mr. John Hodgson was the accompanist.

Sunderland.—On Friday, February 27, Mr. George F. Vincent gave a Pianoforte Recital, which was highly successful. The programme contained compositions by Gade, Bach, Paradies, Brahms, Beethoven, Chopin, Liszt, Dupont, and Hummel. Mr. Vincent's pianoforte playing was extremely artistic, his execution of Beethoven's Sonata Pathétique, Chopin's Nocturne (Op. 32, No. 1), and the Grand March from Wagner's *Tannhäuser*, showing that he is at home in all styles. Mr. Vincent was assisted by Madame Whatford (vocalist), Mr. Henry Nuttall (violin), and Mr. A. Avison (violoncello). Mr. William Wilson acted as accompanist.

Organ Appointments.—Mr. George F. Smith, Jun., Sub-Professor R.A.M., to St. Magnus, London Bridge.—Mr. Charlton T. Speer, R.A.M., A.C.O., Organist and Choirmaster to St. Paul's, Bow Common.—Mr. Edmund W. Wheeler, Organist and Choirmaster to St. Mark's, Notting Hill, W.—Mr. W. S. Woods, Organist and Choirmaster to the Parish Church, Holywell, N.W.—Mr. Alfred H. Sugden, Assistant-Organist and Choirmaster to St. Agatha's, Finsbury.—Mr. W. Charles Hetreed, to Killarney Cathedral.—Mr. Charles F. Pascoe, Organist and Choirmaster to the Church of the Annunciation, Chislehurst.—Mr. W. E. Bartlett, to the Parish Church, Redhill.—Mr. Philip Millner, Organist and Choirmaster to Christ Church, Newcastle-on-Tyne.—Mr. T. Loder Childerstone, to St. John Baptist, Holland Road, Kensington.

Choir Appointment.—Mr. B. C. Kendle (Tenor) to St. Paul's Church, Balls Pond Road, Canonbury, N.

OBITUARY.

On the 3rd ult., at 2, Howick Place, Victoria Street, W. H. Bellamy, aged 81.

On the 6th ult., at 42, New Bond Street, Charles Coote, in the 72nd year of his age.

On the 7th ult., at his residence in Coventry, after a protracted and painful illness, W. Chater.

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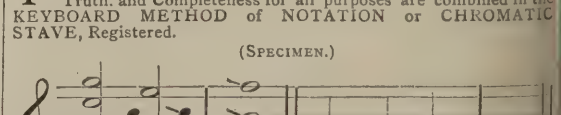

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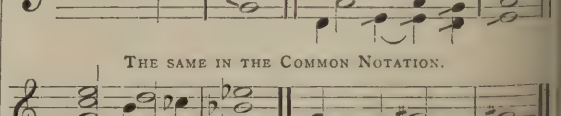
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BY

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1.	Hymn of the Fisherman's Children	"Zampa."
2.	Fays and Elves (*In mia fe*)	"Marta."
3.	Spring's Bright Glances (*In Elvezia non v' ha*)	"La Sonnambula."
4.	From Yonder Vale and Hill (*D' immenso giubilo*)	"Lucia di Lammermoor."
5.	Here we rest (*Qui la selva*)	"La Sonnambula."
6.	Onward to Battle (*Squilli echeggi*)	"Il Trovatore."
7.	Rataplan (*Rataplan*)	"La Figlia del Reggimento."
8.	The Gipsy's Star (*Vedi ! le fosche*)	"Il Trovatore."
9.	War Song of the Druids (*Dell' aura tua profetica*)	"Norma."
10.	In Mercy, hear us! (*Cielo clemente*)	"La Figlia del Reggimento."
11.	Come to the Fair! (*Accorete, giovinette*)	"Marta."
12.	Friendship (*Per te d' immenso giubilo*)	"Lucia di Lammermoor."
13.	Away, the Morning freshly breaking (*The Chorus of Fishermen*)	"Masaniello."
14.	Pretty Village Maiden (*Peasants' Serenade Chorus*)	"Faust."
15.	The soft Winds around us (*The Gipsy Chorus*)	"Preciosa."
16.	See how lightly on the Blue Sea (*Senti la danza invitaci*)	"Lucrezia Borgia."
17.	See the Moonlight Beam (*Non fav Motto*)	"
18.	On yonder Rocks reclining	"Fra Diavolo."
19.	Happy and light	"Bohemian Girl."
20.	Come, come away (*Ah ! que de moins*)	"La Favorita."
21.	Hymen's torch (*Il destin*)	"Les Huguenots."
22.	Come on, Comrade (*The Celebrated Chorus of Old Men*)	"Faust."
23.	'Gainst the Powers of Evil (*The Chorale of the Cross*)	"
24.	O Balmy Night (*Com' è gentil*)	"Don Pasquale."
25.	Haste o'er the hills (*Introductory Chorus*)	"Guglielmo Tell."
26.	Come, sing the Song (*Opening Chorus*)	"Robert le Diable."
27.	With fair Ceres (*The March Chorus*)	"Norma."
28.	The Tuneful Song of Robin's Horn (*Tyrolese Chorus*)	"Guglielmo Tell."
29.	The Chorus of Huntsmen	"Der Freischuetz."
30.	Hark! the distant hills (*Hunting Chorus*)	"Marta."
31.	Hence! away with care	"Gli Ugonotti."
32.	Hail to the Bride	"Lohengrin."
33.	Hark! music stealing! (*subject from Overture*)	"Semiramide."
34.	A bridal wreath we twined (*Chorus of Bridesmaids*)	"Der Freischuetz."
35.	Behold, how brightly breaks the Morning! (*The Barcarole*)	"Masaniello."
36.	From hill to hill resounding (*subject from Overture*)	"Fra Diavolo."
37.	May-day	"L' Elisire d' Amore."
38.	Home again	"La Favorita."
39.	Twilight	"Lucia di Lammermoor."
40.	War Song.	"Les Huguenots."
41.	Echo	"Rigoletto."
42.	Harvest Song	"La Favorita."
43.	The Boats bound along o'er the Bay	"Masaniello."
44.	The Emigrant Ship	"Der Freischuetz."

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(*To be continued.*)

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THE

No. 447

MUSICAL TIMES

Price 3d.

MAY 1, 1880

THE HIGHEST HONOUR, PARIS, 1878; THE CROSS OF THE LEGION OF HONOUR; THE GOLD MEDAL (L'ACADÉMIE NATIONALE); AND ALSO THE SILVER MEDAL; THE GOLD MEDAL AND DIPLOMA OF HONOUR, SOUTH AFRICA, 1877; THE MEDAL OF HONOUR AND DIPLOMA OF MERIT, PHILADELPHIA, 1876; THE GRAND DIPLOMA OF HONOUR, PARIS, 1874; THE GOLD MEDAL, PARIS, 1869; THE DIPLOMA OF EXTRAORDINARY MERIT, AMSTERDAM, 1869; MEDAL OF HONOUR, PARIS, 1867; PRIZE MEDAL, LONDON, 1862; &c., &c., HAVE BEEN AWARDED TO

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"A. FETIS,
"*Reporter of the Musical Jury, Paris International Exhibition of 1867.*"

"PARIS, *November 4*, 1878.

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"PARIS, *September 8*, 1878.

"We, the undersigned, certify that after having seen and most conscientiously examined the English Pianos at the Universal Exhibition of 1878, find that the palm belongs to the Grand Pianos of the House of BRINSMEAD.

"NICOLAS RUBINSTEIN.
"D. MAGNUS."

"PARIS.

"I have played several times at the Paris Exhibition on the Grand Pianos of Messrs. JOHN BRINSMEAD & SONS, and I have found them most beautiful. The sound is full, melodious, and of extraordinary power, the touch is extremely elastic, and the repetition is excellent. A peculiarity of these Pianos consists in the prolongations of the sounds, which enable the player to produce great harmonic effects, and which exist in no other instruments. This I have demonstrated to the Jurors of the Exhibition, who came to hear and examine these Pianos. As soon as they had heard these instruments they unanimously concurred in my opinion. "CHEVALIER DE KONTSKI.
"(*Commandeur et Officier de plusieurs Ordres, Court Pianist to the Emperor of Germany*)."

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"JOHN STAINER, M.A., Mus. Doc.
"(*Member of the International Jury of the Paris Exhibition, 1878.*)"

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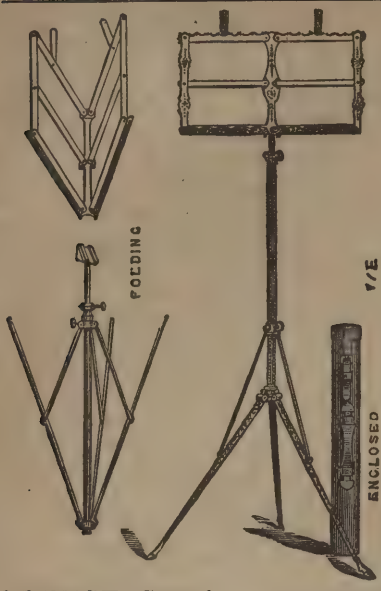

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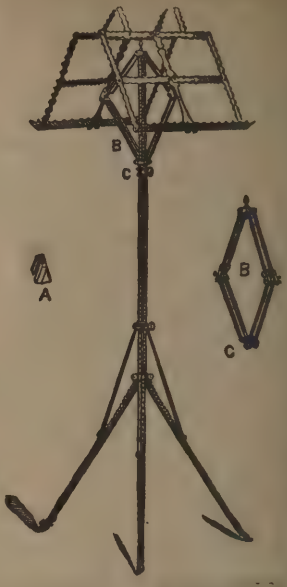

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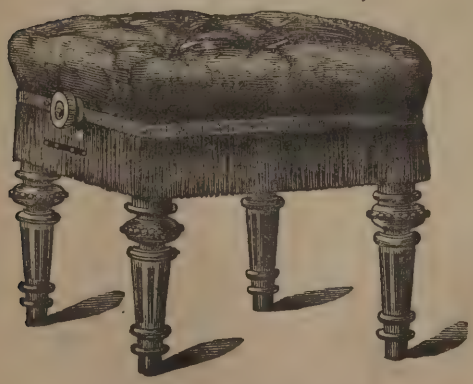

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E. H. TURPIN, Hon. Sec.

MUSICAL ASSOCIATION, 27, Harley Street, Cavendish Square, W.—On MONDAY next, May 3, at 5 o'clock, a PAPER will be read by C. K. SALAMAN, Esq., Hon. Mem. Acad. St. Cecilia, Rome, "On Music as a Profession."

JAMES HIGGS, Hon. Sec.

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AN ORGAN RECITAL will be given by Mr. HENRY LISTER, Mus. Bac., Oxon., on FRIDAY, May 28, at St. Mary's, Whitechapel Church, to commence at 8 o'clock. The programme will comprise: 1. Trio, "On Thee each living soul awaits," Haydn; 2. First Sonata in F minor, Mendelssohn; 3. Andante, from Symphony in C minor, Beethoven (by desire); 4. Finale, from Symphony in E flat, Mozart (by desire); 5. Concerto No. 1, Handel; 6. Air with variations in A, Smart; 7. Andante, from Symphony in D, Haydn; 8. Prelude and Fugue in G, Bach; 9. Allegro Pomposo, Smart. Admission free by ticket, to be obtained at Novello, Ewer and Co.'s, 1, Berners Street, W., and 80 and 81, Queen Street, E.C.; Messrs. Cramer's, pianoforte rooms, Moorgate Street, E.C., and at Jefferys', 67, Berners Street, Oxford Street. H. Lister, Organist.

UNION CHAPEL, Islington.—An ORGAN RECITAL will be given by MR. FOUNTAIN MEEN on FRIDAY EVENING, May 14, at 8 o'clock. Vocalists: Madame Patey and the choir of the Chapel. Admission only by Tickets. Reserved, 2s. 6d.; unreserved, 1s.; to be obtained of Messrs. Novello, Ewer and Co., 1, Berners Street, W., and 80 & 81, Queen Street, E.C.; Mr. Morley, Islington Green; Mr. King, St. Paul's Road, Highbury; Mr. Woolhouse, Highbury Park; The Chapel Keeper, Compton Avenue. No money can be taken at the doors.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MAY 1, 1880.

WAGNER ON "BEETHOVEN."*

IT is scarcely creditable to the English people that Wagner's treatise on Beethoven's music existed in German ten years before appearing as a translation into our insular tongue. However much we may differ from the composer of the "Nibelungen Ring," and hold that he and Beethoven have nothing in common, it is a plain duty to be familiar, and even intimate, with the opinions of one famous man about another. Gladly, therefore, we welcome Mr. Dannreuther's translation of the work before us, doing so with the more warmth because the German of Wagner—in its way as Wagneresque as the English of Carlyle is Carlylesque—is difficult reading even to those most familiar with the ordinary language of our Teutonic kin. Mr. Dannreuther has achieved his task with the conscientiousness of his nature, and with a success due to much tact and patience. Thanks to these qualities, the deliberate judgment of the Bayreuth Master upon him of Bonn remains no longer a sealed book for English readers, and an interesting contribution to the literature of our art has had the scope of its influence enlarged.

Wagner tells us in his preface that he was provoked to write upon Beethoven by the centenary of the master's birth. He had, it appears, looked forward to the chance of delivering an oration at some commemorative fête; but as, in 1870, German thought and feeling were concentrated upon the war with France, the desired opportunity did not present itself. Under these circumstances Wagner committed to paper the thoughts he intended to speak, doing so at greater length than would otherwise have been possible. To this we owe a dissertation on the philosophy of music in general, and some enlarged and elaborate ideas about Beethoven's music in particular—results not the least interesting among those which have sprung indirectly from the great conflict waged ten years ago.

Wagner proposes, at the outset, to search for "the peculiar trait by which a musician is known as belonging to a particular nation," doing so with special reference to Beethoven as to a typical case. We are told, to begin with, that the circumstances of the master's life have no obvious connection with, or relation to, his artistic works. "Supposing we had all possible information about special facts before us, microscopically distinct, even then we should see nothing beyond what is contained in the account, for instance, that the master had at first designed the 'Sinfonia Eroica' as an act of homage to young General Bonaparte, and inscribed his name upon the title-page, and that he had subsequently struck out the name when he heard that Bonaparte had made himself Emperor. None of our poets has ever designated the tendency connected with one of his principal works in so marked a manner; yet what aid can such a plain indication give us in judging one of the most wonderful of musical creations? Can it explain a single bar of the score? Is it not sheer folly to think seriously of making such an attempt? I believe the most positive information we may get about the man Beethoven will, at best, stand in the same relation to the musician Beethoven as General Bonaparte stands to the 'Sinfonia Eroica.' From this point of view the great musician must ever remain a perfect mystery." Wagner contends that here the musician differs from the poet. In the case of Goethe and Schiller a certain connection between their life and time and their works can be traced, and our author, after asserting as much, goes on to investigate the reasons why it is not so with their illustrious musical compatriot. Here he plunges far down into the depths of the philosophy of his art, propounding a thesis as thus: "Exactly on the manner of the intuition of the Idea is based the entire difference between the poet and musician." The proposition is intelligible enough as such, and we are curious to know how it will be worked out. To this end Wagner draws upon Schopenhauer for what he calls a "hypothetical elucidation," and also a "profound paradox." The philosopher contended that whereas the fine arts in general concern themselves with the Ideas of the world and their essential phenomena; and whereas the poet conveys those ideas to us by means of rational concepts, music is itself "*an Idea of the world*, since whoever could completely elucidate music, or, rather, translate it into rational concepts, would at the same time have produced a philosophy explaining the world." The paradox is, of course, discovered in the fact that music cannot, properly speaking, be explained by concepts at all, and this paradox, says Wagner, must be solved before Beethoven can be exhaustively estimated.

It is by no means easy to condense the argument by which Wagner, after Schopenhauer, tries to reach the solution desired. We may say, however, that a distinction is drawn between the *idea* which follows from the cognition of relations and the essential nature of "*the thing per se*," the former being phenomena only. It is impossible to reason from these phenomena to the essential thing, and our access to the latter is made from a different side. Consciousness, argues Schopenhauer, has two sides, *e.g.*, "partly consciousness of one's own self, which is the Will; partly a consciousness of other things, and in the latter case primarily perceptive cognition of the outer world—apprehension of objects." Musical conception springs from the first of these two—the introverted side of consciousness—since it can have nothing in common with the apprehension of Ideas belonging to the perceptive cognition of the world. It follows that the musician must turn his eyes inwards rather than outwards; looking not to the *phenomena* of things, of which his art in its conceptiveness is independent, but to their essential nature. With the introverted side of our consciousness—that which is turned inwards and away from exterior phenomena—we apprehend the true character of things; but we do this only, reasons our philosopher, when we are capable of looking inwards with the same clearness as we look outwards in grasping Ideas. Schopenhauer, as quoted by Wagner, proceeds to illustrate this by reference to the fact that in dreams we are conscious of a second world not less distinct than that we recognise when awake, but which is a world within us, perceived by an introverted function of the brain. Analogously, it is argued, a world of sound exists along with a world of light, the first bearing the same relation to the second as the dream-world to that of waking hours. Through this world of sounds the inner consciousness turns outwards, and expresses itself in the quickest and surest way. Thus we awake from a troubled dream—an excitation of the inner life—with a *cry;* but, says Wagner, "we have less occasion to wonder at the cries being at once intelligible, than at the fact that an Art should have arisen from such an element; it being evident on the other hand that artistic production, as well as artistic perception, can only proceed from an

* "Beethoven." By Richard Wagner. With a Supplement from the Philosophical Works of Arthur Schopenhauer. Translated by Edward Dannreuther. [London: Reeves.]

alienation of consciousness from the excitations of the Will."

Here, then, we have arrived at the philosophical origin of music—the inner consciousness profoundly moved expresses itself in sound, and upon this instinctive utterance an art has been based. We are next invited to consider in what manner the art has arisen. It sprang naturally from a consciousness of the identity of our inner being with that of the outer world. That world as visible to the eye seems entirely different from us, and we look upon it unmoved until its relation to ourselves becomes obvious. Hence the plastic arts, in giving a mere *semblance* of things, leave the mind unexcited, in "that state of repose by which alone the pure perception of the object, conformable to its proper character, becomes possible." And this calming influence, says Wagner, has been transferred from the plastic arts to all arts; regarded as indispensable to æsthetic delight and as the basis of an idea of beauty. But our consciousness could not be satisfied with looking upon a semblance only. The cry is, "This is but a show! Where shall I grasp thee, Infinite Nature?" Music, we are told, answers the question, because through it the external world speaks directly to our inner consciousness, just as, inversely, our inner consciousness, by means of the *cry* communicates directly with the external world. "As the cry emitted, be it sound of sorrow or delight, is the most immediate utterance of our Will, we incontestably understand similar sounds that reach our ear as utterances of similar emotions; and no illusion that the fundamental nature of the world external to us is not thoroughly identical with our own, as it appears in the glare of light, is possible here; whereby the gulf that seems to exist to the sight vanishes at once."

Having reached this point in his interesting demonstration, and established music as the direct medium between the two worlds of the inner man and external things, Wagner proceeds to show that the art of music must be subject to æsthetic laws quite different from those of any other art. Æstheticians cannot understand an art based upon a pathological element, and they recognise music as such only when clothed in the "somewhat frigid formality" peculiar to the plastic arts. But they might do better than this by simply watching an inspired musician's mode of production. The plastic artist first perceives an object, and then, in the creation of its semblance, elevates it to an *idea*. The musician perceives nothing external to himself. "His music is itself an Idea of the world, wherein the world *immediately exhibits* its essential nature" without the mediation of cognition. The plastic artist quiets an *individual* Will, while pure perception takes place; but in the musical artist the individual Will recognises itself as *universal*, and as "above all barriers of individuality, for in the ear a portal is opened through which the world finds access to the Will, and the Will to the world." Upon this Wagner bases a remarkable and passionate utterance: "This prodigious overflowing of all barriers of phenomenality must necessarily evoke an incomparable ecstasy in the inspired musician, wherein the Will recognises itself as the all-powerful and universal Will; it is not to be restrained silently before perception takes place; it proclaims itself aloud as a conscious Idea of the world. There is but one state which can surpass the musician's—the state of the Saint: and that especially because it is enduring and incapable of being clouded, whilst the ecstatic clairvoyance of a musician alternates with an ever-recurring state of individual consciousness, which must be thought all the more miserable as, in the inspired state, he was lifted higher above the barriers of individuality. And by reason of the sufferings with which he has to compensate for the ecstasy in which he is enabled so inexpressibly to rapture us all, the musician may appear worthier of reverence than other artists, indeed almost as possessing a claim to veneration."

But how is the musician to give an intelligible description of his inner perceptions? Wagner answers the question by reference to a most interesting hypothesis of his favourite philosopher, who surmises that a dream of deepest sleep is apprehended by the waking brain through being, just before waking, translated into a lighter allegorical dream, having enough reference to the actual world to be understood therein. Similarly, the musician to become intelligible in outward expression approaches the external world and avails himself of the idea of time—rhythmical motion. "Whilst the harmony of tones, which pertains neither to time nor space, remains the veriest element of music, the musician, now actually moulding and shaping, stretches his hand, as it were, towards the waking world of phenomena by the rhythmical succession of time in his productions." And by doing so he makes music perceptible, because, as our author beautifully says, "human gestures, which in the dance are rendered intelligible by expressive and regularly alternating movement, appear to serve music in a manner akin to that in which bodies serve light, which would not be visible unless it could break against them."

Wagner contends that this approach of music to the world of perceptible phenomena involves a danger, since it invites the application of rules of criticism proper only to plastic art, and encourages the erroneous belief that music, like sculpture, for instance, has its object merely in the pleasure derived from a contemplation of beautiful forms. For a long time music was actually so regarded. "In point of fact music has been continually developed in this latter direction only by a systematic disposition of the rhythmical structure of its sections, which has brought it into comparison with architecture on the one side, and, on the other, has given it an obvious symmetry that has exposed it to false judgment in accordance with the analogy to the plastic arts already mentioned." But the true function of music is not to gratify by symmetry, but to close our eyes to the outer world, and make us look inwards "as into the essential nature of all things." There was need, consequently, of a man powerful enough to use external forms so as to show their inner significance, and such a man was Beethoven. The work of this "true representative musician" was to establish music on its true basis, and properly reconcile its character as a revelation of the essential nature of things with the outward aspect which, for the sake of intelligibleness, it is obliged to assume. There could be no nobler task, because "when the inner spirit of music is enfeebled for the sake of a regular order of rhythmical divisions akin to a row of columns, our attention will be riveted by an outward regularity only, and we shall of necessity lower the standard of our requirements as to music itself, inasmuch as we refer it to that external regularity. Thus music descends from its state of sublime innocence . . . it no longer proclaims the essential nature of things, but becomes itself involved in the illusions pertaining to external phenomena. For with such music people want to *see* something, and that which is to be seen becomes the main concern, as the *opera* shows clearly enough, when the 'spectacle,' the 'ballet,' &c., constitute the attraction, and thus induce the degeneracy of the music employed to show them off."

Having shown the necessity for Beethoven, Wagner proceeds to discuss the development of his genius.

But this part of the work demands a notice by itself; and, for the sake of this alone, so masterly, so appreciative, and in many respects so convincing, have we now endeavoured to give our readers an intelligible epitome of the philosophical introduction, apart from which the Beethoven argument cannot be well understood. It is, perhaps, too much to hope that we have condensed the reasoning of our author with the lucidity required by so abstract a theme, but if the chief lines have been made clear, the result, when we follow Wagner through the remaining pages of his book, will not be valueless. For the present there is only to add that, because we have not criticised the philosophy of music as here set forth, it does not follow that every part of it is unassailable. But Wagner's philosophy is not the point. We may allow our author his preliminaries, and take him up when real work begins.

THE MUSIC OF THE GIPSIES.

By Carl Engel.

Gipsy music has not unfrequently been adopted or imitated by modern composers. There is no need to point out examples, since it may be supposed that some will occur at once to the reader. The expedient is, however, not new. About a century ago, Joseph Haydn, when residing in Hungary, had his attention drawn to the performances of Gipsy bands, and he took hints from them for some of his compositions. In the beginning of the present century, Franz Schubert reproduced Gipsy music in certain of his works. Again, Carl Maria von Weber, in his charming "Preciosa," composed in the year 1820, has made use of a genuine Gipsy melody for his March and Overture. Other noteworthy instances could be cited. Nor must be left unnoticed the interest which the pursuits of the Gipsies possess in an ethnological point of view. However, enough has probably been said to convince the reader that an investigation of the genuine Gipsy music is likely to prove useful to musicians.

Before attempting this investigation, it may be advisable to become a little nearer acquainted with the interesting vagabonds who own the music.

The original home of the Gipsies is Western Hindustan. They migrated to Europe between the twelfth and fourteenth centuries. Having been for some centuries in Turkey, they came to Hungary about the year 1400. They made, it is supposed, their first appearance in England in the year 1480. They are now spread in small hordes not only through most European countries, but they have also crossed the Atlantic, and are met with in Brazil and other countries of America. Their talent for music is renowned. Especially in Hungary and Roumania they are often professional musicians, and the instrumental bands perambulating these countries are frequently entirely made up of Gipsies, who play the wild and characteristic national tunes of the Magyars and the Wallachians. In Russia they excel as vocal performers, and in Spain the Gipsy singers and instrumentalists of Andalusia entertain the people with the bolero, fandango, and other Spanish national tunes. However, they are not only remarkable as performers; they are also composers.

The Gipsies on the Continent call themselves *Sinte*, a term the original meaning of which is unknown, but which is by some ethnologists supposed to refer to Sinde in Western India. They call themselves also *Manusch* ("homo"); *Dadesko tschawo* ("The father's son"); *Galo* ("The dark one"); and most commonly *Rōm* ("Man"). The different names by which they are designated in European countries are explicable from the extravagant notions which formerly prevailed respecting the original home of these restless wanderers. In fact, it is only during the present century that their history has been ascertained. The French call them *Bohémiens*, and the people in Bohemia call them *Cykans*. In Russia they are called *Tzügans;* in Hungary, *Czigány*, and also *Pharao Nephek* ("Pharaoh's people"); in Italy, *Cingari;* in Spain, *Gitános;* in Turkey, *Chenguins;* in Germany, *Zigeuner* and *Tattern*. The designation *Zigeuner* is perhaps a corruption of *Czigány;* at any rate, some German literary records of the fifteenth century have *Sagüner* and *Zyginer*, which rather suggests a derivation from the Magyar language, especially as the Gipsies came first to Germany from Hungary. As regards *Tattern* (also in Low-German occurring as *Taters*), there can be no doubt that it designates Tartars, since this name is applied to any wild Pagan horde coming from the East.

In England the Gipsies were supposed to be Egyptians; hence their name. Probably they themselves entertained or promulgated the notion that Egypt was their native land. They certainly seem to have maintained this in Germany, where they arrived, in the year 1417, constituting a large horde under the leadership of a so-called king, whose name was Zundel. The popular belief was that they had been condemned to rove about in the world because their forefathers had refused to give shelter to the Virgin Mary and Child after she had fled to Egypt to escape the wrath of Herod. Since that memorable event, every seven years a horde of them was irresistibly compelled to quit the country. When the simple-minded peasants asked them whether this was really true, they generally replied that there could not be the slightest doubt about it. Being naturally of a shrewd and quick conception, they were ready to foster any superstitions as well as feelings of sympathy evinced by the people with whom they happened to come into contact.

However, their pretext for leading a vagabond life seems to have soon fallen into discredit in Germany. Subsequently, their pilfering habits and their supposed powers of sorcery incited the molested country people to hunt them down like wild beasts.

Without noticing in detail the various statements which are recorded concerning their origin, attention must be drawn to a curious assertion made by Professor Dr. Johannes Christopherus Wagenseil, in his treatise on the Meistersingers, written in German, and published at Nürnberg in the year 1697. The learned author, whose opinion was probably shared by other German scholars of the seventeenth century, states that the Gipsies are disguised Jews. About the middle of the fourteenth century, he says, an awful pestilence spread over almost all European countries, and devastated whole villages and towns in some districts of Germany. Persons apparently in full health and vigour were suddenly attacked by it, and died in a few hours. Nobody could account for the origin of this dreadful visitation. Unfortunately, after some time the terrified people began to suspect that the Jews had poisoned the wells, and thus caused the plague. The suspicion spread like the calamity, and led to a persecution of the Jews. They were chased, tortured, and slain without mercy. Those who succeeded in escaping the clutches of the infuriated people took refuge in the mountains, and hid themselves in subterranean caves. In these hiding-places they remained undisturbed for about half a century, until the pestilence had subsided, and their persecutors had died or had forgotten them. During their seclusion they contrived a new dialect of their own; and when they at last ventured to leave their hiding-places, under the guidance of

King Zundel, in the year 1417, they thought it prudent to deny that they were Jews, and they called themselves *Zigeuner* (or *Zigeiner*, as the learned Doctor spells the word). Among the proofs of their being Jews he notices certain words in their language which he recognises as Hebrew words. Zundel, the name of the Gipsy king, has, he says, the same meaning as the Hebrew name *Menahem* ("Consoler.") He points out that many of the Gipsies have proper names which signify certain animals, and that Jacob on his death-bed blessing his children (Genesis xlix.) calls Judah a lion, Naphtali a hind, Benjamin a wolf, and Issachar an ass.

This statement would be simply ridiculous did it not reveal a sad example of misery inflicted by ignorant and superstitious people upon their fellow-creatures. Moreover, it is noteworthy inasmuch as it shows how impenetrable was the mystery of the origin of the Gipsies even to scholars.

As regards the Jews, they certainly have this in common with the Gipsies, that they also are a dispersed oriental race, scattered over almost the whole habitable world, and that they also have retained some peculiar characteristics in their musical performances. Besides, there exists this resemblance between the two races, that the Jews as well as the Gipsies evince an extraordinary fondness for cultivating the musical art. In fact, many of our distinguished musicians are Jews—perhaps not as regards religion, but certainly as regards race. It would be interesting to compare the genuine Jewish music with the genuine Gipsy music. However, such an attempt does not come within the plan of this essay. Suffice it here to point out that the kind of music which may be designated as genuine Jewish is probably less to be found in the chants of the synagogue than in certain secular songs. There are in Galicia, Roumania, Poland, and Russia towns and villages which are inhabited almost exclusively by Jews. These people, who strictly preserve the ancient manners and customs of their race, speak a peculiar dialect, known as *Jüdisch-Deutsch*, which is a compound of German, Hebrew, and Russian. Some airs of these Jews, which were collected in Poland, have been published. The traveller, J. G. Kohl ("Reisen im Innern von Russland und Polen," Dresden, 1841; part iii., p. 51), relates how in the town of Stanislawow, in Galicia, he entered late in the night a wine-house, where he found a room full of Jews, finely dressed in silken talars (long gowns reaching to the ankles), and having beautiful black beards, who in high spirits were singing drinking-songs, the tunes of which appeared to him highly characteristic.

To return to the Gipsies. Before describing their musical performances, I shall endeavour to give some account of their instruments. In Hindustan, Gipsy bands are met with which probably still play instruments precisely like those which the European Gipsies had before they adopted those of the countries to which they migrated. Captain L. von Orlich ("Travels in India and the Punjab," London, 1845; vol. i., p. 153) met in the vicinity of Bhawulpoor a Gipsy band which had encamped under their reed huts on the outskirts of a village: "They busied themselves during the day with platting, but were playing the livelong night on their musical instruments, to the great enjoyment of the villagers, who were all up, dancing and singing." Although the Gipsies perambulating European countries do not possess particular musical instruments of their own invention, they have preserved in their language certain names of instruments which are suggestive, inasmuch as they indicate a former possession of oriental instruments. The most remarkable ones are pointed out in the following list of musical terms occurring in the language of the Gipsies:—

Sarengro, or *surhingro*. An old name of a stringed instrument. According to the statement of an English Gipsy, the term denotes the head or scroll of a violin. Perhaps it meant originally the *sarungi*, a stringed instrument played with a bow, which is still popular in India, and which may be regarded as the principal fiddle of the Hindus.

Bosh, also called *bóshoméngro* or *bóshoméngri*. The name given to the violin by the Gipsies in England. The word *bosh* is supposed by C. G. Leland ("The English Gipsies and their Language," London, 1873; p. 86) to be from the Persian or from the Sanskrit. It may possibly be a corruption of the French *pochette*, signifying a small violin of an old-fashioned shape which perambulating musicians and dancing-masters formerly carried in their pockets. However, this conjecture appears to be refuted by the fact that the English Gipsies use the word *bosh* also to designate "music," which the German Gipsies call *pash* (or, written in German, *pasch*). The word may, therefore, have been derived from the Persian, if it is not from the Turkish language, as is generally supposed.

Welljüna. The Gipsies in Germany and other districts of Central Europe call the violin *welljüna*.

Schetra. A name given to the violin by the Gipsies in Germany. The word *schetra* suggests a Hindu origin. The instrument *chatura*, or *choutara*, in use in India at the present day, has, however, wire-strings, which are twanged. It derives its name from *cha*, "six," and *tar*, "string." It resembles the *sitar*, likewise popular in India; but it is, as its name implies, six-stringed.

Paschemáskri. The guitar. Also the violin is sometimes called *paschemáskri;* and the term *zerda-pángëri-páschemáskri* implies a stringed instrument of any kind.

Pajandi. The guitar of the Gipsies in Spain. It is generally used in combination with a tambourine to accompany songs.

Gaschtëni-paschemáskri. The harp. Also the lute, and even the pianoforte, are sometimes so called by the Gipsies on the Continent, if they happen to see any such instrument, which they do not use in their musical bands. The meaning of *gaschtëni-paschemáskri* is "wooden instrument." The harp is well-known to the Gipsies in Germany. Richard Liebich ("Die Zigeuner," Leipzig, 1863) says that they are in the habit of drawing the figure of a harp on the wall of the room in which they have slept, or of cutting it in the bark of a tree near to the place where they have rested during the night in the open air, and he points to this custom as a proof of their great fondness for music.

Kobza. A kind of lute used by the Gipsies in Wallachia and Moldavia. The instrument is, however, also used by the Slavonic inhabitants of Roumania, the Ukraine, and Poland. Still, the name may be very old in the language of the Gipsies, since the people of Khiva, in Central Asia, have a somewhat similar stringed instrument called *koboz;* and the Kalmuks in Russia, who are Mongols, have a kind of lute which they call *kobas*.

Cimbalom. The dulcimer. This word is evidently borrowed from the Magyar language. The Persian name of the dulcimer is *santir*.

Guremi. The double-bass. From *guro*, "the ox," on account of its deep sound.

Risserpáskri-paschemáskri. The hurdy-gurdy.

Portámáskri. A flute. However, this word is more commonly used to designate any wind-instrument, whatever its construction may be.

Naiu. A pipe or flute. This is evidently the Arabic and Persian designation *nay*. Considering

that the Gipsies lived in Persia several centuries before they came to Europe, it is not surprising to find in their language Arabic-Persian names of musical instruments. It is, however, possible that they adopted them in Turkey, where the Persian instruments are also in use.

Gaschtèni-portámáskri. The flute. The meaning of this word, literally translated, is "wooden instrument for blowing."

Tschambōna. A pipe; especially a pipe with a double reed or a *chalumeau* (English, *shalm*). The word *tschambōna* is perhaps a corruption of *zampogna*, which in Italian designates a bagpipe, but which formerly designated also a reed-pipe without a bag.

Papinákri-men (*i.e.*, "goose-neck"). The clarionet. It is called *papinákri-men* because its upper portion resembles, in the opinion of the Gipsies, the neck and head of a goose.

Foretschka. The bassoon.

Portapáskĕro-gano. The bagpipe.

Rissermáskri, or *rissermáskri-paschemáskri.* The barrel-organ.

Kangriakri-paschemáskri. The church-organ.

Moscalu. The syrinx, or Pandean pipe of the Gipsies in Hungary and Transylvania. The Arabic and Persian name of the Pandean pipe is *muskal*, or *miskul.* In Roumania it is called *multanka.* The Gipsy musical bands, called *Lautari*, which perambulate Wallachia and Moldavia, play chiefly the *kobza* already mentioned, and the *multanka.*

Zerdapáskĕri-paschemáskri. The accordion or concertina. These modern instruments are now sometimes played with much skill by the Gipsies in Southern Germany. Also the Jew's-harp is successfully cultivated by them.

Shing. The horn. This name is evidently very old. It is the *seeng* of the Hindus. The Gipsies blow the *shing* and discharge firearms when a horde buries its deceased chief. The Hindus blow the *seeng* at the interment or cremation of their dead.

Sapjengeri-portámáskri. The trumpet. The meaning of the name, literally translated, is "serpentine-shaped wind-instrument." Also the French horn is sometimes thus designated.

Tambuk. A drum. The name appears to be identical with the Persian *tambik.* The Arab-Egyptians have a little hand-drum called *darabouka.*

Baro-tambuk. A large drum; also a kettle-drum.

Wasto-bósheméngro. A drum. This designation is used by the Gipsies in England.

Krámbrookos. A drum of the Gipsies in England.

Kooroméngri. A tambourine of the Gipsies in England.

Gampána. A bell. Perhaps from *campana*, mediæval Latin. The Italians still, at the present day, call the bell *campana.*

The Gipsies call music *pash*, and the musician *pasche páskĕro;* the song, *gichepenn;* and the dance, *kellapenn.* The Gipsies in Spain call the song *gachapla.*

The Hungarian Gipsy musicians are especially renowned as skilful players on the *cimbalom* (dulcimer). However, they not unfrequently distinguish themselves as violin-players. Some of these violinists have enjoyed an almost European reputation. Barna Michaly, about the middle of the last century, played the violin so admirably that Cardinal Count Emerich von Eschky had his portrait painted, inscribed "The Orpheus of the Gipsies." Again, Esinka Panna, a Gipsy girl, about the year 1770, excelled so greatly on the violin that the enraptured Magyars built a fine house for her to live in. She preferred, however, to live in a tent with her relations. The most celebrated violinist of the Hungarian Gipsies, T. Bihary, lived in the beginning of the present century. He is probably surpassed by E. Reményi, a modern Gipsy violinist of celebrity.

F. Liszt ("Des Bohémiens et leur Musique en Hongrie," Paris, 1859) expresses the opinion that the national music of the Magyars is, properly speaking, the music of the Gipsies, with whom it originated, and who are at the present day its principal performers and cultivators. Some other musicians, probably more from relying upon the statement of the celebrated Liszt than from investigations of their own, have said the same. The correctness of this opinion is, however, rather confuted by what may be called "circumstantial evidence." If the Hungarian music were the original music of the Gipsies, traces of it would probably be found in that of the Gipsies in other European countries—at least in those where many Gipsies exist, as for instance, in Spain and in Russia. It is, however, a well-known fact that in Spain and in Russia their music is different from that of the Hungarians. Again, a collection of ancient songs of the Magyars, published in the year 1859 by Gabriel Mátray, at the request of the Hungarian Academy, shows that the Magyars possessed in the beginning of the sixteenth century many songs which exhibit the characteristics prevalent in their present music. Considering how long a time it must take to transform the national music of a country, however favourable the circumstances for the admission of innovations may be, it is not likely the Gipsies should have achieved this during the comparatively short period which elapsed between their arrival in the latter half of the fourteenth century until the beginning of the sixteenth century.

Be this as it may, it hardly admits of a doubt that certain peculiarities in the performance of the Hungarian music are truly Gipsian. This is especially the case with the introduction of certain embellishments into an air, as regards the performances of Gipsy violin and dulcimer players. Their inclination and talent for thus varying the theme may be observed with Gipsy musicians in different European countries. B. C. Smart and H. T. Crofton ("The Dialect of the English Gipsies," London, 1875; p. 297) remark: "With our English Gipsies the favourite instruments are the tambourine and the *bóshoméngri* or fiddle, especially the latter, and we know several good executants on this instrument. One of the most gifted and renowned violinists among the Gipsies, in recent times, was a man named Horsery Gray, who died some years ago. We have been told by a Gipsy that when Horsery Gray had heard a tune he could play it off straightway, putting in such variations, grace-notes, shakes, and runs, that none of his *confrères* could compare with him. He played entirely by ear and not from notes."

Now this kind of performance is exactly what we find with the common musicians in Hindustan. Not only in instrumental compositions, but even in songs they observe the same method. Captain Willard ("A Treatise on the Music of Hindustan," Calcutta, 1834; p. 34) remarks: "The peculiar nature of the melody of Hindustan not only permits, but enjoins the singer, if he has the least pretension to excel in it, not to sing a song throughout more than once in its naked form; but, on its repetition, which is a natural consequence occasioned by the brevity of the pieces in general, to break off sometimes at the conclusion, at other times at the commencement, middle, or any certain part of a measure, and fall into a rhapsodical embellishment, called *alap;* and, after going through a variety of *ad libitum* passages, rejoin the melody with as much grace as if it had never been disunited, the musical accompaniment all the while keeping time. These passages are not

reckoned essential to the melody, but are considered only as grace-notes introduced according to the fancy of the singer, where the only limitations by which the performer is bound are the notes peculiar to that particular melody, and a strict regard to time."

In order to enable the reader to judge for himself in how far this description of the Hindu musical performances is applicable to those of the Gipsies, I shall presently give some examples in notation, which were committed to paper in Hungary and Transylvania.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VI.—MENDELSSOHN (*concluded from page 167*).

Continuing the brief glimpses of Mendelssohn's nature afforded us by his last letters, we discover him, in the first place, deprecating too much fuss about individual artists. In December, 1842, the Bach monument at Leipzig approached completion, and our master, writing to his mother, describes it in glowing terms: "The whole structure, with its numerous elegant decorations, is really typical of the old fellow. It is now covered up again, and will remain so till March, when it is to be inaugurated on his birthday by one of his motetts. Cedars are to be planted round the monument, and a Gothic seat placed in front of it. We are anxious, however, not to make too much fuss on the subject, and to avoid the present pompous style of phraseology, and the worship of art and artists which is now so much the fashion. The outward aspect of things with us is now as much too flourishing as it formerly was too miserable, which would be very pleasant for us, but it does harm to the cause. Art is becoming spoiled and sluggish, so that we should rather be grateful to our present enemies than angry with them." From Mendelssohn, of whom all things combined to make a "spoiled child," this testimony is remarkable, and proves that whatever influence the favours of fortune may have exerted upon him, he was never blind to the fact that great things are done in storm and stress, and that when a cause has to struggle for life it is most alive, in this resembling the oak, which takes a firmer grip of the soil as the winds of heaven blow upon it in anger.

The letter from which the foregoing extract is taken was, apparently, the last Mendelssohn ever wrote to his beloved mother. In the same month she died, and we now find her son addressing his brother Paul, with reference to the event, in terms that, for unstudied pathos, command warmest sympathy. The fact had dawned upon him, in the midst of a deep sense of bereavement, that he and his brother and sisters were no longer children, and it added to the grief of his sensitive nature: "I wrote to you the day after my arrival here that we were all well, and living in our sorrow as we best could, dwelling on the happiness we once possessed. My letter was addressed to Fanny but written to you all, though it seems you had not heard of it; and even this trifle shows what will daily be more deeply and painfully felt by us—that the point of union is now gone at which we could always know ourselves to be children, though no longer so in years. When I wrote to my mother I knew that I wrote to you all, and you knew it too. We are children no longer, but we have enjoyed what it is really to be so. Now this is gone for ever. At such a time we cling to outward things from hour to hour, like people in a dark room groping to find the way. . . . My next visit to Berlin will be a severe trial to me; indeed, all I say and do is a trial to me—anything in short that is not mere patient endurance. I have, however, begun to work again, and that is the only thing which relieves me a little. Happily, I have some half-mechanical work to do—transcribing, instrumentation, and similar things. This can be accomplished by a kind of animal instinct, which we can follow, and which does us more good than as though we had it not. But yesterday I was obliged to conduct. That was terrible. They told me the first time would inevitably be so; but sooner or later it must be done. I thought so too, but would fain have waited a few weeks. The first thing was a song of Rochlitz's, but when the altos sang, *piano*, 'As the hart pants,' I was so overcome that I was obliged afterwards to go out of the room to give free vent to my tears. . . . Farewell, dearest brother. Continue to love me." Words like these speak for themselves to all who have passed through like experience. A few days later Mendelssohn was requested by his friend, Professor Köstlin, to be the godfather of his new-born son. Köstlin did not then know of the master's loss, and with infinite consideration Mendelssohn began a letter of reply, determined to say nothing calculated to damp the parent's joy. What a lovable affectation of gaiety runs through his words! "That I am to be godfather is then settled; but there are a thousand things I still wish to know, and if, when the christening is over, you do not write to me all the details omitted in this letter, you must expect a good scolding. You forget I have myself three children, so I am doubly interested in such things. You do not even mention the name the boy is to have, nor whether he is dark or fair, or has black or blue eyes. My wife is as desirous as I am to know all this, and we hope that after the christening you will write to us every particular." The heart of the master was too full to continue long in this vein. His thoughts reverted to the dead mother, and all the craving for sympathy came out in words: "We have recently had a bitter, heavy loss to bewail—that of my dear mother. I intended to have written in a gay mood all through this letter, and not by a single word to allude to anything that, through its melancholy nature, might disturb your happiness, but I feel that I must write this to you, otherwise all that I have said would appear to me like mere hypocrisy. You must therefore, take part in my sorrow, for I could not conceal from you the event that, during the last few weeks, has so bowed us down by grief, from which it will be long before we recover. Yet such a letter as yours is welcome at all times and in all sorrow, and just as I know how you will feel towards me on hearing this so you know how cordially I sympathise with your joy. This may well be called a close union."

Through all trouble Mendelssohn found relief and consolation in the practice of his art. Take as proof the following extract from a beautiful letter to Carl Klingemann: "I cannot as yet at all reconcile myself to distraction of thought and every-day life, as it is called, or to life with men who, in fact, care very little about you, and to whom what we can never forget or recover from is only a mere *piece of news*. I now feel, however, more vividly than before what a heavenly calling Art is; and for this also I have to thank my parents, Just when all else which ought to interest the mind appears so repugnant and empty and insipid, the smallest real service to Art lays hold of your inmost thoughts, leading you so far away from town and country, and from earth itself, that it is indeed a blessing sent by God. A few days previous to the 11th I had undertaken to transcribe my 'Walpurgis-Night.' . . . Then I was summoned to Berlin, and after an interval of some weeks I have

now begun to write the instrumental parts in my little study, which has a pretty view of fields and meadows and a village. I sometimes could not leave the table for hours, I was so fascinated by pleasant intercourse with the old familiar oboes and violas and other instruments, which live so much longer than we do and are such faithful friends. I was too sorrowful and the wound too recent to attempt new compositions, but this mere mechanical work and employment in Art was my consolation the whole time I was alone, when I had not my wife and children with their beloved faces, who make me forget even music, and cause me daily to think how grateful I ought to be to God for all the benefits He bestows on me." Something like the spirit of the old biblical saint shines through the foregoing words—"Though He slay me, yet will I trust in Him."

In 1844 Mendelssohn made what he called a "glorious" visit to England, chiefly for the purpose of conducting at the concerts of the Philharmonic Society. "I never was anywhere received with such universal kindness as on this occasion, and I had more music in two months than elsewhere in two years." But he was as pleased as a child to get back to Germany and rejoin his family, who were rusticating at Soden, near Frankfurt-on-the-Main. How he enjoyed repose there amidst his beloved ones he tells us himself with the freshness and naïveté of a youth: "I am sitting here at the open window, looking into the garden at the children, who are playing with their 'dear Johann' (Mendelssohn's servant). The omnibus to Königstein passes this twice every day. We have early strawberries for breakfast; at two we dine, have supper at half-past eight, and by ten we are all asleep. . . . The country is covered with pear-trees and apple-trees, so heavy with fruit that they are all propped up; then the blue hills and the windings of the Main and the Rhine; the confectioner, from whom you can also buy bread and shirt-buttons; the well-spring No. 18, which is called the Champagne Spring; the Herr Medicinalrath Thilenius; the list of visitors, which comes out every Saturday, as *Punch* does with you; the walking postman, who before going to Frankfurt calls as he passes, to ask what we want, and next day brings me my linen back; the women who sell cherries, with whom my little four-year-old Paul makes a bargain or sends them away, just as he pleases; above all, the pure Rhenish air—this is familiar to all, and I call it Germany." In the same happy vein he addresses his sister Fanny: "My family improve every day in health, while I lie under apple-trees and huge oaks. In the latter case, I request the swineherd to drive his animals under some other tree, not to disturb me; further, I eat strawberries with my coffee at dinner and supper; I drink Assmannshauser, rise at six o'clock, and yet sleep nine hours and a half (pray, Fanny, at what hour do I go to bed?). . . . Then towards evening . . . we stroll through the fields near home for a quarter of an hour, and find fault with the system of the world, utter prophecies about the weather, and are unable to say what is to become of England in the future. . . . Jesting apart, the contrast of these days with my stay in England is so remarkable that I can never forget it. There during three weeks not *a single hour* unoccupied; here the whole of the bright days free, without employment of any kind except what I choose for myself, and what is not done to-day is done to-morrow, and there is leisure for everything. In England, this time, it was indeed wonderful; but I must describe to you when we meet each concert there, and each bramble bush here." All this exuberance of delight has its pathetic side. It shows how tremendous was the strain Mendelssohn had imposed upon himself, and we may see in the so grateful rest at Soden the forethrown shadow of the eternal rest upon which, three years later, the master entered.

There are a few more such letters as those in which we have just seen how Mendelssohn's pure soul revelled in association with his family, with nature, and with the God whom he saw in every good thing. But, as the end draws near, more and more of gravity, of anxiety for peace and goodwill, and of earnestness in the pursuit of high and noble aims, becomes apparent. At this time Germany was much distracted by religious questions that gave Mendelssohn no little anxiety. Though not insensible to them, he refused to join in the strife, above all as a mere *dilettante*—a character for which, as usually found, he had nothing but contempt. His thoughts on the whole question are fairly expressed in a letter to Pastor Bauer acknowledging the receipt of a religious book: "The only point of view from which I can consider such questions is that of a learner, and I confess to you that, the older I become, the more I perceive the importance of first learning and *then* forming an opinion, not the latter previously to the former nor both simultaneously. In this I certainly differ much from very many leading men of the present day, both in music and theology. They declare that he alone can form a right judgment who has learned nothing, and indeed requires to learn nothing; and my rejoinder is that there is no man living who does not require to learn. I think, therefore, that it is more than ever the duty of every one to be very industrious in his sphere, and to concentrate all his powers to accomplish the very best of which he is capable; wherefore, the recent Church movements are more unknown to me than you probably believe (perhaps more than you would approve), but I rejoice that the very reverse is the case with you. I cannot, in fact, understand a theologian who at this moment does not come forward, or who feels no sympathy in these matters, but just as little do I comprehend many of those non-theologians whom I often see, and who talk of reformation and improvement, but are equally incompetent to know or understand either the present or the past, and who, in short, wish to introduce *dilettanteism* into the highest questions." These remarks suggest an idea that the *Ne sutor ultra crepidam* maxim may be carried too far in regard to such a personal and personally important matter as religion, but they serve to show the intense earnestness of Mendelssohn's spirit and the horror he had of dogmatising on questions imperfectly understood. *A propos*, take an extract from a letter to his brother: "It is shameful in me not to have thanked you yet for the beautiful copy of Dahlmann, but it is still more shameful that such ordinary—not extraordinary—but honest, able, true words are so seldom met with in our Fatherland, the cause of which is that mediocrity, or worse, vapid superficiality, is so prevalent in Germany, parading itself till we would fain drive it out of sight. And this is also why I have been hitherto prevented from even thanking you. I never yet encountered such a mob of strangers and of inquiries and proposals all entirely worthless; many so modest, many so immodest. Singers, players, a fine heap of compositions, and scarcely one that can be called even moderately good; but at the same time overflowing with the longest words, full of national pride, full of—anything but striving after high aims, though pretending to the highest of all." In such words did this lofty nature, fast ripening for the greatest of all realities, deal with the shams and quacks of his day.

General Grant's famous aspiration, "Let us have peace," was always in its spirit characteristic of

Mendelssohn, and never more so than during the last years of his life. He shunned all quarrels, and was more than ready to pass over an affront when that could be done without loss of self-respect. We see this combined gentleness and magnanimity illustrated by an event which took place in the year 1846. It is notorious that the orchestra of the Philharmonic Society was at that time most undisciplined. The iron rule of a Costa had not then taught orchestral players what subordination meant, and some of those engaged at the Philharmonic in 1844 went so far as to make insolent remarks upon the tardiness with which one day Mendelssohn put in an appearance. The result was that, in engaging the orchestra for the Birmingham Festival of 1846, these boors were passed over, as they deserved. In due course the fact reached Mendelssohn's ears, and greatly troubled him. Entirely free from vindictiveness, he could not approve any action based upon an assumption of the contrary. Hence he wrote to Moscheles in very earnest language: "Nothing is more hateful to me than the revival of old worn-out squabbles. It is quite bad enough that they should ever be in the world at all. Those of the Philharmonic I had quite forgotten, and they must *on no account* have any influence on the engagements for the Birmingham Festival. If people are left out because they are incapable, that is no affair of mine, and I have nothing to say against it; but if any one is to be left out because he made himself unpleasant to me, I should consider it a piece of injustice, and beg that this may not be the case. There is certainly no cause to fear that these gentlemen will again be troublesome; at least, I feel none, and do not believe that any one can do so. So I beg of you to let the affair proceed exactly as it would if I had no thoughts of coming to England. If it be really desired to show me consideration, the greatest favour that can be conferred on me would be *not* to take notice of any such personal considerations. I know you will be so good as to bring this subject under the notice of Mr. Moore, and I hope I shall hear nothing further of these obsolete stories, by my wishes being complied with and no sort of vindictiveness exercised. Otherwise I shall protest against it ten times at least by letter." Surely, if a certificate of character were needed for Mendelssohn, these brave and beautiful words would suffice.

The shadows darken as the end draws near, and the closing letters become more and more tinged with gravity or clouded by grief. At one time we find Mendelssohn consoling a father for the loss of a gifted musical son: "Far more could I appreciate the extent of this loss when I had become acquainted with the compositions which you so kindly sent me, in the name of your deceased son. Every one who is in earnest with regard to Art must indeed mourn with you, for in him a true genius has passed away—a genius that only required life and health to be developed in order to be a source of joy and pride to his family and a benefit to Art. . . . And all this was not to be! and thus everything in Art and in life remains inscrutable. . . . But I must thank you for having made me acquainted with those works, and for having written me those few lines, and I will waft my thanks after your son also for having destined these works for me. May Heaven grant you consolation, alleviate your grief, and one day permit you to rejoin your son, where it is to be hoped there is still music, but no more sorrow or partings." Not long after these touching words were written, the master's faithful servant died and was sincerely mourned. Writing to Carl Klingemann, Mendelssohn said: "You know that I valued him very highly, and can well understand that when I saw him suffer so much, and become worse and worse to the point of inevitable death, it put me in a grave mood that will last for a long time to come. His mother and sister did not arrive here till the day after the funeral. It distressed us very much to see them, and not to be able to say one consolatory word. Among his things, which were all in the most exemplary order, we found a letter to me containing his last will. I must show you this the next time we meet; no man, no poet, indeed, could have written anything more heartfelt, earnest, and touching. Then there was a great deal to do and arrange. . . . I write all this to you in detail because you are my *one* friend, and because you sympathise in all that really affects and concerns me."

The spring of 1847 came, and then Mendelssohn suffered the cruellest blow of all. His darling sister, the gifted Fanny Hensel, died, and he who was so soon to follow her never recovered from the stroke. We see a breaking heart in every sentence of the following extract from a letter to General von Webern: "Your letter did me good. . . . I thank you for it all, my dear, kind, faithful friend. It is indeed true that no one who ever knew my sister can ever forget her through life: but what have not we, her brothers and sister, lost? and I more especially, to whom she was every moment present in her goodness and love; her sympathy being my first thought in every joy; whom she ever so spoiled, and made so proud by all the riches of her sisterly affection, which made me feel all was sure to go well, for she was ever ready to take a full and loving share in anything that concerned me. All this, I believe, we cannot yet estimate, just as I instinctively believe that the mournful intelligence will be suddenly recalled, and then again I feel that it is true, but never, never can I inure myself to it. It is consolatory to think of such a beautiful harmonious nature, and that she has been spared all the infirmities of advancing age and declining life. But it is hard for us to bear such a blow with proper submission and fortitude. . . . My family are all well. The happy, unconcerned, cheerful faces of my children alone have done me good in these days of sorrow. I have not as yet been able to think of music; when I try to do so all seems empty and desolate within me. But when the children come in I feel less sad, and I can look at them and listen to them for hours." It was natural that in his affliction the master should turn with special love to his dead sister's son, and on the occasion of the young man's birthday he addressed to him a letter which, though Mendelssohn did not suspect it, was to be his last brave testimony in favour of a pure life and an exalted purpose. Thus it runs: "I must send you my good wishes on your birthday, the most mournful one you have yet known. The retrospect of its celebration last year will deeply grieve you, for then your mother was still by your side; may, however, the anticipation of the birthdays which you may yet be spared to see comfort and strengthen you! for your mother will stand by your side in these also, as well as in everything that you do or fulfil. May all your actions be estimable and upright, and may your daily steps be directed towards that path to which your mother's eyes were turned for you, and in which her example and her soul went with you, and always will go with you while you remain true to her—in other words, I trust, all your life long. Whatever branch of life, or knowledge, or work, you may devote yourself to, it is indispensable to *will* (not to *wish*, but to *will*) something good and solid; but this is sufficient. In all employments and in all spheres there is now, and ever will be, a want of able and honest workmen, and therefore it is not true when people declare it now more difficult than formerly to achieve anything. On the contrary, in a

certain sense it is and always will be *easy* or altogether *impossible*. A genuine, faithful heart, true love, and a brave, determined will are alone required for this, and you will not assuredly fail in these with such a bright and beloved example steadily shining before you. But even if you do all in your power, still nothing is done, nothing is attained, without the fulfilment of one fervent wish that I send you this day—may God be with you."

In June, the Mendelssohn brothers, with their families, sought relief from sorrow in Switzerland, and there were, as Felix testified, "sometimes even cheerful." But only sometimes. The cloud that hung over our dear master was lightened but not dispersed, and who can tell what mysterious premonitions were his in the Valley of the Shadow of Death whither Providence had led him? or under what influence he wrote: "A great chapter is now ended, and neither the title nor even the first word of the next is written. But God will make it all right one day; this suits the beginning and the end of all chapters." But it was Mendelssohn's duty to "act in the living present," and he forthwith began to form plans for the chapter of the future. "In September, God willing," he wrote to his sister Rebecca, "I intend to come to Berlin, and Paul has probably told you how seriously I am occupied with the thought of spending my life with you, my dear sister and brother, and residing with you, renouncing all other considerations. . . . There is no lack of visitors here . . . but they all seem to me so empty and indifferent that I, no doubt, must appear in the same light to them, so I heartily wish that we may soon part and remain apart. In the midst of all the phrases, and inquiries, and speechifyings, one thought is always present with me—the shortness of life. I hope we shall be soon together and long remain together." This is the language of a man ripe for death, to whom the world and all its ambitions have become vanity, and who only desires to rest in the arms of a supporting love both here and on the other side of the dark river. How, shortly after Mendelssohn returned from Switzerland, he was stricken by illness, and how he rallied for a time, every reader knows. On October 25 he was so much better as to write to Paul about plans for the immediate future, but this turned out to be no more than the "lightening before death." Five days later he was again smitten down, and on November 4, his pure, brave soul went to its appointed place—the place reserved—who can doubt it?—for "the spirits of the just made perfect."

THE IMPROVEMENT OF SOUND.

By Dr. W. H. Stone.

Under the above rather questionable title, Mr. A. C. Engert exhibited to an appreciative audience at the Neumeyer Hall, on Saturday, March 6, his suggestions for improving the acoustic qualities of rooms and instruments.

The former of these subjects is one much neglected at the present time. It appears impossible to build a concert-room of which it can be said beforehand that it will prove favourable or the reverse to musical vibration. The case appears to be somewhat different according as the speaking voice or instrumental and vocal performances are contemplated, many rooms being good for the former which are absolutely unfit for the latter. A fair instance of this peculiarity is the St. George's Hall, Langham Place, which, though not exceptionally difficult to speak in, has the faculty of taking all tone and quality out of an orchestra or a chorus.

Indeed, such discrepancies are not to be wondered at when the number of factors included is considered. Rooms, and closed spaces generally, always have one predominant key-note, which may be either over-powerful or the reverse. Reflected echoes may predominate; or reflections from a long series of similar parts, returning with rhythmical repercussion, may produce the greatest of all impediments to articulate sound, namely, a musical echo. This is well illustrated by the Crystal Palace at Sydenham. Other large rooms have foci, and concentrate instead of dispersing the sound. This occurs to a notable extent in the Albert Hall, a space elliptical in plan, cylindrical in elevation, which has a marked focus at the diagonal of the longest axis of the ellipse.

Other buildings, like St. Paul's Cathedral, fail simply from excessive sonority. Perhaps the worst of all have the defect of starting a selective resonance, which reinforces some sounds and damps others; for instance, the large school-room at the east-end of St. Paul's.

It is impossible, within a limited compass, even to name all the devices which have been at different times suggested for the cure or alleviation of so radical a difficulty. Screens, wires, curtains, hollow resonators, wainscoted walls, paper stretched on canvas, have all been tried, sometimes with good effect.

Mr. Engert relies on thin plates of steel freely suspended in the neighbourhood of the speaker or singer. He also utilises the well-known principle of suspended curtains.

Singularly enough he appeared at the demonstration named above to suppose that the simple drawing of a curtain across his resonating plates would prevent their action. Any one even moderately acquainted with the laws of aerial vibration will see through this fallacy, which divested the experiments of much cogency. A short statement of his views was circulated in the room, some of the items in which would hardly meet with unanimous approval from students of acoustics. The general effect produced upon the ear in various parts of the room was as follows, it being premised that the newly built Neumeyer Hall is far from bad for the speaking voice, though, in consequence probably of the coved and dormered roof, rather too resonant for singing or playing:—

1. The curtains assisted both speech and singing.

2. The steel plates, in speaking, had a slight but appreciable effect of the same kind. On the other hand, in loud singing or playing they clearly reinforced certain sounds to the exclusion of others, and continued it for two or three seconds independently. All staccato effects or sudden pauses were thus impracticable. The effect was that of a piano with the dampers lifted.

3. The plates when applied to the framework of a piano materially altered its tone for the worse, by producing the "tin-kettle quality" which is often heard on old instruments with hardened hammers, and which Helmholtz has shown to depend on remote and irrelevant upper partial tones. Moreover, they were apt to act as chorus to any accidental noise in the room or on the platform.

Their function seems to be limited to reducing excessive resonance by the principle of interference. Here they may prove useful, though great care must be exercised to keep them out of the reach of shaking movements or of malicious and busy fingers. On the slightest touch they are liable to produce a fine rolling peal of stage thunder.

The late King of the French, Louis-Philippe, when on a visit to the racing-stud of his son, the

Duke of Orleans, remarked that, by a system of over-breeding, the legs of the animals had become so fine that in a few years there would be nothing left of them—inferring that the racehorse of the future might have no legs. When, in the language of latter-day musical criticism, we see a new pianoforte concerto characterised as "highly intellectual," we often wonder, like the practical-minded old monarch, whether the concerto of the future will have any music in it at all? We wish that the critics, in the interests of a science of æsthetics, the materials for which are so much wanted, would tell us distinctly what they mean by "highly intellectual music." We sometimes think that when referring to intellect they mean culture. They cannot mean a Bach-like solidity, either as to the ideas, the supports, or the tissues. None of these things are considered very essential in a modern concerto; and even in its origin the concerto was intended for executive display, which would to a certain degree exclude what we presume is generally meant by the "intellectual element" in music. In a very rigid or special sense of the word intellectual, the executant, taken as a type, is more intellectual than the composer. Composers, as a rule, play abominably, or not at all, which is far better. They are either deficient in those intellectual essentials in common life that are comprised in a prompt appreciation of time, weight, dimension, calculation, and in general habits of exactitude, or their natural excitability of temperament overpowers those qualifications. To the most stupid of their hearers they will interpret the inner sense of the music—if it has any sense—better than any one, but usually at the sacrifice of a few notes in the polyphony, and of a beat more or less in the time. Apollo himself went about with a lyre under his arm, but no one ever heard that he played particularly well; whereas many of the mere demigods and heroes were recognised experts, and probably much preferred not to hear him, and were content to play his music or the music he inspired. The great question to decide is, What is inspiration, and how far is it an outcome of intellectuality? It is scarcely an exaggeration to say that nine-tenths of musical composition is sheer imitation. In the remaining tenth—without binding ourselves to particular ratios—there resides the colouring matter we call inspiration, which separates and distinguishes the legitimate composition from patchwork. It is in the nine-tenths we look for the technical proficiency, culture, and cleverness or intellectual power of the musician; and in too many compositions we find nothing else. The colouring matter in any similar case is reflected or borrowed, and is part of the imitation which constitutes not a proportion but the whole merit of the composition. Are we then to understand by "highly intellectual music" music that is not only technically clever, but indicating a certain degree of cultivation? or are we to go a little further, and assume the critics mean that in the absence of direct inspiration the composer has at least set before him an ideal, the joint issue of his culture and natural refinement of taste? The obvious objection is that the very word "ideal" comprehends the emotional element. If there be such a thing as an "intellectual ideal" it can scarcely occur in music, for which the most we can claim is that, something like the light in the coal, it is the bottled-up expression of the emotions of all humanity, historic and prehistoric. Some philosophers extend the genealogy still further, and are probably right. The so-called intellectuality of music resides not in the conception but in the expression; and power, even in expression, depends on the strength of the emotional impulse. Intellectual energy will give precision and, so to speak, helm to the music, but not what is understood by power. That is proved over and over again by the numbers of technical proficients and in other respects vastly clever men who fail signally in composition. All we can make of it is, that "highly intellectual music" means highly refined music; and one hopes that music, like Louis-Philippe's horses, will not be ultimately refined off its legs. What is most wanted in the music, literature, and politics of the present day is stamina. Each generation has its particular 'ism. Surely that of the present generation is "lardydardyism."

THE power of music to cure has been proved in former times, but it has been reserved for the present day to prove its power to kill. We do not, of course, vouch for the facts; but news comes to us through a foreign paper that a duel has recently taken place at Valparaiso between two musical professors, the combatants agreeing to place themselves at their pianofortes, in the presence of their seconds, and to play uninterruptedly, without eating or drinking, for forty-eight hours. We are not informed whether the programme was strictly limited to a single piece; but one performer, it appears, chose the "Miserere," from "Il Trovatore," which he played one hundred and fifty times, but just as he had started for the hundred and fifty-first time his hold on the keys gradually relaxed, and he fell forward dead upon the instrument, his adversary, whose strength was thoroughly exhausted, being conveyed to the hospital in so precarious a state that his life is despaired of. But as it is also said that the arduous nature of the task imposed upon the seconds utterly prostrated their mental faculties, we find not only the fatal effects of continuous performance, but of continuous listening, exemplified in this singular duel. Now as we know that many persons suffer severely from being compelled to hear music for hours which they would willingly escape from, might not this infliction be organised as a punishment? Valparaiso, which has initiated this new form of mortal combat, should be the first to profit by its results. A prisoner, for example, who is pronounced guilty of some light crime, might be sentenced to listen to a disconnected, rambling symphonic piece for an hour and three-quarters, whilst a more hardened criminal might, in addition, be asked to say what it means. The time occupied in the performance of the music must of course be proportioned to the nature of the offence. A dreary orchestral work, lasting from early evening into the small hours of the night, for instance, should only be resorted to in very severe cases, and might well replace the lighter punishment of transportation for life.

UNDER the head of "Orchestral Notation" we have inserted a letter in the present number of our journal drawing attention to the absurdity of allowing a score to remain a "Chinese puzzle" to all but those who have, by a long course of study, discovered the key to the mystery. Our correspondent truly says that "music is the most conservative of all the arts"; but this is the very reason why the rising generation of composers should do all they can to push forward any reform which they conscientiously believe to be beneficial; and when we say that the writer of the communication referred to is a complete master of the subject upon which he comments, it will be at once seen that it is not for his own benefit that he wishes the matter simplified, but for the benefit of those who have still to unravel the mass of confusion which a score presents even to a tolerably educated musician. "It was long," he says, "before it was discovered that it would be as well to write the

real notes for the drums as to write always C, G. How long will it be before the same discovery is applied to the horns and trumpets?" We may also ask how long it will be before the notes which are actually sounded will be written in the clarionet parts? Whilst on this subject, too, it would be good to inquire why, for example, when we write in G major a part to sound in E major we should say "Clarionet in A," when we really mean "A clarionet." Absurd as the system is, we *do* say what key the horns are to play in, and so with other transposing instruments. Seeing the necessity of allowing a score to appear to the eye of a student exactly as it sounds to the ear, Mr. Prout, in his excellent Primer on "Instrumentation," constantly writes the true instead of the false notes in his examples; and we will leave any unprejudiced reader to decide why this system should not be generally adopted. We shall be very glad if the observations of "F. C." should elicit opinions upon this important subject.

Rooted prejudices and old-world notions are always, as Charles the Second said of himself, "an unconscionably long time dying"; and it is not to be wondered at that some worthy people regard with alarm and disgust the clause in the new Educational Code which reduces the musical capitation grant to sixpence where the children are not taught singing by note. Heretofore the grant has been a shilling for singing, no matter how taught; and the new regulation is looked upon by a "Country School Manager," who writes to the *Times*, as the promotion of torture under the stimulus of a fine. Our country friend sees no end of mischief arising out of a measure that warmly commends itself to most others. In the first place, he tells us, the masters and pupil-teachers will demand an increased salary by way of compensation for having to learn the "Hullah system"—as though it were equivalent to a railway accident; and the ratepayers will be called upon to provide accomplishments for the children of the poor which many of them cannot afford for their own offspring. Were it not an obvious fact that ninety-nine out of every hundred children learn musical notation with ease and pleasure, that the actual teaching staff is sufficient for present requirements, and that the musical education given must be at best very elementary, there would be some reason in the letter of a "Country School Manager"—reason enough, at all events, to account for its appearance in the *Times*. As matters stand, we can only wonder why the complaint was ever written, and, still more, why it was inserted. But we should not forget that there are people living who believe the world is flat, contend that ignorance is a valuable quality in the "common people," argue that England should revert to Protection, and, to put the case comprehensively, need telling that Queen Anne is dead.

Experience proves to us that when a musical critic knows nothing whatever of the matter upon which he is writing two distinct methods are open to him: the first is to dash at once into the subject, using the most scientific terms, and braving the ridicule of those who really understand music; and the second is merely to catalogue the pieces done, with the patronising air of one who could write most learnedly upon the performance if he chose. We have from time to time given specimens, culled from provincial and American papers, of the former of these styles, the incomprehensible nonsense of which too often passes for "æsthetical criticism"; but have said little of the latter, although some good examples are constantly before us. One prominent peculiarity in these matter-of-fact notices is the constant use of the word "while." "Miss ——," for instance, "sang in a most expressive manner a charming song, *while* Mr. —— played a brilliant flute solo;" "Signor —— delighted everybody by his rendering of two vocal pieces, *while* Mrs. —— displayed her well-known talents in a pianoforte fantasia." Then in this style, too, the familiar and colloquial method of writing is usually adopted: "Mr. T——'s fine tenor voice was much admired," and (speaking of a double quartet) "Ladies and gents' voices," may be accepted as fair specimens, both quoted from a concert notice recently forwarded to us. But wonder will cease at any little eccentricity of criticism when we place upon record one of the items from the printed programme of the very performance of which we are speaking: "Caritina . . . From Robert C. Diable . . . Rossini." We propound this as a conundrum to our musical readers: we have given it up.

The thanks of all who love peace and quiet are certainly due to those persons who have banded themselves together into a Society for the Regulation of Street Music and the Suppression of Street Nuisances; but it must be obvious that they have set themselves a hard task. It is all very well to make it illegal "for any vendor of food or other commodity, any hawker of newspapers or other periodicals, or any other person to call, bawl, or cry his or her wares, merchandise or occupation, or otherwise to attempt to attract attention by making discordant noises, whether by the human voice, or by blowing horns or ringing bells"; but the attempt, not to suppress, but to "regulate" street music involves a difficulty which we scarcely think can have been sufficiently considered. Passing over the fact of many young people looking forward to the periodical visits of street musicians as a real pleasure —"baby's organ" being one of the events of the day —there can be no question that if open-air music by casual performers is to be permitted at all, it would be an utter impossibility to decide what instruments are to be played, where or when they may be heard, or what compositions are to be selected or forbidden. Stringent measures may certainly be taken for compelling persons to move away when their performance becomes an infliction; but it must be recollected that the best bands in our streets, although a source of gratification to many, are an intolerable nuisance to others; and it would be scarcely fair, therefore, to legislate upon the matter until some expression of public opinion is sought. If street noises are to be made illegal and street music legal we can scarcely see how the latter can be "regulated."

From time to time we hear of tempting baits held out to lure the public into commercial transactions having no relation to the boon thus put forth as an attraction. A window filled with "useful presents," for example, is displayed, and purchasers of tea in sufficient quantities are informed that they will be presented gratuitously with any of these articles they may please to select. Not to dwell upon the fact of a lemon ice being given to every holder of a box ticket at the (so-called) "English Opera House" in days long gone by, there can be little doubt that this same system is occasionally pursued in matters musical; but we cannot call to recollection any instance similar to one recently put forth. A prospectus is now before us of a Musical Library, every subscriber to which will be entitled to a share in a raffle for a number of articles the particulars of which are stated. Any member introducing three subscribers will receive another number for the drawing in this lottery. But more than this: all "old pupils" will be admitted at a reduction upon

the usual terms, "or by instalments; and one Term's free tuition." We have no desire to inquire who this professor may be who thus endeavours to get back his old pupils as new ones; yet we cannot but be struck with the ingenuity of the plan. Moscheles tells us that when he went, as a boy, to Dionys Weber, to see whether he would take him as a pupil, the master firmly said "If he persists in using the circulating libraries, I have done with him for ever." Now, however, we find that you must belong to a circulating library in order to receive lessons: so it is evident that teachers differ.

ROYAL ITALIAN OPERA.

M. Massenet's Opera, "Le Roi de Lahore," with which this establishment opened on the 13th ult., is scarcely a work which improves upon acquaintance; and as its merits were fully discussed by us on its production last season, there can be no need now to do more than mention that in every respect the scenic effect—upon which, in fact, the Opera mainly relies for its attraction—is as magnificent and carefully studied as before. The principal characters were cast to the vocalists already identified with the parts; and Mdlle. Turolla and M. Lassalle again elicited the warmest demonstrations of applause, the last-named artist being enthusiastically encored for his exceptionally fine singing of the air "O casto fior." The principal event of the past month has been the return of Madame Albani, who, as the heroine in "Lucia di Lammermoor," received so warm a welcome as to enable her speedily to throw off the slight feeling of nervousness with which she commenced the part. Both in the quiet and impressive music and the agitated and declamatory scenes of this arduous character, Madame Albani showed a very decided advance upon all her previous efforts. In the contract scene her unexaggerated pathos and perfect command of her vocal resources thoroughly enlisted the sympathies of the audience, and the applause was loud and continuous. M. Engel, who was to have appeared as *Edgardo*, was unfortunately indisposed; and his place was supplied, at a short notice, by Signor Carpi. Madame Albani has since sustained the parts of *Gilda* in "Rigoletto," and the heroine in Gounod's "Faust," in both of which she achieved a perfect triumph. Many of the favourite vocalists have appeared in their favourite parts—Señor Gayarré as *Fernando*, in "La Favorita," again displaying his usual merits and defects—but we have nothing new to chronicle; and indeed the prospects of the season seem likely to make the critic's office a sinecure.

ROYAL ALBERT HALL.

The production of Dr. Bexfield's Oratorio "Israel Restored," on the 15th ult., may be considered almost as remarkable as a resurrection from the dead. Here was a work first brought out twenty-eight years ago, and since then utterly forgotten, while, the composer having been dead nearly twenty-seven years, only those whose business compels them to keep musical facts and dates in mind knew, till the occasion of which we now speak, anything concerning the name of Bexfield or the nature of his oratorio. That these facts are now common knowledge goes a long way to prove the comfortable truth that hope is the last thing a failing man should give up. Which of us, six months ago, dreamed of the reappearance of Dr. Bexfield and his "Israel Restored" in the midst of the living and active world? To what the phenomenon may directly be attributable we cannot say, but its first cause no doubt lies in a conviction that the restored work deserves a better fate than neglect, and its composer another recompense than oblivion. We are entirely of that opinion ourselves. Among English musicians few, by right of natural endowment, hold higher rank than Dr. Bexfield, while his oratorio, despite obvious faults, is a work of which no Englishman need be ashamed. This would, perhaps, have been clear long ago, had not Bexfield's life come to an untimely end.

The composer was a native of Norwich, and, like so many other men who have done good service in the field of music, entered the choir of the Cathedral as a boy, receiving his first training from the late Dr. Zachariah Buck. At an early age he removed to London, but not till the good opinion of his native city had been so far gained as to secure from the Choral Society there the acceptance of an oratorio on its completion in 1851. "Israel Restored" was performed by the Society early in 1852, and met with a flattering reception. Such was the interest taken in the young composer that, it is said, 2,000 persons attended the concert, and such was the effect produced by his work, that some of the leading men connected with the Festival to be held in the autumn of the same year determined to give it, if possible, a place in the programme of that solemnity. It happened, however, that the admirers of the late Mr. Pierson advocated a performance of his "Jerusalem," and for some time a struggle between the partisans of the two musicians went on. In the end a compromise was arrived at. Unable to reject either, the Committee escaped from the difficulty by producing both, and on Wednesday, September 22, 1852, Dr. Bexfield had the honour of conducting "Israel Restored" under circumstances of the most flattering nature, the whole strength of the company of solo vocalists being employed upon the work. The oratorio appears to have been, on the whole, justly treated by the leading critics. They pointed out its defects, but frankly allowed that the music was of a true sort, and gave promise of much future distinction for its young composer. This, of course, brought Dr. Bexfield into prominence, and opened up to him what seemed an easy and a pleasant path. But another fate was reserved for him by the All-disposing Power. In 1853 his health began to decline, and thirteen months after the grateful triumph at Norwich he passed away. The sad event was fatal to the oratorio. "Israel Restored" might have been buried in the grave of its author for aught that was seen of it, till, twenty-eight years later the action of faithful friends and admirers brought it out at the Albert Hall.

It is noteworthy that, at a time when "Elijah" was filling every mind with admiration for dramatic oratorio, Dr. Bexfield should have written a work in which the dramatic element is non-existent. He may, however, have mistrusted his power as a writer of such music, or, as was probably the case, have shrunk from the suspicion of rivalry with the greatest master of the time. Be this as it may, the libretto of "Israel Restored" deals with its subject in general terms, and though characters are introduced, such as an Israelitish woman, an angel, &c., they have no action, being created simply that words might be put into their mouths. An oratorio so constructed labours under manifest disadvantage. It lacks the interest of personality, its parts are necessarily strung together loosely, and it throws upon the composer the task of himself securing a success which the librettist does little or nothing to attain. This will appear the more clearly, with regard to "Israel Restored," when we have given an outline of the "argument."

"The first part contains the prophecies concerning the Israelitish nation, which are followed by God's awful threats and punishments for their disobedience and unbelief. At their scattered and desolate condition 'all the people sigh.' They pray that God will 'make their way plain,' and that their prayers may 'enter His presence.' The prophecies are then gradually developed. Israel is to 'return and be at rest,' and God will 'wipe away all tears from their eyes.' The Israelites become a happier race; they gather themselves together and sing, 'Blessed is He that cometh in the name of the Lord,' acknowledging Him as their Father and Redeemer. The great end is then accomplished—Israel, being restored in peace and glory to their own land, break forth into joy and exclaim, 'Marvellous are Thy works, Lord God Almighty, Hallelujah. Amen.'"

To say that Dr. Bexfield vanquished all the difficulties brought against him by the array of Scripture texts necessary to this argument, is to go somewhat beyond the truth. The interest, there can be no doubt, does flag from time to time, the result arising not only from the nature of the subject, but from Dr. Bexfield's perseverance in the use of long orchestral introductions and "ritornellas," which we only tolerate in Handel for Handel's sake. But, despite all this, and a number of minor faults for notice of which we have no space, the oratorio contains a mass of good

wholesome music not to be rejected without the sin of waste. The overture is a very favourable example of the composer's skill, especially the fugue which, in accordance with Handelian precedent, constitutes its second movement. Here Dr. Bexfield's counterpoint, if not very elaborate, is fluent and effective, bespeaking a hand, to that extent at least, master of its craft. The composer shows to advantage from a scholastic point of view elsewhere. Take, for example, the unaccompanied quartet, "Lead me, O Lord," and the final chorus, "Marvellous are Thy works." As a whole, the choruses are the weakest part of the work, many of them suggesting that Dr. Bexfield lacked the experience and assurance necessary for the full exercise of his powers. But there are not unimportant exceptions to this rule, chief among them being "Thou hast mightily delivered Thy people," a number obviously inspired by Handel's "But as for His people," and, like that, closely approaching the sublime. We need only study this chorus to learn how great a loss English music suffered in 1853. With regard to the songs much more might be said than space now permits, for they supply the most conspicuous of all the meritorious features in the work. Dr. Bexfield had great command over simple, natural melody, and this served him continually in good stead. The first (tenor) air in the work, "Jerusalem, thou that killest the prophets," affords an instance, and with it may be cited that for contralto, "O be favourable"; that for tenor, "God shall wipe all tears"; and that for soprano (with a charming accompaniment for horn, viola, violoncello, and double bass), "Thy sun shall no more go down." To sum up, "Israel Restored" is the work of a musician who had much experience to gain, but whose natural powers were equal to great things. Even as it stands, the oratorio should sometimes be heard, while there are many numbers that, in a detached form, would prove highly acceptable. On these grounds it is satisfactory to know that a cheap and handy edition of the oratorio has been issued by Messrs. Novello, Ewer and Co.

Concerning the performance of "Israel Restored," under Mr. W. Carter's direction, we have no desire to say much. The soloists were Miss Anna Williams, Madame Mary Cummings, Mr. Vernon Rigby, and Mr. Hilton, all of whom exerted themselves with the conscientiousness of true artists. The rest we pass.

THE BACH CHOIR.

THIS Choir limits itself to two Concerts per season, and the second for 1880 took place in St. James's Hall on Wednesday, the 21st ult. The present year has therefore no more to expect from Mr. Otto Goldschmidt's distinguished organisation, but the fact does not necessarily involve reason for complaint. In some quarters we find quantity without much quality, an ignoble result, to avoid which the Bach Choir goes as far as possible the other way, and gives quality without quantity. This is, beyond doubt, the better course of the two, and one worthy of imitation. The question may fairly be argued whether our musical societies do not, as a rule, attempt too much, and so make almost inevitable the slovenliness of which their achievements are often accused.

The programme of Wednesday's concert contained four works, two of which were new to the audience, had a place by themselves as the "first part," and permitted those who did not care for the more familiar "Meeresstille" of Beethoven, and "First Walpurgis Night" of Mendelssohn, to leave without the necessity of hearing either. The first of the novelties was a "Sanctus" in D by Sebastian Bach—one of a number written, not as part of the Catholic Mass, but for use in Lutheran worship. Some of these, as possessors of the German Bach Society's edition of the master's works well know, are published, and all of them, even though the one in D be "unquestionably the finest," should have a hearing now that the composer's style and method are popularly known and largely appreciated. With a view to Wednesday's performance the original scoring for violins, cornetto, violas, and organ was revised by Mr. E. Prout, and arranged for strings, wood-wind, and organ. Without prejudice to the question whether "meddling with the masters" is allowable, Mr. Prout's fitness for such work may be granted. He is sure to do it with reticence, preferring the sin of omission to that of commission, and his acquaintance with the composer supplies a guarantee against incongruous results. Hence the "Sanctus" has been rescored very well indeed, the keenest ears being vainly on the alert for examples of false judgment or bad taste. Of the work itself we cannot speak too highly. It is one of Bach's noblest inspirations: by which we mean, not so much an example of musical construction as of powerful expression. Profound science, when directed by equal genius, is often lost, so to speak, in the grandeur and strength of the emotions it serves to express and kindle. So in this case. Marked by all the subtle and masterful devices of a time when music was chiefly a system, the "Sanctus," as an utterance of feeling, rises higher and higher and spreads broader and broader till its power becomes irresistible. Its structure is an affair of learning; its strength is that of "thoughts that breathe and words that burn." Happy the master—indeed, rarely happy—who unites the learning and the strength, as here, into a perfect whole. The performance was distinguished by much vigour and earnestness, its effect upon those who could fix their attention amid a crowd of late-comers being proportionately great.

The production of Cherubini's great Mass deserves to rank among the most important events of the musical year, alike because of the character of the work and for the reason that, as far as can be ascertained, this performance was the first in England. Cherubini composed thirteen Masses, including three written at a very early age, and of the thirteen the one under notice is fifth in order, its date being 1811. We have represented here, therefore, a time in the master's life when he was in the hey-day of his powers, and this fact may not be altogether unconnected with the exuberance of ideas and amplitude of expression which distinguish the Mass above all others of the same kind. It is hard to tell of what Cherubini could have been thinking when he stretched this particular work over such a phenomenal number of pages. He was no Beethoven, living apart from practical considerations and following the bent of his genius no matter whither it led. And he must have known that a Mass so extended was, in effect, banished from Church use, save on special occasions, by its very size. These considerations, however, would have small weight were the various numbers of the work so written as to avoid redundancy. But this is not the case. On the contrary, there is a good deal of repetition which answers no apparent purpose, and only tends to weariness. Furthermore, the numbers are wanting in equality of merit. Some are magnificent in their sonorous grandeur, such as the "Gloria" and the opening movement of the "Credo"; and others, like the truly divine "Benedictus," are of heavenly beauty; but it is remarkable to us that when Cherubini comes to deal with the more solemn and impressive of Christian truths he disappoints expectation. Mass composers in all ages have found their greatest opportunity when treating the mystery of the Incarnation, the awfulness of the Sacrifice, and the glory of the Resurrection. Indeed it would be an interesting and profitable task to bring together and compare the illustration by different masters of these stupendous truths. Were this done, we think that one result would be surprise at the power generally shown. The themes seem to convey their own inspiration, and to stimulate nobility of thought and grandeur of expression where ordinarily such qualities are not found. Looking at these facts, it is surprising that Cherubini, of whose power there can be no doubt, fails to deeply impress us here. But it is not for want of effort. In the "Crucifixus" he has adopted the plan of giving the words to the chorus for recitation in monotone, while the musical expression is left to the orchestra. We do not hesitate to say that this misses its mark. It is too obviously a device. A person is well dressed, we are often told, whose clothes attract no observation. It may with almost as much truth be said that musical expression is most successful when its method is least remarked. Accepting this as a test, the "Crucifixus" fails. Hearing it, we are not transported to the foot of Calvary and the presence of the Divine Sufferer, but into a music school for the purpose of witnessing an exercise. Having said this, criticism ends and admiration

begins—admiration not to be exhausted by fuller utterance than is possible here. Pages might be written upon the beauties that lie thickly scattered about every number, while only close and ardent study could comprehend all the resources from which so much felicity of thought and expression, and such treasures of technical skill are drawn. It is impossible that this Mass should be relegated to the obscurity whence, as regards England, the Bach Choir has drawn it. It must be heard again and again, if only for that which we now recognise as grand and beautiful. But there is another inducement. Fuller knowledge may vindicate the composer in what we now regard as faulty, and establish the reputation of the work as without blemish.

The performance reflected much credit upon all concerned, having regard especially to the sometimes trying nature of the music. Both band and chorus went gallantly and successfully through the long ordeal, while the frequent concerted pieces for solo voices could have had no better exponents than Mrs. Osgood, Madame Patey, Mr. Shakespeare, and Herr Henschel. As for Mr. Otto Goldschmidt, it would be impossible to praise unduly the zeal and skill shown by him in preparing for and conducting a performance certain to be memorable. We should add that the concert was attended by their Royal Highnesses the Princess of Wales and the Duchess of Connaught.

BACH'S "PASSION MUSIC" AT ST. PAUL'S CATHEDRAL.

The Special Service at St. Paul's Cathedral on the evening of Tuesday before Easter has now become an institution, in the world of religion as well as in that of music, and is looked forward to alike by the devout Churchman and the musical enthusiast.

Very wisely, in our opinion, the Dean and Chapter have, for the last year or two, caused the doors of the Cathedral to remain open without intermission from mid-day; and that this arrangement was fully appreciated was, we think, patent from the fact that many persons did not quit the Cathedral at all after the Afternoon Service. By seven o'clock the building was filled to overflowing, it being estimated that hardly less than ten thousand were present, and that room could scarcely have been found for an additional hundred persons. The Princess of Wales, whose first visit it was, we believe, to this Service, occupied a seat on the south side of the choir, at no great distance from the Bishop of London, who was present in his stall.

The Order of Service—furnished almost entirely by the latter half of the Commination, commencing at the Miserere—employed, if we mistake not, for the first of these gatherings in 1873, has been adhered to ever since; and, in passing, we may remark that it furnishes an uncommonly good model for one of the special Lenten services which now, happily, are so largely on the increase, employing on ordinary occasions say, a hymn, address, and metrical Litany instead of the selection from the Passion Music. Of the Service, speaking from a musical point of view, it is sufficient to say that it was in all respects worthy of, and possibly in some superior to, its predecessors: the Miserere was most striking, the pitch being perfectly sustained from beginning to end, although neither priest nor choir received the slightest instrumental support in any part of the Psalm, the verses of which they sang alternately, nor during the eight-part Gloria Patri. Naturally, however, the great amount of interest centred in the Passion Music, and here (the version employed being, as before, that known as the "St. Matthew") the solo tenor music was divided between Mr. Kenningham and (in the unavoidable and much-regretted absence, through illness, of Mr. Thornton) Mr. Hanson, both of whom acquitted themselves most creditably. The part of the Saviour was, as heretofore, intrusted to Mr. Winn, and the subordinate bass parts to Messrs. De Lacy and Kempton, all of the Cathedral choir; the treble solos were taken by two of the choristers, who have previously filled the same parts; and two innovations, chiefly due, we believe, to the peculiar acoustic properties of the Cathedral, were the singing by the whole of the Cathedral boys of the duet "My Saviour Jesus now is taken," and the solo "See the Saviour's outstretched arm." The orchestral portion of the work was excellent, and with the exception of a slight unsteadiness in one of the difficult double choruses, the singing of the large special choir was most commendable. Much praise is due to Mr. G. C. Martin, Sub-Organist of St. Paul's, as well for his excellent training of the choristers as for his use of the organ, always telling and yet never obtrusive; and to Dr. Stainer for his excellent organisation of the whole of the arrangements and careful supervision (without which entire success can never be obtained) of all detail, not less than for his conducting.

We are unwilling to conclude this notice without giving expression to one thought constantly present to our mind during the evening, and that is the speaking commentary such a Service is on conscientious, straightforward work. Could Sebastian Bach have had any idea of the immense Cathedral of the largest city of the world filled to overflowing year after year by thousands of devout worshippers, listening with rapt attention to his wondrous sermon in music, more than a century and a half after its first production at his own church in Leipzig? Surely not. And yet he worked on, as from the annals of his life we know, his love of art his incentive, his own conscience his reward. Let our living composers take this lesson to heart; and if they must of necessity continue to write royalty songs and similar ephemeral productions, be careful to bestow their best thoughts upon more serious and lofty work, without which they can neither hope to hand down lasting names to posterity, nor to stamp themselves faithful servants and disciples of true art.

OPERA COMIQUE.

The "Pirates of Penzance," produced at this establishment on the 3rd ult., adds one more to the many successes already achieved by Messrs. Gilbert and Sullivan. Unlike most operatic works, in which the composer is presumed to be the primary object of consideration, and a few laudatory remarks are therefore usually accorded to the author of the libretto, these "Comic Operas" are always regarded as the well-matured result of an artistic partnership which has been so firmly cemented by the public voice as to insure a ready response to its periodical appeals for support and encouragement. Without attempting to detract from the merits of either of the partners in this firm, there can be little doubt that their union is their strength. Mr. Gilbert, overflowing with a subtle wit and humour peculiarly his own, still rests for popular favour upon the musical colouring which no composer but Mr. Sullivan can so sympathetically convey; and Mr. Sullivan, with a command of the resources of his art, and more especially with a power of making his instruments almost laugh with his text, is ready at his hand to illustrate in sound the refined and clever burlesque of his colleague. Whatever then may be said of the future place of these works in the temple of Fame, there can be no question that there is a public ready and willing to receive them in the present day; and, with every recollection of their predecessors, we unhesitatingly declare "The Pirates of Penzance" to be a higher class of opera than any yet written by these authors. The plot has been already described in this journal, on the production of the work at the small theatre of Paignton. It is true that the idea of apprenticing the hero to a Pirate, instead of a Pilot, is excessively extravagant; but then the Opera itself is an Extravaganza, and we are therefore not justified in questioning probabilities. The story, indeed, is trifling enough; but the excessive cleverness of the dialogue keeps the attention alive throughout. The scene with the pirates in the first act, the appearance of the pretty daughters of *Major-General Stanley*, who are discovered by the ex-pirate *Frederick* as they have each taken off a shoe to paddle in the water; the entrance of the stately *Major-General* himself, and his escape from the clutches of the sea-rovers by the fiction of declaring himself "an orphan"; the second act in the ruined chapel, bought by the *Major-General*, where, declaring he is a "descendant by purchase," he weeps over the tombs of his "ancestors," as a penance for the falsehood he has told to the pirates; the appearance of the policemen, the clever *ruse* by which *Frederick* is made to return to the pirates, and the final battle, in which the policemen are worsted, but remain masters of the situation when the pirates are commanded to surrender in the name of the Queen, are all incidents which, when thus circumstantially related, scarcely perhaps provoke a smile: but Messrs. Gilbert and Sullivan

know how to use these materials with so consummate a mastery of their art that even the most severely critical must fully acknowledge their power; and the laughter and applause which accompanied the entire performance amply proved that the efforts of both author and composer were fully appreciated. Mr. Sullivan's share of the work has been accomplished in his very best style. With some reminiscences of other composers—especially of Auber—there are occasional snatches of melody superior to anything in his former operas, and the concerted pieces are most cleverly constructed throughout. The chattering chorus of the girls in the first act, whilst the lovers are breathing their vows in the foreground, is one of the best pieces Mr. Sullivan has written; and mention must also be made of the whole of the music of the policemen, the excellent delivery of the solo parts by the *Sergeant* (Mr. Barrington) being one of the greatest successes of the piece. A melodious, but not very original, love-duet (termed a "Madrigal"), and some of the solos of *Frederick* likewise claim the warmest praise. It need scarcely be said that the delicate and sympathetic instrumentation accompanying the vocal pieces throughout charmed all musical ears, the effect no doubt being heightened by the skilful conducting of the composer, who has certainly the art of enforcing obedience to his *bâton*. The Opera was excellently cast, and the perfect manner in which it was given evidenced how careful had been its preparation under the personal superintendence of the authors. Unfortunately Miss Everard was ill, but her part was taken at short notice by Miss Emily Cross, who was received with applause, thoroughly earned by her clever acting and singing in the somewhat thankless part of the nurse, *Ruth*. Miss Marian Hood as *Mabel* (the General's daughter), although a novice, evinced both vocally and histrionically the possession of an exceptional talent. In several of her florid solos, and especially in the duet already alluded to, her very clever singing elicited warm and well-deserved plaudits. She has certainly much to learn; but so many vocalists take their "finishing lessons" before an audience that she need scarcely fear receiving kindly encouragement during her progress, which, with her intelligence, will no doubt be rapid. Mr. G. Grossmith has little to do, but he did that little well, his make-up as the *Major-General* being quite equal to that on former occasions in similar parts. Mr. G. Power has a somewhat weak voice, but he sang the music of *Frederick* with good effect; Mr. R. Temple, as the Chief of the Pirates, gave us as fine a specimen of true and unexaggerated burlesque singing and acting as can be imagined; his song "I am a Pirate King" being delivered with a mock declamatory energy which fairly convulsed his hearers; and Mr. G. Temple, as his Lieutenant, was thoroughly satisfactory. Messrs. Gilbert and Sullivan were called forward both at the end of the first act and at the conclusion of the work; and the delighted auditors, who had encored nearly every piece in the Opera, seemed loth to allow them to retire.

THE programmes of the nine "Richter Concerts" to be given at St. James's Hall, commencing on the 10th inst., although interesting to those who care not for novelty, will somewhat disappoint the many who anticipated a German rendering of modern German works under a Conductor so thoroughly acquainted with their true reading. Especially do we miss selections from the later operas of Wagner, such as were given from his earlier works by the Wagner Society, and also at the composer's own concerts in this country, the performance of which more eloquently expounded the doctrines of the so-called "music of the future" than could all the writings of the founder of the school or of his most earnest disciples. Musically speaking, the presentation of Beethoven's nine Symphonies in regular order must be warmly welcomed; but considering that this has recently been an especial feature at the Crystal Palace Concerts, we should have been pleased had only a selection of these Symphonies been promised by Herr Richter, in order to make room for specimens of the many compositions which have attained so much popularity in Germany, but with which English audiences are but imperfectly acquainted. Apart from these objections, however, there can be no fault to find with the works chosen. In addition to the nine Symphonies of Beethoven, the same composer's Overture to "Leonora" (No. 3) and the Pianoforte Concerto in G (played by Mr. Charles Hallé) will be given. Amongst Wagner's compositions, we are promised the Overture "Die Meistersinger," and "A Faust Overture"; and Schumann's Symphony in D minor (No. 4), Schubert's in C major (No. 9), and the unfinished one in B minor, and Brahms's in D (No. 2) are also included. Mr. Edward Dannreuther will perform Mr. C. Hubert Parry's Pianoforte Concerto in F sharp major; and the programmes likewise comprise selections from the works of Cherubini, Weber, Chopin, Liszt, J. S. Bach, Mozart, G. Henschel, and other composers. The orchestra will consist of 100 performers, led by Herr Hermann Franke; Herr Richter will be the Conductor, and the choir rehearsals will be under the conductorship of Herr Th. Frantzen.

MR. OSCAR BERINGER'S Third Annual Concert took place at St. James's Hall on Wednesday afternoon, the 21st ult. Seeing that this gentleman is director of what is quaintly termed "The National Academy for the Higher Development of Pianoforte-Playing," one can hardly be surprised to find that the programme consisted almost entirely of works of the "advanced school." Concerning the most important of these, the Quintet in F major by Rubinstein, it would be wise to refer final judgment to a future time. Merits now unrecognised and beauties still unrevealed may, upon more intimate acquaintance with the music, be disclosed to challenge admiration. Of the four movements, the Scherzo on the first hearing may be said to be by far the most pleasing. Although the entire work was extremely well played by the concert-giver, Messrs. Svendsen, Lazarus, Wendtland, and Wotton, it yet failed to make much impression. Regarding the Sonata dedicated to Robert Schumann by Liszt, and introduced to an English audience on this occasion for the first time by Mr. Oscar Beringer, opinions are not at all likely to be unanimous. An explanatory sketch, supplied by Herr Louis Köhler, claims that it is "a picture of an heroic spirit contending in a world full of strife, defiant and successful against iron-armed adversaries, but at length overcome by softer but not less powerful influences, that in the end purify and ennoble his nature." That these fancies are clearly conveyed or even imperfectly traced cannot for a moment be granted. Doubtless many charming passages are to be found here and there, but at the same time it is certain there is much that sounds crude, harsh, and repulsive to ears attuned to the old masters. Mr. Beringer, in Raff's "Chaconne" for two pianos, was associated with his pupil, Miss Randegger, a young lady who gave undoubted evidence of talent and artistic acquirements. Madame Sterling, scarcely happy in the choice of songs in the first part of the programme, subsequently appeared to greater advantage in "Der Nussbaum" by Schumann.

AN interesting evening to lovers of novelty was provided by Mr. Faulkner Leigh at St. James's Hall on Wednesday evening, the 14th ult. To produce two cantatas, an orchestral suite, and a bagatelle, also for orchestra, shows no lack of enterprise; and Mr. Leigh must be congratulated upon departing from the custom of making a benefit concert an opportunity for displaying the *chevaux de bataille* commonly in use. The subject selected by Madame Sainton-Dolby for the Cantata performed on this occasion is "The Story of the Faithful Soul." The libretto, simple and pathetic in utterance, is clothed by the fair composer with music that, without striving for startling effects, enforces in the most natural manner the various emotions excited by the incidents so touchingly related by the poet. The work was most favourably received, and at its close the talented lady, so well known but lately to English audiences, appeared on the platform to receive the applause of her admirers. The Suite by Bizet, the second of the kind from the same pen that has been produced in this country, contains numberless beauties. The Minuet, so fresh and piquant, is one of the most charming conceits ever given us by the author of "Carmen." The band, under Mr. Weist Hill's able conduct, brought clearly out the many musical devices, and, in every way, played the Suite most admirably. "Imogene," a serio-buffa

Cantata, concluded the concert. Containing much smart writing and clever fooling, it succeeded in provoking merriment, but led some to question the expediency of setting music for the concert-room to a class of subject so grotesque. Mr. Faulkner Leigh, besides taking part in the Cantatas, sang "Se tanto in ira agli uomini" (Donizetti) most acceptably, and Madame Sterling and Signor Foli also contributed songs which pleased their hearers. Sir Julius Benedict, M. Sainton, and Messrs. Sidney Naylor and Weist Hill successively conducted.

BY the death of Mr. James Pearman, which occurred on the 3rd ult., Dundee loses one of its oldest and most experienced professional musicians. Mr. Pearman was a native of Winchester, where he began his musical education as a choir-boy in the Cathedral, and was afterwards apprenticed for seven years to Dr. Chard, the organist. His first important appointment was that of organist to St. Mary's Episcopal Church, Montrose. He then became organist to St. Paul's, Dundee, and, among other public duties, discharged that of Conductor to the Dundee Choral Society. He also conducted the long series of People's Concerts, where his efficiency as pianoforte accompanist was most markedly displayed. He had the gift of extemporising also; and, from his intimate acquaintance with theoretical and practical harmony, he was never at a loss for an unwritten organ voluntary or piano accompaniment which any musician could listen to with pleasure. Many of his songs and pianoforte pieces are well known, and he has also left MSS., including a Mass, an extract from which is published in Messrs. Methven, Simpson, and Co.'s "Album Leaves." After serving St. Paul's Church for twenty-four years on an old organ altogether unworthy of his talents, he accepted thirteen years ago the organistship of St. Andrew's Catholic Church. In this office he has died at the age of sixty-three, or nearly so, and in full harness, for he was busy at work up to three days before his death. It is remarkable that very recently, and without any knowledge or even prospect of Mr. Pearman's illness, the idea of getting subscriptions for a testimonial to him was first privately mooted. We are glad to find that this intention will now be carried out for the benefit of his widow and children, and that subscriptions towards the fund will be received either by Duncan Sidey, Esq., Clydesdale Bank, or by H. Simpson, Esq., 122, Nethergate, Dundee.

THE Society of Arts is about to repeat the experiment which it tried last year with considerable success, of holding a practical examination in vocal and instrumental music. The plan will be similar to that previously adopted, with a few modifications suggested by experience. Certificates are awarded in three grades—honours, first-class, and second-class. Candidates will be expected to sing or play a piece already studied, to sing sol-fa or play at sight certain selected passages, and, a keynote being struck and named by the examiner, to name notes sounded at various intervals from that note. This testing of the candidate's ear is one of the important features of the examination, being one of the points in which ordinary musical education in England is conspicuously deficient. For the honours certificate, the candidate will also have to answer a paper, the questions in which will include harmony, simple counterpoint, elementary form, instrumentation, and history of music. The examinations for London will be held at the House of the Society of Arts, John Street, Adelphi, London, during the week commencing June 7. Full information can be obtained by intending candidates on application to the Secretary of that Society. It may be added that the examinations are open to all persons whomsoever, there being no restriction in that respect to age, occupation, or rank. A centre for conducting these examinations, in connection with the Society of Arts, has been formed at the Association for the Higher Education of Women at Glasgow, and at the Midland Institute, Birmingham. It is also hoped that the scheme may shortly be taken up in other localities.

A LARGE and appreciative audience assembled in the Norwood Hall on the evening of the 8th ult., to assist in the inauguration of the public performances of the Woodside Choral Society. For some time past the members of this body have been rehearsing under their Conductor, Mr. F. W. Partridge, and the careful labour bestowed on the choral numbers of the programme showed that the time fixed for the first concert was by no means premature. The selection—comprising "Hear my prayer" and part-songs by Mendelssohn; "As pants the hart," Spohr; "Gipsy life," Schumann; and excerpts from "St. Cecilia's Day," Van Bree—was well adapted to test the capabilities of the newly formed choir, and the result proved satisfactory to the listener and encouraging to the vocalists. The bright fresh voices of the sopranos gave especial charm to Schumann's characteristic music. The solos were, for the most part, taken by members of the choir. Mrs. Maycock gave valuable aid by her rendering of the soprano solo in Mendelssohn's psalm; and Mr. George Perren declaimed "Sound an alarm" with the energy and power of voice that have always distinguished his delivery of the great martial air. In addition to the duties of Conductor, Mr. F. W. Partridge added much to the pleasure of the evening by a finished rendering of solos by Rubinstein and Schumann.

THE Tufnell Park Choral Society gave a fine performance of Mendelssohn's "St. Paul," on Monday, the 19th ult. The room in connection with St. George's Church was filled to overflowing with an audience that amply testified to the fact that the Society is highly appreciated and deservedly popular in the northern suburb. The choruses, trying even to larger and longer-established bodies, were attacked with the firmness begotten of constant drilling, and the many difficulties therein were fairly overcome, the two masterpieces, "Rise up, arise" and "How great is the depth," being given with *verve* and accuracy. The soloists, with one exception—Mr. Lewis Thomas, who sang the widely differing airs "Consume them all," and "Lord have mercy," with becoming feeling and power of voice—were members of the Society. Each of the vocalists in the several recitatives and airs sang creditably; and it is but fair to add that Mrs. Dietz and Miss Philps in the most important numbers were excellent, the former lady giving fervency to the air "Jerusalem," and the latter suitable pathos to "The Lord is mindful." Mr. Grylls rendered most valuable aid throughout the work, and Mr. W. Henry Thomas, to whom all praise is due for the highly efficient state of the Society, conducted with skill and energy.

THE last Subscription Concert of the season of the Brixton Choral Society drew together, on the 22nd ult., a large audience. Spohr's "Calvary" was the work chosen, and, considering the awkward intervals and chromatic passages with which it abounds, a very creditable result was achieved. Madame Alice Barth, who took the part of *Mary* in the absence of Madame Emma Beasley through indisposition, sang in a careful and painstaking manner, but seemed occasionally somewhat overweighted, particularly in the more trying airs. Mr. Dudley Thomas gave the music apportioned to the character of the *Apostle St. John* efficiently, and the remaining solo parts were all more or less well sustained. It is pleasant to be able to speak in terms of praise of the chorus, who, in the finely written number "King of Israel, all hail!" sang with power and effect. That the band of the Society should find much of Spohr's music beyond their means is scarcely to be wondered at, but thanks to the able assistance of Mr. Humphrey J. Stark, who presided at the organ, the accompaniments afforded the needful support to the choir. Mr. Lemare's conducting showed that a complete understanding existed between himself and the executants.

AN excellent Concert was given on Thursday, the 15th ult., at the Angell Town Institute, Brixton, in aid of the St. Michael's Church (Stockwell) Restoration Fund, under the conductorship of Mr. John Harrison and Signor Mazzoni. Mrs. Bucknall-Eyre, A.R.A.M., was highly successful in the rendering of Raff's "Rigaudon" (encored), Chopin's "Nocturne" in E flat, and Scharwenka's "Staccato Study." Miss Marian Mackenzie gave two of her favourite and most successful songs, "The storm" (Hullah) and "The willow song" (Sullivan), and Miss Madeline Hardy, R.A.M., received a well-deserved encore for Maude Valerie White's charming song "Loving and true"; and in the duet, "Giorno d' orrore" (in which she was joined by Miss Ada Knight), the voices were remarkably well blended. The other artists who appeared were Miss Amy Aylward,

Miss Mary Chatterton (harp), Mr. Alfred Kenningham, Mr. Ben Davies, Signor Vergara, and Mr. Ernest Wise. The thanks of the committee are due to Miss Madeline Hardy, to whose talents and interest in the church may be attributed the success of the concert, and a result of about £45 net to be handed over to the Treasurer of the Church Restoration Fund.

THE competition for the Lady Goldsmid Scholarship for lady pianists took place at the Royal Academy of Music on Wednesday, the 21st ult. The examiners were Messrs. Cox, Eyers, Fitton, Jewson, Lunn, Walter Macfarren, O'Leary, Harold Thomas, Wingham, Westlake, Dr. Steggall, and the Principal (Professor Macfarren), chairman. There were seventeen candidates, and the scholarship was awarded to Dinah Shapley.—The competition for the Parepa-Rosa Scholarship for female vocalists took place on Wednesday and Thursday, the 21st and 22nd ult. The examiners were Messrs. Cox, Fiori, Garcia, Walter Macfarren, and the Principal (Professor Macfarren), chairman. There were forty-nine candidates, and the scholarship was awarded to Charlotte Thudichum.—The competition for the Sterndale Bennett Scholarship for male candidates in any branch of music took place on Thursday, the 22nd ult. The examiners were Messrs. Cox, Eyers, Walter Macfarren, Brinley Richards, Sainton, Harold Thomas, Westlake, Wingham, and the Principal. There were eight candidates, and the scholarship was awarded to Charles S. Macpherson.

MR. GEORGE GEAR'S Annual Concert took place at St. George's Hall on Tuesday afternoon, the 20th ult., and was honoured by a distinguished audience. The Introduction and Polonaise in C by Chopin, for pianoforte and violoncello, which began the programme, are too well known to professors and amateurs to need special mention. It is sufficient to say that the characteristic music received justice from its interpreters, Messrs. Gear and Albert. The concert-giver selected for the first part Rubinstein's Romance in E flat, and Weber's "Il moto continuo," and by his facile rendering of the latter fairly asserted his position as a well-trained pianist. In the second part he filled the double *rôle* of composer and executant with success. The Rigaudon entitled "Le Plaisir" exhibits a pleasant fancy and fluent expression. Madame Patey sang in her own incomparable manner Blumenthal's "Arise, and follow me," and her powerful aid was likewise given to Mr. Gear's new song, "Sweet visions," with a success which secured an enthusiastic encore. Miss Penna and Mr. Bernard Lane contributed to the vocal importance of the concert. Messrs. Parker and Albert were Conductors.

THE second annual Concert of the St. Mark's Choral Society, given under the superintendence of Mr. George Calkin, took place in the Vestry Hall, Haverstock Hill, on Tuesday evening, the 13th ult., and was numerously attended. The programme was divided into two parts, the first consisting of Sir W. Sterndale Bennett's Pastoral, "The May Queen," and the second of vocal and instrumental selections. The overture was played by Mr. J. B. Calkin (piano) and Mr. King Hall (harmonium), and each of the players being a thorough master of his instrument, it proved very effective. The first chorus, "Awake, awake," was given by the choir in a manner which showed that much care had been spent upon the rehearsals by both singers and Conductor. Miss Jessie Royd was an efficient *May Queen*, and Miss Mary Willis an excellent *Queen*. Mr. George Calkin took the part of the *Lover*, and Mr. J. W. A. Calkin represented *Robin Hood*. Mr. George Calkin conducted. The second part was opened by Mr. and Mrs. Val. Nicholson with an admirably played violin and piano duet, which was cordially received.

AT the final meeting of the Fourth Season of the Lewisham Orchestral Society, on Saturday, the 10th ult., Mr. Warwick Jordan was presented by the members with a testimonial, consisting of a very handsome gold chain and locket, together with the following inscription engrossed on parchment: "To C. Warwick Jordan, Esq., Mus. Bac., Oxon., Conductor of the Lewisham Orchestral Society. We, the undersigned members of the Lewisham Orchestral Society, desire to tender you our thanks for the able and energetic manner in which you have conducted our Society for the past four seasons, and to express how highly we appreciate your talent as a musician, and your ability as a conductor. We ask your acceptance of the accompanying gold chain and locket which we hope you will wear in affectionate remembrance of those who have been associated with you for so many years. That your life may long be spared to your family, to your friends, and to this Society is the sincere wish of us all."

MADAME JENNY VIARD-LOUIS'S third Matinée at the Steinway Hall, on the afternoon of the 26th ult., was scarcely so well attended as her many claims on public attention would warrant. Amateurs might well recollect the fine Orchestral Concerts lately given by this enterprising lady, under the direction of Mr. Weist Hill, at St. James's Hall. In addition to Beethoven's Sonata for the Pianoforte (Op. 31, No. 2), Madame Viard-Louis played, in association with MM. Hollander and Lasserre, in a Trio by Angelina, a composition that has merits besides the charm of novelty. Chopin's Sonata (Op. 65), for pianoforte and violoncello, afforded an opportunity for exhibiting the talents of the accomplished lady, and the fine phrasing of M. Lasserre. The vocalists were Madame Christiani, Miss Mathilde Lennon, M. Elliott Langworth, and Signor Fabrini. Mr. Carter conducted.

WE are glad to find that music will shortly be represented in the Southern Hemisphere by a journal devoted especially to its interests. The title of this publication will be *The Colonial Musical Monthly*, and its size royal quarto, sixteen pages. In addition to criticisms upon local musical and dramatic doings, and on Home and Colonial productions, full information will be given upon the musical events of the day in all parts of the globe; and a special feature will be the publication in each number of songs and pianoforte music. The journal will be published by Messrs. Nicholson and Ascherberg, Melbourne; and as agents will be established in all the cities and principal towns of Australia and New Zealand, there can be little doubt that it will command an extensive sale. The first number is announced for June 1 next.

THE Annual Service in connection with the Anniversary Festival of Sion College, consisting of full choral evensong, took place at the Church of St. Alphege, London Wall, E.C., on Tuesday, the 20th ult. The Magnificat and Nunc dimittis were Garrett in D, and for the anthem, the solo "My hope is in the everlasting," followed by the chorus "Awake, thou that sleepest," from Dr. Stainer's Cantata "The Daughter of Jairus," was employed. The singing of the choir, which consisted solely of some sixteen members of the choir of St. Paul's Cathedral, was almost perfect, and was heard to great advantage in the square and somewhat small church. The prayers were intoned by the Rev. W. H. Milman, and Mr. C. F. South, organist of St. Augustine and St. Faith, City, officiated at the organ.

ON Monday evening, the 5th ult., a Concert was given before a very numerous audience at Brixton Independent Church. The programme consisted of a selection from "The Messiah," Mendelssohn's Motett "Hear my Prayer," and other sacred compositions. The choral music was rendered with commendable precision by the advanced class of the body of Tonic Sol-fa singers known as the "South London Choral Association." The soloists, each of whom deserved praise, were Madame Adeline Paget, Miss Marian Burton, Mr. Dudley Thomas, and Mr. Alfred Moore. Mr. Leonard C. Venables acted as Conductor, and the accompaniments were sustained by a small orchestra of strings, assisted by Mr. Alfred Rhodes, R.A.M., at the organ. The proceeds were applied to the liquidation of the debt upon the church.

THE Highbury Philharmonic Society's Third Evening Concert took place on Monday the 5th ult., at the Highbury Athenæum, Highbury New Park. The more important items in the programme were Haydn's "Spring" (from the "Seasons"), Mendelssohn's Serenade for Pianoforte and Orchestra, Cherubini's Overture "Der Wasserträger," and Schubert's Overture "Im Italienischen Style," Op. 170. The novelty of the evening was a Chorus, with orchestral accompaniment, entitled "A wet sheet and a flowing sea," composed for the Society by Dr. F. E. Gladstone, which created a highly favourable impression.

All the solo vocalists did full justice to the music with which they were intrusted, and were warmly applauded. Dr. J. F. Bridge conducted.

MR. MAPLESON was expected at Queenstown on his return from America last Monday, and arrangements for the delayed opening of Her Majesty's Theatre (now announced for the 15th inst.) were then to be energetically pushed forward. The delay has, of course, arisen from the important matters at issue between the director and the proprietors of the New York Academy of Music, in view of future seasons; and the London campaign must be necessarily short, if not uneventful. It is believed that Mr. Mapleson contemplates the production of Boito's "Mefistofele"; and we know, as a matter of fact, that his readiness to do so would, in some measure, determine the attitude of Madame Christine Nilsson, who has a special desire to play the part. The principal artists will be mainly those of previous seasons, but some extra and interesting engagements are said to have been made, and we may look for the appearance of one or two new American singers. But little can be stated with certainty, Mr. Mapleson having a habit of doing things at the last moment, and crowding much achievement into a little space.

A VERY successful Concert was given at the Albion Hall, London Wall, on Tuesday evening, the 20th ult., by the London Excelsior Senior Band of Hope and Choral Society. The programme consisted of Root and Bradbury's Cantata "Daniel," the chorus, numbering nearly 100, being assisted with a small, but efficient band. The principal vocalists were Misses E. Clifford, E. and H. Pye, and S. Lawrence, Messrs. Foot, Games, Duncan, G. and R. Montford, Lightfoot, and Merrit. Mr. Williams conducted, and Mr. Branch very ably acted as leader of the band. Miss A. Montford presided at the pianoforte, and Mr. Marsh, Organist of St. Chad's, Haggerstone, at the harmonium. The hall was filled with an attentive and appreciative audience.

MISS AGNES ZIMMERMANN, who has recently returned from her successful tour in Germany, announces a Concert at St. James's Hall on the 13th inst., assisted by the following artists: vocalists, Mdlle. Fides Keller and Mr. Santley; violin, Herr Straus; viola, M. Zerbini; and violoncello, M. Lasserre. The refined and intellectual performance of Miss Zimmermann always ensures a thoroughly artistic gathering at her Recitals; and as her programme on this occasion will include Brahms's Sonata for pianoforte and violin, Saint-Saëns's Quartet (Op. 41) for pianoforte, violin, viola, and violoncello; and Schumann's "Faschingsschwank" (Op. 26), for pianoforte solo, the selection offers a powerful attraction to the lovers of modern chamber-music.

THE Summer Season of Tuesday Evening Meetings at the College of Organists commenced on the 6th ult., and two of the meetings have already taken place. For the present month two papers are promised, to be read on alternate Tuesdays (the 4th and 18th), at eight o'clock. That on Tuesday next, the 4th instant, will be by the Secretary, Mr. E. H. Turpin, and be entitled "Tone Colour." In connection with the College, three lectures will be delivered by Herr E. Behnke at the Neumeyer Hall, Hart Street, Bloomsbury, on Wednesdays the 12th, 19th, and 26th, at four o'clock, on the "Physiology of the Human Voice," to which non-members of the College will be admitted on payment of two shillings, or five shillings for the course.

THE last Concert of the Sacred Harmonic Society in Exeter Hall occurs too late for notice in our present number; but we may mention that the Oratorio selected for the occasion, "Israel in Egypt," the popularity of which is mainly owing to the exertions of this Society, is assuredly the most appropriate that could possibly be chosen. Whatever may be the future of this Institution, there can be no question that the memory of its excellent renderings of some of the greatest works in sacred art will long cling around the building to which it now bids farewell; and the interest of its final performance in the Hall will, therefore, doubtless attract not only an artistic, but a thoroughly sympathetic, audience.

GERMANY is reading us a lesson which it is hoped we shall take to heart; for in spite of the apathy with which English lyrical composers are treated in their own country, a new Opera has been accepted, and will be produced at the Royal Opera in Hanover, composed by Mr. Charles Villiers Stanford, Organist of Trinity College, Cambridge. The libretto is founded upon the subject of "The Veiled Prophet of Khorassan" (from Moore's "Lalla Rookh"), and, written in English by Mr. Barclay Squire, has been translated into German by Herr Frank. From the antecedents of the composer we may confidently predict a decisive success.

JOSEF RUMMEL, well known as a composer and skilful arranger for the pianoforte, died at his residence, St. Augustine's Road, Camden Square, on March 25. A native of Wiesbaden in Germany, where he was instructor to the princesses of the grand ducal house, he afterwards resided in Paris, and, being obliged in 1870 to leave the French capital, he came to this country and became a naturalised Englishman. He was highly successful in teaching and composing for his instrument; and as an earnest and unassuming artist will be long remembered both by his brother professors and a large circle of private friends.

A SPECIAL Service will take place on the afternoon of Holy Thursday, the 6th inst., in Westminster Abbey, similar to those held there on Ascension Day for the past two years. The Anthem will consist of portions of Mendelssohn's "Elijah," the selections from the Oratorio being rather more comprehensive than heretofore; and for the Magnificat and Nunc dimittis we understand it is intended to use a setting by Mr. J. C. Bridge, of Chester, composed for a Festival held in Chester Cathedral last year. A full orchestra will, as on both the previous occasions, be employed.

WE regret to learn that the Festival in aid of the Royal School for Daughters of Officers of the Army, which has been held at this season at St. Paul's Cathedral for two years past, will not take place this year. The musical feature of the Service was the employment of four of the best of our military bands as well as the organ, an *ensemble* being thus produced which, heightened in effect no doubt by the building, was indescribably impressive and grand. We hope some other occasion may be found for affording the bands an opportunity of combining to take part in the performance of Divine Service in the same place.

THE second Concert of the season of the North London Philharmonic Society took place on Monday, the 5th ult., at the Athenæum, Camden Road. Sir W. Sterndale Bennett's "May Queen" was the work selected for performance, with Miss Millie Turner, Miss Amy Dicksee, Mr. J. F. Probert, and Mr. J. A. Latta as soloists. The choir, assisted by a small orchestra, was under the leadership of Mr. J. L. Kitcat. The rendering of the Cantata was highly effective, and fully appreciated by a large audience. Mr. Henry J. B. Dart was the Conductor.

THE Annual Festival of the Corporation of the Sons of the Clergy takes place on Wednesday, the 12th inst. The Special Service, which will be held at St. Paul's Cathedral, will be orchestral, and similar in other respects to its recent predecessors. The chief items of musical interest are the Anthem, for which Spohr's 84th Psalm, "How lovely are Thy dwellings fair," has been selected, and a new setting of the Magnificat and Nunc dimittis, written specially for the occasion by Mr. C. Villiers Stanford.

A JOURNAL, under the title of *Music*, and termed "A Weekly Newspaper for Musicians and Amateurs," commenced its career on the 3rd ult. In addition to some interesting articles on the art to which it is devoted, a Minuet from the Posthumous Quartet in E flat of Mendelssohn, transcribed for the pianoforte by L. Samson, is included in the first number. We need scarcely say that, as a fellow-worker in our own ranks, we cordially wish the new comer every success.

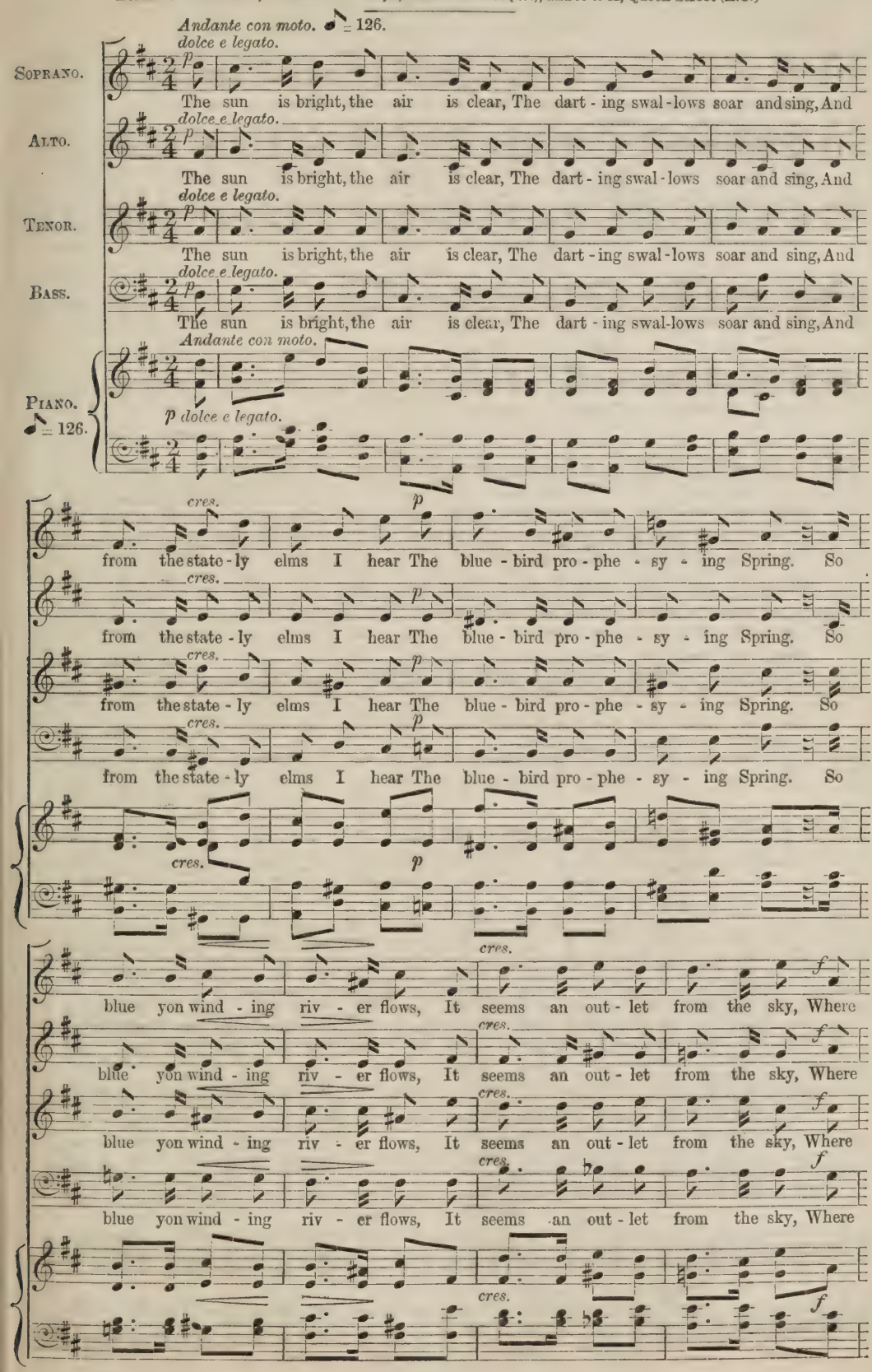
THE second Concert of the Second Series of Chamber Concerts in connection with Herr Aug. Zimmermann's School of Music, Brixton, took place at the Angell Town

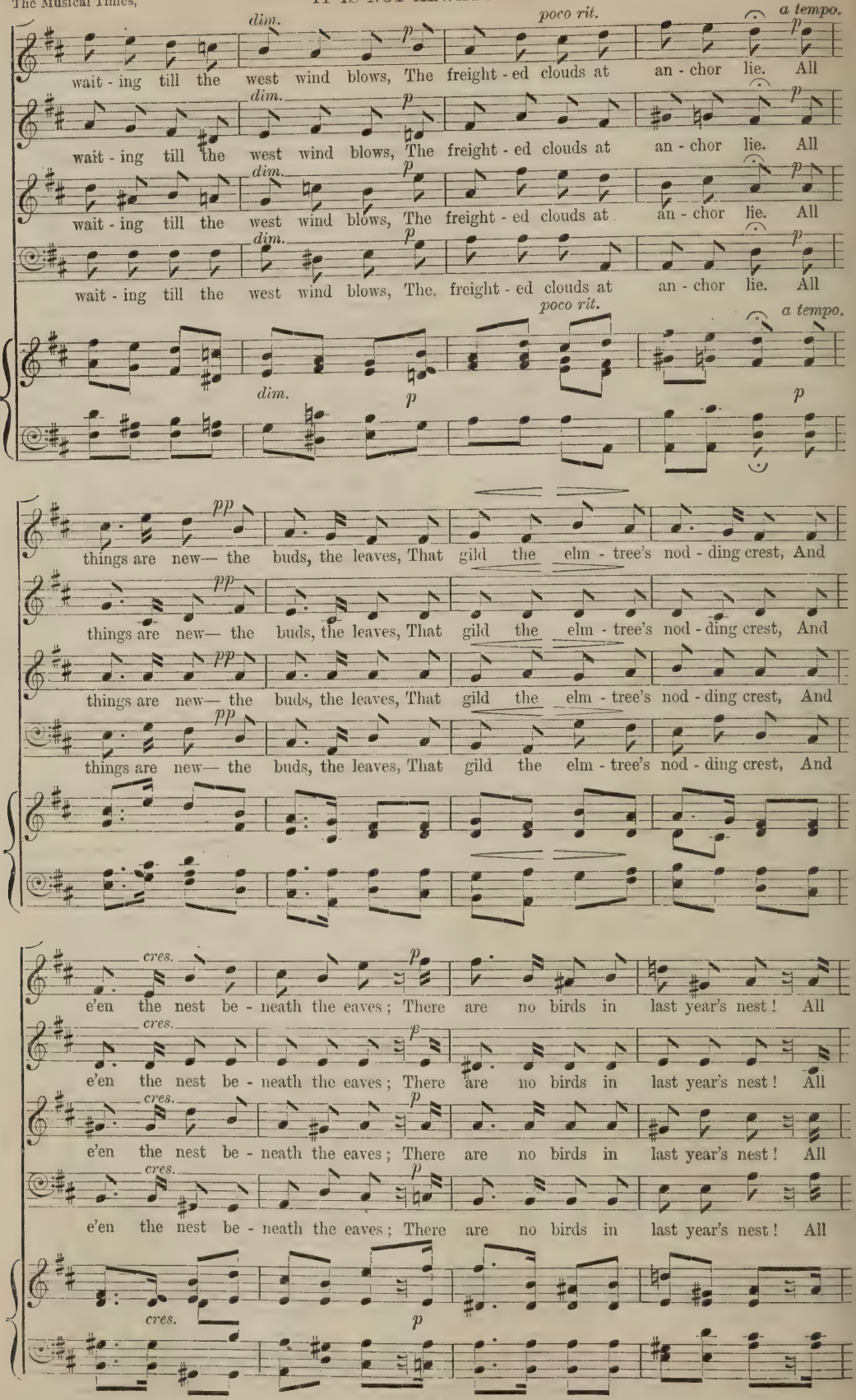
It is not always May.

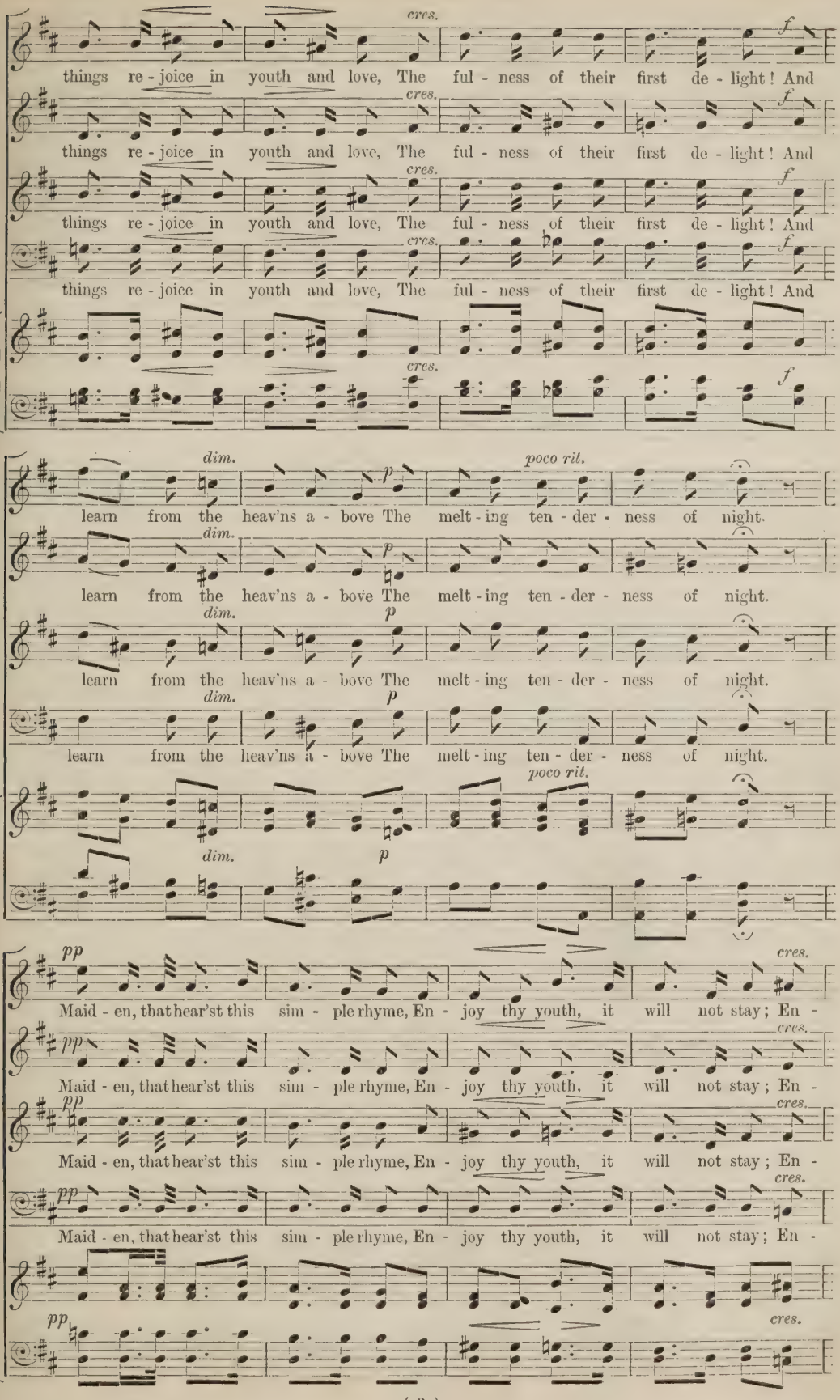
PART-SONG.

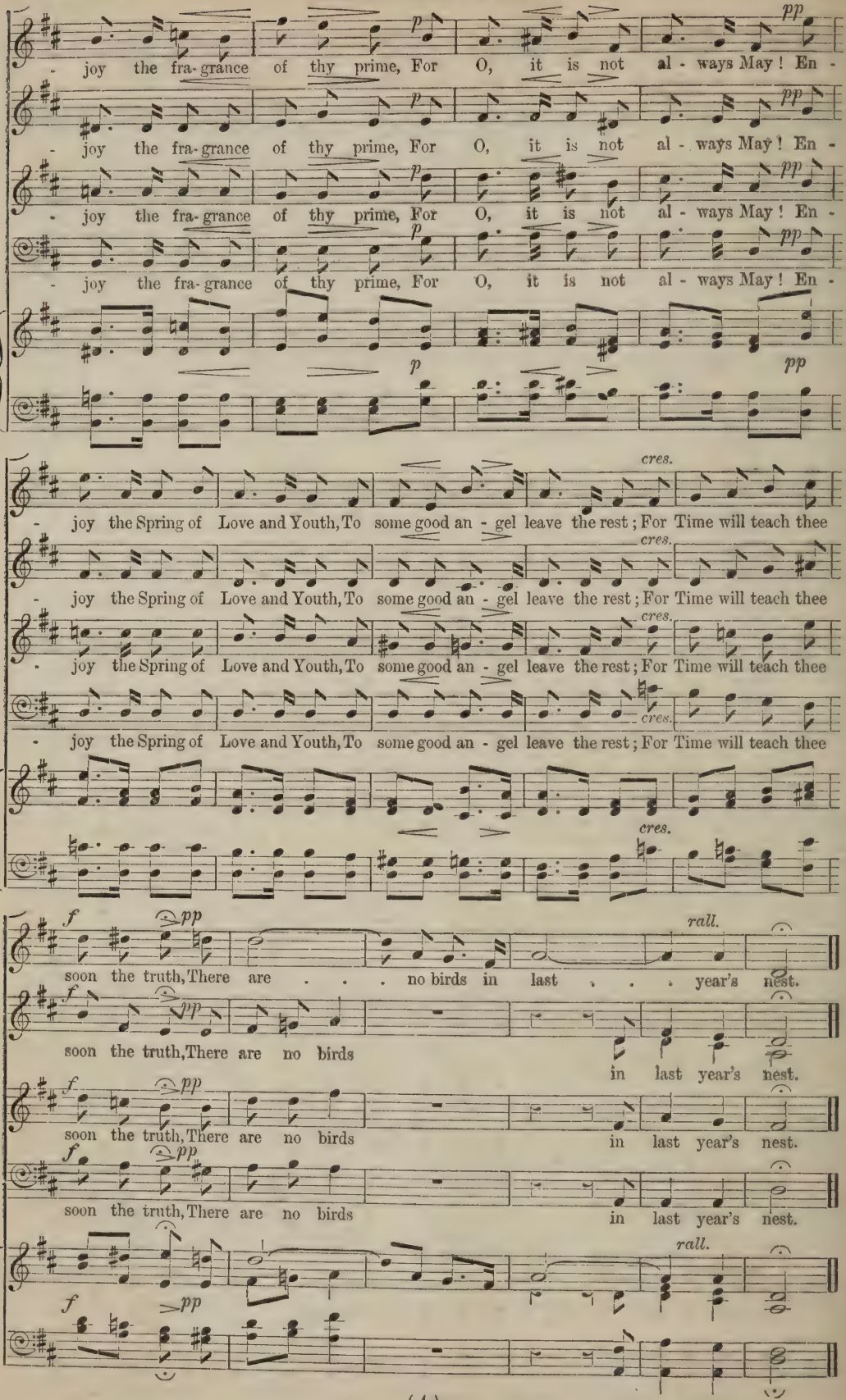
The Words by LONGFELLOW. Composed by JOHN FRANCIS BARNETT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)


Andante con moto. ♩ = 126.
dolce e legato.
SOPRANO.
The sun is bright, the air is clear, The dart - ing swal - lows soar and sing, And
ALTO.
The sun is bright, the air is clear, The dart - ing swal - lows soar and sing, And
TENOR.
The sun is bright, the air is clear, The dart - ing swal - lows soar and sing, And
BASS.
The sun is bright, the air is clear, The dart - ing swal - lows soar and sing, And
Andante con moto.
PIANO.
♩ = 126.
p dolce e legato.
cres.
from the state - ly elms I hear The blue - bird pro - phe - sy - ing Spring. So
blue yon wind - ing riv - er flows, It seems an out - let from the sky, Where
f


dim.
poco rit.
a tempo.
wait - ing till the west wind blows, The freight - ed clouds at an - chor lie. All
things are new— the buds, the leaves, That gild the elm - tree's nod - ding crest, And
cres.
e'en the nest be - neath the eaves; There are no birds in last year's nest! All


cres.
f
things re - joice in youth and love, The ful - ness of their first de - light! And
dim.
p
poco rit.
learn from the heav'ns a - bove The melt - ing ten - der - ness of night.
pp
Maid - en, that hear'st this sim - ple rhyme, En - joy thy youth, it will not stay; En -


- joy the fra-grance of thy prime, For O, it is not al - ways May! En -
- joy the fra-grance of thy prime, For O, it is not al - ways May! En -
- joy the fra-grance of thy prime, For O, it is not al - ways May! En -
- joy the fra-grance of thy prime, For O, it is not al - ways May! En -
- joy the Spring of Love and Youth, To some good an - gel leave the rest; For Time will teach thee
- joy the Spring of Love and Youth, To some good an - gel leave the rest; For Time will teach thee
- joy the Spring of Love and Youth, To some good an - gel leave the rest; For Time will teach thee
- joy the Spring of Love and Youth, To some good an - gel leave the rest; For Time will teach thee
soon the truth, There are . . . no birds in last . . . year's nest.
soon the truth, There are no birds in last year's nest.
soon the truth, There are no birds in last year's nest.
soon the truth, There are no birds in last year's nest.

Institution on the 1st ult. The programme comprised String Trio in E flat (Beethoven), Sonata for piano and violoncello (Rubinstein), and Piano Quartet (Louis Lee); the executants being Messrs. Ersfeld, Zimmermann, Ould, and Maurice Lee. Songs by Mozart, Schumann, &c., were contributed by Frl. Louise von Hennig.

THE Hornet Cricket Club gave its first Evening Concert on the 22nd ult., at St. Thomas's Hall, Hackney, which was largely attended. The soloists were Misses Lemmon and Taylor, and Messrs. Heney, Crome, Sutton Smith, C. E. Tutill, Vose, Thompson, and E. Tutill. The programme was an excellent one, and the artists acquitted themselves in a highly creditable manner. Miss Cressy gave two pianoforte solos in an artistic style, and Mr. W. Crome was an able accompanist.

MISS ALICE SALZMANN'S Evening Concert took place at All Saints' Institute, Priory Grove, Clapham, on the 24th ult. The artists were Miss Hélène Greiffenhagen and Mr. Stedman (vocalists), Mr. H. Morley (violin), Mr. H. T. Trust (violoncello), and Miss Alice Salzmann (piano). The programme included Hummel's Trio in G major, Pauer's "La Cascade," two pieces by Rubinstein for piano and violoncello, Gade's Novelleten, Op. 29, for piano, violin, and violoncello, &c.

AT the usual Wednesday Evening Service at St. John the Evangelist, Westminster, on the 14th ult., the greater portion of "The Messiah" was sung by a choir of sixty voices, including the Westminster Abbey Boys, Mr. Stedman's Choir-Boys, and members of the Royal Albert Hall Choral Society. Madame Marion Stringer, Master Ivimey, Mr. Noble, Mr. Newth, and Mr. Orme were the soloists, and Dr. Bridge presided at the organ.

WE are informed that Herr Max Bruch has accepted the appointment of Conductor of the Liverpool Philharmonic Society, vacant by the resignation of Sir Julius Benedict. It is arranged that he will reside in Liverpool during the season, from September till April, and conduct all the rehearsals, choral and instrumental, as well as the Concerts of the Society.

THE Festival of the London Gregorian Choral Association, in which a choir of 1,000 voices as well as a full band will take part, will be held in St. Paul's Cathedral on Thursday evening, the 13th inst. Applications for tickets, accompanied by stamped directed envelope, should be addressed to the newly appointed honorary secretary, Mr. H. C. Richards, 22, Charterhouse Square, E.C.

UNDER the direction of Mr. T. E. Gatehouse, the violin class in connection with the Stockwell Educational Institute gave a Concert on Tuesday evening, the 6th ult. Mr. Gatehouse merits praise for his carefully executed violin soli, which were received with manifestations of warm approval. The vocalists were Miss Ellen Marchant, Miss Margaret Hoare, Mr. Joseph Hay, and Mr. Phillips.

A VERY successful performance of "St. Paul" was given on the 21st ult. at the Masonic Hall, Camberwell, by the members of the South Lambeth Musical Society, assisted by Miss Luke, Miss Edith Maas, Mr. H. Parkin, and Mr. Arthur Sarjeant. The band was very complete and steady throughout, and the whole performance was good. Mr. J. Sarjeant conducted.

A CONCERT was given at the Bermondsey Working Men's Institute on the 20th ult. under the direction of Mr. Stedman. The vocalists were Miss Florence Montgomery and Miss Hebe Barlow (who replaced Miss Muriel Wood and Miss Grieffenhagen), Miss Millie Turner, Miss Damian, Mr. Stedman, and Mr. Egbert Roberts. Mr. Thomas Pettit was pianist and accompanist.

MR. CHARLES J. FROST, Mus. Bac., F.C.O., gave an Organ Recital at Lancaster Hall, Notting Hill, on the 10th ult. The programme, which was excellently selected, was (with one exception) devoted to the productions of Englishmen—an example worthy of imitation. Miss L'Estrange was the vocalist.

MR. JAMES LOARING, of Bradford, has been elected Organist and Director of the Choir to the Church of St. Sepulchre's, Holborn Viaduct, in succession to the late Mr. G. Cooper, Organist of Her Majesty's Chapel Royal and St. Sepulchre's.

TWO performances of Berlioz's "Faust" will be given by Mr. Charles Hallé, in St. James's Hall, on the 21st and 22nd inst. The solos will be sung by Miss Mary Davies (*Margaret*), Mr. E. Lloyd (*Faust*), Mr. Hilton (*Brander*), and Herr Henschel (*Mephistopheles*). The band and chorus will consist of 300 performers.

THE Cambridge University Musical Society has lately succeeded in securing the services of a resident violinist, Herr Richard Gompertz, a former pupil of Joachim. Herr Gompertz has already appeared at several of the Society's Chamber Concerts, and his powers are spoken of in high terms by the local critics.

A NEW Oratorio by Dr. Dearle, entitled "Israel in the Wilderness," is announced for performance, for the first time, at the Royal Albert Hall, on the 6th inst., by Mr. William Carter's Choir.

HAYDN'S Third (Imperial) Mass has been sung at the High Celebration of the Holy Communion, both on Easter Day and Low Sunday, at the Church of St. Margaret Pattens, Rood Lane, City.

THE *Morning Post* states that Her Majesty has conferred upon Mr. Best, the Organist of St. George's Hall, Liverpool, a pension of £100 a year from Her Majesty's Civil List, in recognition of his services to music.

DR. HORTON ALLISON was unanimously elected a Member of the Royal Academy of Music at the meeting of the Committee which took place on the 7th ult.

REVIEWS.

Herne. Opera in Three Acts. Libretto written by Edward Oxenford. Composed by John Old. [Stanley Lucas, Weber and Co.]

MANY years ago a small section of dramatists, despairing of getting their works placed before the public at any metropolitan theatre, banded themselves together, under the title of the "Syncretic Society," into a publishing Association, hoping to appeal to an audience of readers who would doubtless urge their claims upon the managers of theatrical establishments with such force that they could hardly be resisted. That these pieces were mostly "unactable," as well as "unacted," was often said by the critics of the time; but with what truth may be best judged by those few who have possessed themselves of some of the publications of this now defunct Society, and hoarded them up in some beloved corner of their dramatic library. The issue of the three-act Opera before us, with a pianoforte reduction of the full score, seems to indicate that we have a need of some such Society for composers. True it is Mr. Carl Rosa has shown us that the taste for English Opera has only been slumbering in this country; but those works of purely British growth which he has hitherto produced can scarcely be received as the best specimens to be procured; and this is probably the reason why "Herne" is submitted to public judgment through a music-publisher instead of an operatic lessee. We need scarcely say that it is an exceedingly difficult matter to review an Opera, where—even if not constructed on true Wagnerian principles—so much must depend upon stage accessories; and we can therefore only speak generally of the character of the music. The instrumental introduction, or "Prologomena," as it is termed, has not the form of an Overture, and is too long for a mere string of themes to be found in the Opera; but it is by no means deficient in interest, and well prepares the mind for what is to follow. If we except the Finale to the Opera, the best music is in the first Act. *Herne's* solo, "The Lord of the Forest am I," in E minor and major, if not quite in consonance with our traditional notions of the characteristics of the mysterious huntsman, is a good song, with some effective figures in the accompaniment; two Duets, a Quintet, and the Finale to the first Act show that the composer has not only much feeling for melody, but very decided dramatic power, the last-named piece especially having many excellent points; and with the addition of the orchestral parts (as far as can be judged by the accompaniment, with occasional indications of the score) a good stage performance of this Act would be highly successful.

In the second Act an important Scene and Duet may be mentioned as the best dramatic piece; but the Finale contains some vigorous writing, the chorus being most effectively combined with the solo voices. The last Act is brief; but, as we have already said, the Finale stands forth prominently, being well written throughout, both for the voices and instruments. We cannot say that the words of the *libretto* are of a character to call up much inspiration in a composer:—

Yes! grape-juice to elate us;
Pleasures await us

may be cited as an average specimen of the verses given to the chorus; and

Can ghosts arise, the quick to harrow?

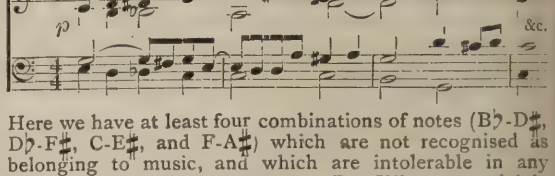
is a line called up by the supernatural appearance of *Herne*, the huntsman. Such versification is scarcely likely to elevate the tone of English Opera, the musical portion of which is certain to rise or fall with the character of the *libretto*. The composer has evidenced the possession of so much dramatic feeling in the setting of this Opera that we much regret the mixture of styles—observable even in portions of the same piece. We could pass over an especial leaning towards any particular school; but the ultra Italian will not amalgamate with the modern German; and we cannot but think that had Mr. Old thought more of what he ought to do with the words, and less of what other people would have done with them, the result would have been infinitely more satisfactory. With all its defects, however, we cordially welcome this additional proof of the talent existing around us, since it will help to dispel the doubt as to material being ready at hand should any enterprising lessee devote himself to the performance of original English Operas.

The Grammar of Music. By Henry Hiles, Mus. Doc., Oxon. Book I. Consonances and Dissonances. [Forsyth Brothers.]

This elaborate work shows in some respects a decided advance on many of the musical treatises in ordinary use. The number of chords and progressions illustrated is very large, and in explaining them an attempt is evidently made to find a more secure theoretical basis than has often been the case. Dr. Hiles begins by stating that scales and chords are tuned by consonant intervals, and that the smoothness of consonance is due to the absence of beats. These are commonplaces of science, but it is new to find them in a grammar of music. Having thus got the practical facts on which harmony is founded, it would seem unnecessary for Dr. Hiles to go into the physical theory of beats; but since he has done so, it is unfortunate that his teaching should be opposed to that which is now everywhere accepted as true. Beats, he says, are "caused by the complexity of the ratios of the two sets of vibrations," and harmony "has no sort of connection with, or reliance upon, the phenomena of harmonics." The arguments Dr. Hiles brings forward in support of his position refute many current fallacies, but in no way apply to the theory of consonance demonstrated by Helmholtz. As this theory has often been very imperfectly treated, it may be well to refer to the Proceedings of the Musical Association, 1874-5, pp. 122-5, as containing a satisfactory explanation. Those who wish for practical proof of what is there advanced will find it in Dr. Preyer's pamphlet published last year. If musicians will be scientific, it is surely better for them to learn from the latest and most trustworthy authorities, than to fasten on notions which are nearly twenty years out of date.

Like most theorists, Dr. Hiles accepts the idea that every chord is derived from a root. But he does not use this word to mean the note whose harmonics would give the notes of the chord, nor to mean the lowest note of the chord when arranged in a series of thirds. He defines the root as the sound "upon which the chord rests most comfortably and consonantly." Of course this rule cannot apply to dissonant chords; and in the second section of the work, which treats of dissonances, the root is defined anew as the note from whose chromatic scale the chord is derived. This hardly agrees with the statement at the beginning, that chords are derived from consonant intervals, not from scales. Moreover, according to the first definition, a chord could have only one root; while, according to the second, it might have several, for the same chord might be found in several different keys. In fact, Dr. Hiles derives A♭-C-E♭-F♯ either from G, C, or E♭. What is to be gained from this view does not appear; for it cannot be pretended that the ear feels the chord to be derived from any of these notes. Even as regards the scientific explanation of chords, the idea of a Root does not seem to be of any use.

A large number of chords and progressions which are usually considered to change the key, Dr. Hiles treats as chromatic. We do not object to this, for the limits of the key hardly admit of exact definition. Some of these chromatic chords look new and strange, owing to the peculiar way in which they are written; but when translated into the common notation they are familiar enough. That Dr. Hiles has views of his own respecting notation the following example from his book will show (p. 77):—



Here we have at least four combinations of notes (B♭-D♯, D♭-F♯, C-E♯, and F-A♯) which are not recognised as belonging to music, and which are intolerable in any tuning but equal temperament. Dr. Hiles says plainly that this "notation of chromatic dissonant sounds does not show the actual pitch of the sounds; but, rather, their progressive tendencies towards notes of different names—as F♯ to G; G♭ to F." Elsewhere he cautions the student against an incorrect notation of chromatic *consonant* sounds (p. 31); but the student will fail to understand why F♯ and G♭ should cease to be signs of pitch when applied to dissonances.

The first book raises so many interesting questions that we must defer the consideration of the second, which treats of Counterpoint and Form, till some future time.

The National Music of the World. By the late Henry Fothergill Chorley. Edited by Henry G. Hewlett. [Sampson Low and Co.]

Mr. Hewlett (who has already compiled the Autobiography, Memoir, and Letters of the late Mr. Chorley) says in his preface to the work before us: "In offering these essays to the world I am giving effect to the wish of my deceased friend," so that it will be seen that, so far from any violence being done to his memory, there can be little question that, had he lived, these Essays would have been published precisely as they now appear. But the art-criticism of Mr. Chorley was written at a time when, in this country at least, he had few rivals; and although, therefore, we have now every respect for the boldness with which he advanced his opinions, there are not many who have the same respect for the opinions themselves. "If the public," says Mr. Hewlett, "has declared itself in favour of certain canons of art which he rejected, and one or two composers with whom he had imperfect sympathy, it has adhered in the main to the principles which he advocated, and endorsed the verdicts which he pronounced." We have a very perfect recollection of Mr. Chorley's writings; and without advancing our own opinions upon the matter, we can positively affirm that in very rare instances has the public "endorsed the verdicts which he pronounced." A generation has grown up since his time whose judgment is unfettered by old-world traditions; and not only, therefore, have modern competent judges exalted many of the composers he depreciated, but they have depreciated many of those he exalted. Of course the subject of the Essays in the volume before us would scarcely draw forth any decided opinions upon the relative genius of creative artists; but here and there we light upon an assertion which, even at this short distance from the day in which it was written, seems somewhat antiquated. For example, speaking of Rossini, he says: "I hold that, since Handel, there has been no musician deserving the epithet so completely as the composer of 'Il Barbiere,' 'La Donna del Lago,' the third act of 'Otello,' the tomb-scene of 'Semiramide,'

the greater portion of 'Moïse,' and 'Guillaume Tell.'" Leaving out of the question the last-named Opera (in which the composer deserted the style by which he had won his fame), will the public ratify this sweeping criticism? Passing, however, from a review upon Mr. Chorley (which, by the way, Mr. Hewlett somewhat courts in his preface) to a review upon his book, we are disposed to welcome with pleasure these pleasant talks upon National Music. Throughout the Essays there is an earnestness which was one of the leading characteristics of the author, and one which, even when we differ from him, we cannot but admire. In "Music from the East" we have some very interesting information respecting the tunes which come to us from this quarter of the world; and amongst many others, the air "Malbrouk"—respecting the parentage of which there has been much controversy—is given, the Eastern version certainly being widely different from that coupled with French words, and which attained such popularity some years ago. "Music from the South" contains some well-merited tributes to the genius of the very many composers of this musical portion of the globe, M. Gounod—who was at the time the author wrote rapidly making his fame in this country—being especially praised. The Russian melodies are largely dilated upon in "Music from the North," and also the Polish music, than which perhaps nothing more thoroughly *National* can be found. Much is said in the last chapter, "Music from the West," about Welsh airs, and the national instrument, the harp, which, as the author truly observes, has been "too much undervalued in our day." Thanks to the patriotic exertions of some of our prominent Welsh artists, and also to the munificent gifts of really genuine instruments by enthusiastic residents of the Principality, we are beginning to hear much more of the "Welsh harp," and we shall be glad to find that their praiseworthy efforts have not only rescued the instrument from comparative oblivion, but have had the effect of placing it in a foremost position, at least at all Welsh musical festivals. The four Essays contained in the volume under notice are based upon lectures delivered by the author at the Royal Institution in 1862, and subsequently at Manchester and Birmingham; and although more exhaustive works have appeared on the subject since that time, we can promise those who possess themselves of Mr. Chorley's "National Music of the World" that they will derive both pleasure and profit from a perusal of its pages.

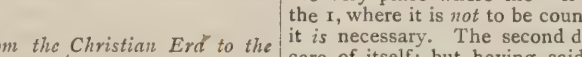
The History of Music from the Christian Era to the Present Time. By Dr. F. L. Ritter. [W. Reeves.]

THE publication of a second edition of this work affords a satisfactory proof that the book has supplied to some extent an acknowledged want. Of course a volume of 465 pages cannot pretend to compete in completeness with the larger works of Hawkins and Burney, and indeed this history is chiefly valuable from the fact that it continues the thread of musical story down to our own day. It is pleasantly readable, and apparently free from undue or overstrained partisanship, notwithstanding the fact that considerable space is devoted to what is commonly called the "Music of the Future." The author has added a considerable amount of matter to that contained in the first edition, and has made many revisions; the introduction is worthy of great praise both for matter and manner, albeit the author's notions of Hebrew temple-music seem to be somewhat flippant and questionable. The history of *Neumæ* is discussed at length, and the author arrives at conclusions respecting their origin which are quite opposed to the views elaborately and frequently stated by Fétis, as we think with more correctness and probability. A table of *Neumæ* with translations into modern notation is given, but should any one attempt to elucidate an old MS. by its aid he will find, as others have before, that he has ventured into an unknown sea whose depths up to the present time have not been fathomed. The author has touched upon the history of musical art and progress in England with a scant and sparing hand, and has failed to do justice to this important branch of his subject; but further judgment on this head must be deferred until after the publication of his promised treatise on "English Musical Culture." As it is probable that a third edition of the work under notice will be required, we advise the addition of copious references to authorities, both as regards the text and the musical examples. In a book especially designed for the use of students, like this, it is indispensable that every facility should be afforded for verifying statements, and we should be glad to know, for instance, from whence Dr. Ritter obtains the Psalm said to be by Claude Goudimel: we neither recognise the key nor the harmony as Goudimel's.

Examples should always be given *literatim*, or they are comparatively valueless; for this reason we strongly object to the harmony put to "Adam de la Halle's Song" on page 69; also to the pianoforte accompaniments to the excerpts from Peri, Monteverde, and Lully. They should appear simply with the figured basses of the composers.

Simple Studies for the Pianoforte: Introductory Exercises. Composed by William H. Hunt. [J. F. Pettit.]

SIX of the twelve pieces contained in this now complete work have been noticed in these columns as they were published; and the remainder, recently issued, fully merit the warm commendation bestowed upon the former ones. Indeed it is seldom that we have seen strictly educational little lessons so pleasing as well as instructive; and we earnestly recommend them to the attention of those teachers who desire that their pupils shall be trained upon music which gradually shadows forth the elaborate compositions of the great masters. The Scherzo is a good specimen of a simple, playful movement; the Bourrée in G major, and Tarantelle in G minor, have all the characteristics of these dances; the Minuet and Trio, although perhaps not quite equal in interest to those already mentioned, are well-considered trifles; the March in D is sufficiently martial to justify its title; and the Sonatina, containing three short movements, is melodious, and includes some imitative passages for the left hand. An excellent feature in this work is the plan of turning a line upwards to indicate a partial break in the sense, and downwards to show the end of the phrase; very clear and easy rules being also given for counting. We cannot, however, agree with the system (which we see so frequently adopted) of counting *and* only when the notes forming the partitions of the bar are divided. For example, in No. 8, the student is told to count "1, 2 & 3, 4 &" to a crotchet followed by two quavers, twice over, in a bar of Simple Quadruple Time. Now we contend that where the "2 &" is to be counted is the very place where the "&" is unnecessary, and that the 1, where it is *not* to be counted, is the very place where it *is* necessary. The second division of the bar will take care of itself; but having said "1," when is the young pupil to say "2"? The same objection applies to the counting of No. 9, in 6-8 time, where the player is directed to say to two bars noted thus:—



The word "triplet," as we believe, only being required where it is *not* to be said, according to the author. In a work generally so well considered we should be glad to see these objections removed; but should Mr. Hunt not concur in the truth of our remarks, we can only say that he will have many teachers to support him.

The Year. A Cantata. The words selected from various Poets. The music composed by William Jackson (Masham). [Novello, Ewer and Co.]

CONSIDERING that this work, originally produced at the Bradford Musical Festival of 1859, has long ago taken its place in public favour, it is unnecessary minutely to criticise its merits. As until the appearance of this edition, however, it was only procurable in folio size, it can scarcely have attained that extensive popularity which, now that it appears in the welcome octavo form, may be confidently relied upon. Unlike most of our modern Cantatas, the words are collected from numerous sources; yet all the little poems are not only admirably suited for the composer's design of musically depicting the varied seasons of the year, but they are chosen exclusively from the writings of those whose charming verses have already won their way to enduring fame. The fresh and tuneful character of the music, and the skilful but undemonstrative treatment of the voice parts throughout the choral portions of the Cantata, will warmly recommend the composition to

the notice of private drawing-room choirs, as well as to those Choral Societies which appeal to public criticism upon their efforts; for there is always a difficulty in obtaining vocal works which, whilst sufficiently pleasing for a general audience, are not too trivial to be placed before the educated musician. The pianoforte part in this edition is excellently arranged, with full indications of the salient points of the score; and it may be added that, although conveying a good idea of the orchestration, the accompaniments are thoroughly within the reach of any moderate pianist.

Improvisation, Barcarole, Serenade, pour le Piano. Par Oliver A. King. [Novello, Ewer and Co.]

SOME of this young composer's works have already been favourably noticed in "THE MUSICAL TIMES"; and here are three novelties from his pen which will assuredly add to his reputation. No. 1 has all the air of an Improvisation, but, although brief, it has a definite subject, which is treated with the skill of an artist. The portion written in three lines need not frighten amateurs, for the manner in which it is to be played is clearly expressed. The Barcarole has a well-marked and melodious theme, the effect being materially enhanced by a figure in the accompaniment, which is continued throughout the piece. We see no reason for the enharmonic change in the seventh bar, especially as the legitimate notation is adhered to in the following bar. No doubt the composer thought it would be easier to read; but the confusion between G♭ and F♯ makes it, as it appears to us, more difficult. The Serenade is a graceful piece, looking indeed more complicated than it really is. The subject is expressive; and, well sung with the fingers, would be extremely effective. To make it stand forth from the semiquaver accompaniment will, however, require some practice, even with the directions which are very judiciously given. All these pieces demand exceptionally good playing; but it is to the credit of Mr. King that he seeks the praise rather of the few than of the many, and insists, therefore, upon lifting the performer to the level of his music, instead of lowering his music to the level of the performer.

A Wet Sheet and a Flowing Sea. Chorus with Instrumental Accompaniment. Words by Allan Cunningham. Music by Francis Edward Gladstone, Mus. Doc. [Novello, Ewer and Co.]

THIS Chorus was composed for, and performed by, the Highbury Philharmonic Society, its reception at the Society's Concert on the 5th ult. anticipating that favourable verdict which we have now to pronounce upon the piece, after a more careful consideration of its merits than can be given to it in the concert-room. We may at once say that the musical colouring of words demanding a very large amount of dramatic feeling for their due realisation is so truly sympathetic throughout, that we may confidently look to the composer for a work which will afford him more ample scope for the development of the talent which he undoubtedly possesses. We are especially pleased with the portion in the tonic minor, descriptive of the rising of the tempest, the bold subject in the bass, answered by the tenor in the dominant, being extremely effective; and although this fugal treatment of the theme is but brief, the whole of the writing of the voice parts is powerful and musicianlike, the return to the major being an admirable point. For its due effect no doubt this Chorus demands the accompaniment of the full orchestra; but it has a well-considered pianoforte part, which it need scarcely be said is an integral portion of the composition.

A Slumber Song, for the Pianoforte.

An Old Story. Song. Words by H. E. von Rüdiger. Composed by J. T. Field. [Stanley Lucas, Weber and Co.]

"SLUMBER SONGS" are somewhat overdone, even Mr. Field must admit; but he nevertheless adds one more to the store, with the conventional monotonous bass, and a melody sufficiently harmless to soothe without irritating. The piece has but small pretensions, yet it is not without a certain grace which we should be glad to recognise in a composition of more importance. We much prefer the song, which tells a story in appropriate music. Of course we have the usual love tale, ending with the shadow of the "silent grave"; but composers will choose these subjects, and vocalists will sing them, so we can scarcely blame publishers for printing them.

Heartsease. Melody, for the Pianoforte. By Ellen Norton. [Novello, Ewer and Co.]

THE composer of this little sketch is unknown to us, but she writes elegantly and fluently; and when she has more to say may probably arrest our attention as decisively as she could wish. Meanwhile we may congratulate her upon having acquired the art, of all others the most difficult to a young writer, of keeping within her powers.

FOREIGN NOTES.

THE first performance at the Paris National Opéra of Verdi's "Aïda," which took place on March 22, under the personal direction of the *maestro*, resulted in a complete triumph both for the composer and the zealous director, M. Vaucorbeil. This having been the first addition to the *répertoire* of the national institution under the new *régime*, French journals have dwelt somewhat grudgingly upon the fact of the productions of native genius having been passed by on this occasion. No such feeling, however, manifested itself among the audience, who were most demonstrative in their enthusiastic appreciation. The entire *mise-en-scène* of the opera is admitted on all sides to be magnificent, every detail in the matter of Egyptian costumes, scenery, and other stage requisites having been studied and carried out with the minutest care and attention. Similar devotion to the work was shown by the executive artists, although, from a musical point of view, the present performance is said to have been inferior to that of 1876, when "Aïda" was first brought out in the French capital at the Théâtre Ventadour. The principal vocalists at the National Opéra were Mesdames Krauss and Bloch, MM. Sellier and Maurel. During the evening the composer was made the object of a series of ovations; he was presented with a golden lyre, and wreaths and flowers were lavished upon him. Before quitting Paris, the President of the Republic, on the occasion of a brilliantly attended *déjeuner* given to the *maestro*, invested him with the insignia of the Grand Cross of the Legion of Honour, a distinction not hitherto conferred upon any living French composer.

There appears after all to be but little chance of M. Gounod's already much-talked-of new opera "Le Tribut de Zamora" making its *début* at the Grand-Opéra. A sketch of the work, which has undergone several alterations, was recently given by the composer at the pianoforte at the Opéra, when it is said to have disappointed the expectations naturally raised by every new production emanating from the pen of the most popular composer of modern France. M. Ambroise Thomas's new lyrical drama "Francesca da Rimini" is, on the other hand, in course of preparation at the National Théâtre, where it will shortly be brought out. The libretto, of which M. Jules Barbier is the author, is founded on a well-known episode in Dante's "Divina Commedia," and is said to include, by way of tableaux, impersonations of Virgil, and of Dante and his Beatrice.

Madame Pauline Lucca, after an absence of many years from the Imperial Opera of Berlin, where she had been the declared favourite, made her reappearance at that establishment on the 7th ult., in the title-rôle of Bizet's "Carmen," and again completely turned the heads of the otherwise cool and criticising inhabitants of the Northern capital. Such being the case, it may be inferred, without quoting the confirmatory reports of the local journals, that the *diva* has lost none of the peculiar charms, both vocal and histrionic, the display of which she has chosen for some considerable length of time to confine almost exclusively to the limits of the Austrian *Eldorado*. Of course, the adherents of Wagner, who form an increasing sect amongst the Berlin inhabitants, point with natural disdain to the prevailing "Lucca-fever." The Emperor William, on the other hand, who has lately said such pretty things about the "Nibelungen-Tetralogy"—a species of art-work, the general cultivation of which will of necessity prove fatal to the existing "star" worship—has, with an impartial hand, as becomes an Emperor, bestowed upon the lady a costly bracelet in recognition of her high artistic merits.

The anniversary of the birth of the German Emperor was celebrated at the Berlin Opera by a performance of Spontini's spectacular opera "Olympia," on March 22. The choice of this work on the occasion in question, however insignificant in itself, shows at the same time a conspicuous want of tact on the part of the directors of the Imperial establishment. It was this same opera of "Olympia" which the adherents of the then preponderating Italian school of music had pitted against the efforts of C. M. von Weber for the recognition of the national German music-drama successfully made in his "Freischütz," both operas having been almost simultaneously brought out at Berlin in 1821. Similar party considerations do not, of course, now prevail, and Spontini's work will be judged on its own merits alone. It seems strange, nevertheless, that a work written avowedly in an anti-national spirit should have been chosen to celebrate, musically, a national festival.

Wagner's "Nibelungen-Ring" will be repeated at Leipzig during this summer, with the co-operation of Frau Materna, of Vienna, and Herr Jäger, of Bayreuth. The performances of the Tetralogy will be followed by that of "Tristan und Isolde," for which preparations have already been made. During the recent performances of the last-mentioned work, at Munich, a laurel wreath was presented to the able interpreter of *Tristan* by a deputation of French amateurs present on the occasion.

"Lohengrin" was recently performed, for the first time, at Rome, with great success. A deputation from the Eternal City, having for its object to induce the Bayreuth reformer, at present staying at Naples, to conduct the performance in question, was received by Madame Wagner, her husband being "indisposed." In reply to the petition, the lady said that "Lohengrin, having been composed in the year 1849, there had been ample time during the last thirty years for the production of the work at Rome, and that Herr Wagner, at this late period, must respectfully decline the invitation."

Weber's "Freischütz" was performed at the Teatro Bellini, at Naples, under the title of "Il franco Cacciatore," for the first time on the 3rd ult., and achieved a great success, in spite of a very defective representation.

The Leipzig Stadt-Theater intends shortly to follow up its cyclical performances of the operas of great masters by a series of Gluck's music-dramas, comprising "Orpheus," "Alceste," the two "Iphigenias," and "Armida"—assuredly an undertaking worthy the notice of all amateurs.

The Annual Music Festival of the Lower Rhine will take place during Whitsuntide at Cologne, under the direction of Herr Hiller, and with the co-operation of Madame Clara Schumann and Herr Joachim. The programme includes performances of Handel's "Israel in Egypt," Bach's "Pfingst Cantate," a Cantata by Hiller, and various other important instrumental works by Haydn, Beethoven, Schumann, and Weber.

An international competition of Choral Societies is to take place at Cologne in August next, for which the Emperor and Empress of Germany, and various municipal bodies of the Empire, have granted substantial prizes.

The numerous admirers in this country of the unique genius of Robert Schumann will read, with special satisfaction, the announcement that the widow of the great composer has undertaken to write the biography of her husband, whose works she so well knows how to interpret. All those who are in the possession of autographs or other biographical material relating to the composer are requested to forward the same for inspection to Clara Schumann, Myliusstrasse 32, Frankfurt, Germany.

An opera by Felix Mottl, entitled "Agnes Bernauer," met with a very decided success on its recent first performance at Weimar, and will shortly also be mounted by the Leipzig Stadt-Theater.

We have much pleasure in recording the fact that the works recently published by our occasional contributor Dr. Ludwig Nohl, on Mozart and Haydn respectively, have met with special recognition on the part of the Emperor of Germany and the Empress of Austria.

The fiftieth anniversary of the Choral Society "Cecilia" will take place at the Hague on the 14th and 15th of August next, when the festive proceedings will include an international competition of choir-singing, similar to that announced for the same month at Cologne.

An international musical competition will take place at Brussels on the 25th and 26th of July, and the 8th and 9th of August next, for choral, orchestral, and "fanfare" performances, in celebration of the fiftieth anniversary of Belgian independence. All native and foreign military bands, choirs, and orchestral associations will be entitled to compete for the prizes, which will consist of golden medals, varying in value between one hundred and one thousand francs, and of sums of money ranging from one hundred to four thousand francs.

The ceremony of unveiling the monument erected over the grave of Robert Schumann, at Bonn, will take place on the 2nd inst. The two commemorative concerts to be given on this occasion will be conducted by Herren Joachim and Wasielewski, Herr Johannes Brahms being among the executive artists.

Subscriptions are being raised at Vienna for the erection of a marble statue of Joseph Haydn in the beautiful surrounding scenery of the well-known Esterhazy-Park.

At a recent concert of the Cur-Orchester at Wiesbaden, under the able direction of Herr Lüstner, the first performance of Mr. A. C. Mackenzie's "Rhapsodie Ecossaise" met with such a favourable reception that it had to be repeated at the succeeding concert of the institution.

Madame Lemmens-Sherrington has recently appeared at Amsterdam as leading soprano in an excellent performance of Haydn's "Creation," under the direction of M. Verhulst.

Marchetti's new opera "Don Giovanni d'Austria," which was but coolly received on its first production at the Royal Theatre of Turin, has met with more favour on subsequent performances, although, in the opinion of our Turin correspondent, the composer of "Ruy Blas" has not hit the taste of Italian audiences with the work in question.

M. Franz Rummel, the brilliant pianist at present engaged upon a concert-tour in the United States, has quite recovered from an accident recently sustained in the fracture of his leg, and has resumed his artistic progress with his usual success.

We have to record the death of one of the most prominent violinists of modern days, well known to, and highly esteemed by, London audiences, viz., Henri Wieniawski. The deceased artist was born at Lublin, in Poland, in the year 1835, and received his early training as a violinist at the Paris Conservatoire, where, at the age of twelve, he obtained the first prize granted by that institution, which enabled him to pursue independently his studies for the following three years. He subsequently became a travelling virtuoso, visiting Holland, Belgium, France, England, and Germany, in company with his brother, the pianist, thereby establishing his European fame. He was also the author of numerous compositions still highly esteemed by professors of the instrument. Henri Wieniawski died at Moscow, having barely completed his forty-fifth year.

We subjoin, as usual, the programmes of concerts * recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (April 4): Fragments from "Lohengrin" (Wagner); "Diane," poème antique (Godard); Fragments from "Tannhäuser" (Wagner). Châtelet Concert (April 4): "La Damnation de Faust" (Berlioz). Conservatoire (April 11): Symphony, C minor (Beethoven); Choruses from "Sapho" (Louis Lacombe); "Gloria Patri," unaccompanied chorus (Palestrina); Pianoforte Concerto in G (Beethoven); Overture, "Oberon" (Weber). Last Concert Populaire of the Season (April 11): "La Mort de Wallenstein," symphonic poem (d'Indy); Pastorale (R. de Boisdeffre); Sérénade hongroise (Joncières); Danse persane (Guiraud); Larghetto from Symphony in E flat, and Marche Funèbre d'une Marionette (Gounod); "La Zamacueca," for pianoforte (Th. Ritter); Danse macabre (Saint-Saëns); Madrigal (Maupeon); Fragments from "Sylvia" (Délibes); Fragments from Sestet (Beethoven). Pupils' Concert of the Conservatoire (April 25): Fragments from "Messiah" (Handel); Sanctus from Messe Solennelle (Rossini); Choruses from "Oberon" (Weber); Fragment from "Julio Cesare" (Handel).

Leipzig.—Gewandhaus Concert (March 18): Symphony, B flat major (Haydn); Airs (Mozart, Bach, Handel); Symphony, C minor (Beethoven). At St. Thomas's Church (March 20): Fugue, C sharp minor (Bach); Prelude and Fugue, F minor (Handel); Offertory (Rheinberger). At St. Thomas's Church (March 29): Kyrie and Gloria from Mass in E flat major (Schubert); Chorus from "Messiah" (Handel).

Breslau.—Orchester-Verein (April 6): Overture, "Iphigenia in Aulis" (Gluck); Air from "Iphigenia in Tauris" (Gluck); Pastoral Symphony (Beethoven); Air, "Zauberflöte," and Overture, "Zauberflöte" (Mozart). Chamber Concert of the same (April 8): String

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

Quartet, F major (B. Scholz); String Quartet, G major, Op. 18 (Beethoven); Vocal soli (Schubert).

Cologne.—Concert of the Verein für Kirchen-Musik (March 15): Overture, "Egmont" (Beethoven); Requiem (Th. Gouvy); Recitative and air from "Zauberflöte" (Mozart); "Minnesang," four symphonic movements (E. Merike). Concert Gesellschaft (March 21): "The Messiah" (Handel).

Wiesbaden.—Concert of the Cur-Orchester (April 2): Overture, Scherzo, and Finale, Op. 52 (Schumann); "Rhapsodie Ecossaise" (Mackenzie); Symphony, "Leonore" (Raff). The same (April 9): Symphony No. 3, E flat major (Mozart); Second Concerto for clarionet (Spohr); Rhapsodie Ecossaise (Mackenzie); Overture, "Euryanthe" (Weber).

New York.—Concert of the Symphony Society (March 12): Overture, "Penthesilea" (Goldmark); Slavonic Rhapsody, No. 2 (Dvorák); Symphony, "Eroica" (Beethoven); "Tasso," Symphonic Poem (Liszt).

Baltimore.—Peabody Institute (March 13): Symphony, C minor (Beethoven); Pianoforte solos (Chopin); Roman Carnival (Berlioz); Vocal solos (Grieg, Wagner). The same (March 20): Fourth Norse Suite (A. Hamerik); Overture, "Leonora" No. 3 (Beethoven); Müller Lieder (Schubert). The same (April 3): Ocean Symphony (Rubinstein); Pianoforte solos (Chopin); Norwegian Rhapsody (Joh. S. Svensden); Songs (Rubinstein).

Auburn (N.Y.).—Organ Recitals of T. V. Flagler (March 22 and 29): Fantasie and Fugue, G minor (Bach); Overture, "Lustspiel," orchestra and organ (K. Bela); Allegro from Fifth Symphony (Widor); Bridal March (Leavitt); Pastorale from Sonata in G (Flagler).

CORRESPONDENCE.

DR. HULLAH'S REPORT.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The "enormous importance, not only from an artistic but from a moral and social point of view . . . . of musical instruction in elementary schools" (to quote from the article in your last issue), is my apology for troubling you with a few remarks upon Dr. Hullah's now celebrated Report.

Considering that Dr. Hullah has for many years adopted a system of teaching singing which he has been engaged ever since in defending, it is not surprising that he should render scant justice to the Chevé method, which he found in the schools of Geneva, and which may be called the antithesis of his own, although he highly praises the *results* obtained by it in all the schools he visited. If it were merely a question of opinion I should not venture to trouble you with this letter; but Dr. Hullah entirely mistakes the *facts* of the case when he speaks of Chevé's "system, or more properly, alphabet." It is true that in the Chevé method children are now taught from figures, but the method was first applied by Galin, in 1818, to the staff, and is applicable to any symbols to which a definite meaning can be attached. Galin, and after him Chevé, abandoned the staff in elementary teaching when it was found by experience that the best results could be obtained from figures.

Dr. Hullah must also be under a misapprehension when he regrets "that persons who had given so much time to the study of music could not read it, *save out of their own books*" (the italics are his). If that be the case in Geneva, it is strangely at variance with the practice elsewhere. If Dr. Hullah had visited a public Chevé class in Paris, he would have found members taking down tunes by ear in figures, transposing them into any required key in the staff, and singing from their MS. Were he to look in at a Chevé class in London he would find the same process going on, and would hear members read part-music from both notations. He would doubtless be surprised to find that though most members had been long familiar with the staff, yet after one or two lessons they could read far more rapidly and accurately from figures. This fact will assist Dr. Hullah in understanding why "any number of otherwise sane persons" (to use words from his Report) should take the trouble to learn another notation than the one he advocates. If, lastly, Dr. Hullah will consult the English edition of the Chevé method, he will find that one-third of the space occupied is devoted to the theoretical and practical teaching of the staff notation. Even had the pupils at Geneva been as yet unacquainted with the staff, I am sure that, after half an hour's explanation of it, they would have sung any passage Dr. Hullah could have written.

Dr. Hullah says: "Nowhere, save in Geneva, did I find, or even hear mention of, any other than the staff notation." Had he visited the neighbouring cantons of Vaud and Neufchatel, he would have found it in all the schools. If he had visited France he would have heard a great deal about the Chevé method. It was, and I believe still is, taught in the elementary schools of St. Petersburg. Had Dr. Hullah met the Director of the Dutch Sunday Schools, the Rev. Adama van Scheltema, he would have found a gentleman who, having tried the English Tonic Sol-fa and discarded it as being too complicated, has enthusiastically adopted the Chevé method, and is not only teaching it in his orphanage of 500 children at Nyningen, but is printing Dutch music in figures. M. de Lange, the foremost Dutch composer, is engaged in translating the English edition into his native tongue, and is confident of its adoption in the Government schools, for the Dutch are not so satisfied with present results as is Dr. Hullah, and are at this moment making inquiry in all directions for another and better method than the one they have.

In his report on the Bavarian schools Dr. Hullah speaks highly of a collection of exercises by F. Wüllner, called "Chorübungen des Münchener Musikschule." He says: "This is one, and I am disposed to think one of the best, of the many works of the same kind with which I made acquaintance during my tour." On reading this I sent to Germany for the work in question. It arrived to-day, and is now before me. The first thing which struck my eye on opening the book was a piece of music written *in figures*. The only difference between it and the Chevé notation is the substitution of a dash for a dot above or below a figure, to indicate the octaves. I was astounded to find figures—and figures *on the tonic principle*—in a work recommended by Dr. Hullah: but the following, translated literally from the preface, is still more curious: "I draw special attention to the use of figures, and particularly in their application to all keys. The weakest among our pupils know, as a rule, at the end of the first year, how to indicate in figures all intervals and chords of the major mode, and to apply them to all keys."

In the preface to the second edition the author says: "In the preface to the first edition, as well as in other parts of the book, the importance of exercises in figures is sufficiently dwelt upon. Still their necessity is not universally recognised. I therefore again declare that figure exercises of the kind explained on page 10 are to be employed in all keys, and urgently recommend the master to compose in addition new exercises for each key, like those at No. 47." At this place three tunes are written wholly in figures, and the author says: "After thorough exercises in figures on the blackboard, the following examples in figures in G major are to be sung, naming the figures by the corresponding notes." This is repeated with every change of key throughout the book.

The author also lays great stress upon "chord exercises" in each key—ridiculing the idea of one key being more difficult than another for the singer. These chord exercises are apparently borrowed from Chevé's book, but here they are only in one or two positions; Chevé has them in every possible position.

That there may be no doubt about the tonic principle upon which the figures are used, I refer to page 3 of Part II. Here, in the key of C, C has 1 underneath it. In the key of G, C has 4 under it; in the key of D, C♯ has 7 under it; in the key of A, C♯ has 3 under it; and so on through all the keys.

Having glanced carefully through this book, I am convinced that any value it may have as a means of teaching music is due to the influence of the Chevé notation and theory, but that the Chevé books themselves would be infinitely more serviceable in teaching to read music, both on account of their superior perspicuity and completeness.

One more point and I have done. Dr. Hullah says in his Report, referring to this and other collections of exercises: "Certain it is that a student might pass from beginning to end of some of these 'schools' without ever having studied a single composition written by a great master, indeed, without ever having learnt the name of such an one."

In looking through this collection of Wüllner's I notice the following pieces by "great masters": Palestrina, eight pieces; Handel, nine; J. S. Bach, three; Mozart, one; Orlando Lasso, eight; Cherubini, three: Scarlatti, one;

Durante, three; Leonardo Leo, one; Catel, one; Pitori, two; and several of less note.

It is to be hoped that Dr. Hullah has taken more care in verifying the other facts and inferences appearing in his Report than he appears to have done in this matter of Wüllner's book.—I am, Sir, yours faithfully,

G. W. BULLEN.

59, Victoria Road, Clapham Common,
April 19, 1880.

ORCHESTRAL NOTATION.

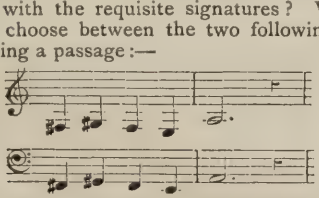
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—So many generations of composers having passed away without, as far as I am aware, a single remonstrance ever having been raised against the chaotic system adopted in writing for orchestral instruments, it seems rather rash in a young musician of neither influence nor reputation to suddenly uplift his voice and cry for reform. My only excuse is that music is the most conservative of all the arts, and that it is only the young musicians who can push the old ones on.

What I would ask is this: What practical reason can be given for transposing the music of *some* instruments into relation with the natural scale of those instruments, and not doing so to all—or rather, why do it for any?

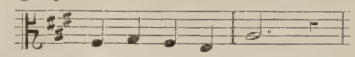
A violin-player is not in the least embarrassed by mere change of pitch when he has occasion to play the viola, nor a 'cello-player when he takes up the double-bass. Why then should an oboe-player not be able to play the corno Inglese without having his music transposed a fifth? Has he no ear, no mind, no sense to comprehend that the one instrument is pitched lower than the other? Possibly orchestral players in bygone times were a dull set, but they cannot have been so devoid of musical sense as to play only by finger and not by ear. It seems to me, indeed, that instruments which alter their pitch, as the clarionet and horn, must be extremely perplexing to the player at first, if he have any ear. I know from my own experience how difficult it is, when singing in a choir, if the piece be transposed, to avoid pitching upon a wrong note at every "lead." To this day my father is greatly distressed on first sitting down to a piano to find the pitch more than a semitone higher than it was in his youth.

But my argument here is that the transposition of the music for certain instruments cannot be necessary, else why should it not be general? The trombone is an enormously difficult instrument. Yet whether it stands in E♭, B♭, G or F, the player has to work out the problem of whereabouts his required note lies for himself. Again, the bass tuba and the euphonium, which are saxhorns in E♭ and B♭, are both written as non-transposing instruments, while all the other piston instruments without exception are written for in their particular keys. More absurd still, the ordinary flute stands in D, yet the real notes are written for it, while the E♭, F, and other flutes are written as transposing instruments. The most exasperating anomalies of all, however, occur in writing for the horn. Even granting that this instrument at least should always be written for in the key of C (which I do not see the least necessity for), why should one half of the scale—that written in the G clef—be written an octave higher than the half which is written in the bass clef?* And why should not sharps or flats appear in the signature when required? These absurdities are beginning to be felt very severely now that the German valve-horn in F is—thank goodness!—fast superseding the clumsy old "hand-horn." What possible objection can be raised against at least writing the scale of the new instrument in an uniform manner and with the requisite signatures? Why should we have to choose between the two following awkward ways of writing a passage:—

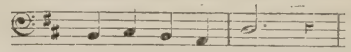


* The same inconsistency exists in the case of the basset-horn, but this instrument is now superseded by the bass clarionet.

When it might just as well be written—



Or far better with the real notes:—



If the system of writing the *real notes* were adopted it would only be necessary to use the alto clef for the horns, supplemented by the bass clef for the lowest notes. The same remarks as to signature will apply to the valve trumpet. Nothing is more annoying to the musician than to read the F trumpets and horns together, the one a fourth higher and the other a fifth lower than the notation. Why should a score be made a Chinese puzzle—a puzzle so senseless and gratuitous that writing for the orchestra instead of being a delight is a brain-rending misery? That improvements in notation have been so few during the last century is indeed a marvel. It was long before it was discovered that it would be as well to write the real notes for the drums as to write always C, G. How long will it be before the same discovery is applied to the horns and trumpets? Wagner is the first composer who has had the courage to break through the silly custom of writing for the bass clarionet a major ninth higher than the real sounds. The major second is bad enough. We are slowly struggling clear of the wretched complication of clefs, and perhaps in another fifty years or so it will dawn on musicians that three only are necessary: the treble, alto, and bass. To put the C clef on any line but the middle one is to wantonly confuse an already foggy and clumsy system of notation.

I am well aware that changes such as I suggest must meet with much opposition, but the total abolition of the tenor clef, and the writing of valve-horns and trumpets in their relative keys instead of in C, are reforms within the reach of every musician to make and every player to adopt. The abolition of transposition must be left to a more sensible generation. I would fain be allowed the use of the alto clef for the horns however.—Very truly yours,

F. C.

THE SACRED HARMONIC SOCIETY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Bishop deserves the thanks of all the members and supporters of this great institution for his letter in your last issue. The regret expressed on all hands at the probable demise of the Society warrants the hope that any well-considered and practicable scheme for its reorganisation and re-establishment on a basis more in keeping with the requirements of the times would meet with sufficient acceptance to justify its adoption. The concerts now drawing to a close were announced as "the final series in Exeter Hall" on the ground that that building would not be available for musical purposes after the present season. But the latest published intelligence on that subject states that the efforts which have been made to preserve Exeter Hall for religious and philanthropic purposes have been crowned with success. If this be true, it is surely not too much to expect that it will still be available, on reasonable conditions, for the Society's purposes also; and in that case the alleged cause of the Committee's present embarrassment will no longer exist.

However that may be, it is clear that the suggested reorganisation of the Society must be planned on very different lines from those on which its constitution was laid down nearly half a century ago. Mr. Bishop hits the right nail on the head in hinting that "a far less exclusive policy should have been adopted by the Committee as regards the election of new members." But I would go further, and say that the recognised aims and pursuits of the Society should be such as to attract and secure the hearty co-operation of all genuine and enthusiastic amateurs, and this on such financial conditions as would render it independent of the capricious support of the public.

I would respectfully suggest that, if the Committee and the present little circle of members find themselves unequal to the elaboration of a scheme calculated to effect the desired object, a suitable appeal, on the ground of the splendid service rendered by the Society to their art in

past years, should be made to some of our more prominent musicians, professional and amateur, to make common cause with them, and thus avert the impending crisis. Any idea that "vested interests" should be primarily considered will, I am sure, be scouted by all who take worthy views of the matter.—I am, Sir, your obedient servant,

JAMES E. ASHLEY.

7, Romilly Road, Finsbury Park, N.,
April 22, 1880.

CHOPIN'S PRELUDES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is always painful to have to give up cherished beliefs, and to do so without resistance is hardly natural, if possible. The story of Chopin's Preludes having been composed at Majorca, in the old and nearly deserted Carthusian Monastery in the winter of 1838-39, has been supported by the high authority of Georges Sand's autobiographical statement, and so far in detail that one Prelude, that in B minor, is now for ever coupled by her, as to its inspiration and composition, with her absence from the monastery during a violent spate or storm-flood in the island. This occurrence has been referred to quite lately by Dr. F. Hueffer, in his admirable monograph on Chopin published in the *Fortnightly Review* (September, 1877); and must be well known to all those who have cared to inquire about the friendship that existed between the two great artists. There is a religious depth of feeling in several of those wonderful sketches that is in direct relation to the romantic circumstances in which Chopin was placed.

Fontana, the editor of Chopin's posthumous works, a fellow-student with him at Warsaw, and always an ardent disciple as well as his intimate friend, told me that he received from Majorca the MSS. of the Preludes as they were written, being intrusted with the revision of the proofs for immediate publication, a statement that coincides with Georges Sand's narration. Now, in Germany, in No. 2 (1880) of "Gartenlaube," Herr Stavenow, relying upon the high authority of Gutmann, a favourite pupil and very dear friend of Chopin's, comes forward with a statement, repeatedly he says asserted by his informant, that the Preludes were composed in Paris, and were sold by Chopin in August, 1838, to Camille Pleyel for 2,000 francs, Gutmann copying them out for the engraver, and the receipt of this money enabling Chopin to proceed to Majorca. I think both statements are partly true and may be reconciled. Chopin had very likely written in August, 1838, the more important Preludes, and sold them; but Pleyel requiring twenty-four (fourteen for the first book, and ten for the second), Chopin, then in Majorca, composed and sent some of the shorter and more solemn, as a kind of make-weight, consigning them to Fontana, who was in Paris at the time. Fontana was a man of high character, incapable, I think, of intentional falsehood.—Yours truly,

Kensington, April 8, 1880. A. J. HIPKINS.

MR. H. WALL AND COPYRIGHT MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. H. Wall is still continuing his operations. A few weeks since, my wife played a pianoforte solo, entitled "Skating Polka," at an entertainment in connection with a Sunday School Institute in Lambeth. Last week she received, through the gentleman who presided on the occasion, a letter from a "Mr. H. Wilson," asking the name of the composer of the piece "so brilliantly performed." In her reply to this polite request, my wife gave her address, and thus furnished the information needed by Mr. J. C. Hyett, solicitor, 8, Colebrooke Row, Islington (late of 5, Hind Court, Fleet Street), who demands, on behalf of "Mr. H. Wall," payment of two pounds. Failing the receipt of this amount within two days, legal proceedings will be taken. I purpose resisting this claim, and beg to suggest to those who take part in entertainments for benevolent purposes, and afterwards receive "Mr. Wall's" communications, that they should not too readily accede to his demands. There may be differences of opinion as to the state of the law upon the subject, but public opinion will surely demand the amendment of certain Acts, if, by their obscurity, they countenance such proceedings as this. When "all rights are reserved" the fact should be distinctly stated on the cover of the music. I learn that the manager of the entertainment has received a similar demand, for having "caused or permitted" the solo to be performed.—I am, Sir, yours obediently,

Forest Hill, April 19. F. T. GAMMON.

SPEED OF HYMN-TUNES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—With your permission I should be glad to say a few words in your valuable paper touching the speed at which hymn-tunes are taken nowadays.

The subject appears to me of the utmost importance now that there are signs of the musical education of the people being taken in hand. The one thing that strikes us in England is the apparent total want of National Song. I include in this term "National Song" both sacred and secular, but confine my present remarks to the sacred.

If we go into any church in this country I do not think we shall find one where there is any real congregational singing. I am well aware of the fact that some musicians of standing have deprecated congregational singing, but I do not think that many would now agree with them. There is in some congregations a manifest attempt to follow the tune, but with no better success than a general *hum*; there is no *singing* in the true sense of the word.

What I want is to get the various opinions of organists and others interested in the question, so that if possible some understanding may be arrived at. The remedy I suggest, having experienced its good effect on the rare occasions on which I have been allowed my own way, is, the taking of the tunes at a *slow pace*.

I appeal to any musician who has ever heard the German chorale in its own land to support me in my suggestion. I cannot quote Bach, as he gives no tempo-marks to his chorals, but I would point to the metronome tempi to the chorals Mendelssohn introduces into his oratorios.

Apologising for the length of this letter, which I hope may call forth replies,—I am, Sir, your obedient servant,

RICHARD J. HOPPER.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. BAILEY.—*In tuning pianofortes, as in many other things, a little knowledge is of little practical value. A tuner, to gain a living by his art, must be tolerably efficient, and such efficiency is never secured under two or three years of close application in a piano factory where the instruments are what is called "rough"—that is, have not yet been brought by repeated tuning to standing in tune. The pupil should be young enough, at least at first, not to have the hand fully grown, and skill in "fine" tuning as well as experience have to be gained after the workshop time is past. It should be evident, therefore, to any one who will reflect, that a few months' study, even if constant, will neither qualify the student to gain a competent income, nor do more than teach a tyro to make indifferent octaves and unisons where they happen to have been worse than it is usual to endure.*

STRIVER.—*Your earnest letter assures us that you will attain your object in time. You cannot do better than persevere in the course you have taken; but do not keep* exclusively *to exercises, or your musical feeling will remain dormant.*

A SUBSCRIBER.—*The piece of music you send us is altogether incorrect.*

A CONSTANT READER.—1. *St. Andrew's, Tavistock Place, W.C.* 2. *Apply to the Crystal Palace for a prospectus.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—On Wednesday, the 21st ult., the Abergavenny Choral Society gave the second Concert of the season at the Town Hall before a large and appreciative audience. The principal vocalists were Miss Bateman, R.A.M., Miss Augusta Morgan, and Mr. Wilson,

who, with the assistance of a band of twenty performers, gave an excellent rendering of Haydn's *Third Mass*. The second part of the programme consisted of a miscellaneous selection of glees, songs, instrumental solos, &c. Miss Bateman won encores for her rendering of Macfarren's song "Pack clouds away" (flute obbligato, Mr. T. Jones), and Cowen's song "Spinning"; as did Miss Bishop for Balfe's song "Killarney," and Miss Augusta Morgan for "The better land." The violin and violoncello solos by Messrs. Woodward and Teague met with very warm approval. The chorus-singing was very good, especially in the last part-song "The stars are with the voyagers." Mr. R. Bartholomew's conducting was all that could be desired.

ALDERSHOT.—The members of the Holy Trinity Musical Society, assisted by friends, gave a Concert, consisting of vocal and instrumental music, in the Assembly Rooms, on Wednesday evening, the 7th ult., when there was a large attendance. By the kind permission of Colonel Harnett and officers the band of the 7th (Princess Royal's) Dragoon Guards was present, and performed an excellent selection of pieces, under the direction of their bandmaster, Mr. Poole. Mr. J. Conway Brown, L.Mus. T.C.L., Organist of the Parish Church, Farnham, played a violin solo, which was charmingly rendered. The programme was a varied and well-selected one, and was carried out with the greatest success, the part-songs and choruses especially being warmly applauded. A clarionet solo with pianoforte accompaniment, by Corporal Marshall and Miss E. Gray, was a great feature in the Concert, and Miss M. Gray was very good in her song "Waiting," as was also Miss Herbert in "Olivia," the latter vocalist being awarded a richly deserved encore. The strings to complete the orchestral accompaniments were contributed by Mr. J. Conway Brown, with his family and pupils.

ATHERSTONE.—On Friday, the 9th ult., the Concert for the benefit of the Atherstone Cricket Club took place in the Corn Exchange. Miss Emily Paget, of the Royal Academy of Music, and Mr. Paget kindly gave their services on the occasion, the other vocalists being Miss G. Fox, Mr. Turner, and Mr. L. A. Hallsworth. Miss Paget's songs and Miss Mingay's playing on the violin, accompanied by Mr. Harper on the pianoforte, were features in the programme.

BABBACOMBE, TORQUAY.—On Thursday, the 8th ult., a successful Concert was given by Mr. Claude R. Fowles, Organist of All Saints' Parish Church. The vocalists were Miss K. B. Hearder, Miss Herrin, Rev. A. H. Walker, and Mr. A. Pridham. Miss Hearder received an encore for "Roberto o tu che adoro," and Miss Herrin gave "Comin' thro' the rye," in response to an encore for "At the ferry." A band of twelve instrumentalists played the Overture to *Figaro*, and a March in D (MS.), written especially for the occasion by Mr. Charles Heaviside, who presided at the American organ. Mr. C. R. Fowles, who conducted, gave a pianoforte solo, and Mr. Sparke two violin solos, which were encored.

BECKENHAM.—A Concert was given on Tuesday, the 13th ult., by Mr. Coles's permanent choir of local amateurs. The first part consisted of selections from Rossini's *Stabat Mater* and Mendelssohn's 42nd Psalm; the solos, duet, quartet, and choruses being excellently rendered by the choir. Miss Kirby sang Sullivan's "St. Agnes' Eve" with much expression. Part II. opened with the Overture to *Fra Diavolo* as a duet for piano and harmonium, which was followed by a portion of Macfarren's *May Day*, Mrs. Radcliffe's singing as the May Queen being especially commendable. A novel feature in the programme was the excellent rendering of Smart's "When brighter suns" by two boys of the Parish Church choir. Part-songs, solos, &c., concluded a highly successful Concert. Mr. Arthur Carnall, Mus. Bac., and Mr. E. Scovell accompanied at the piano and harmonium respectively, with much taste and ability; and Mr. Sydney R. Coles, F.C.O., Organist of the Parish Church, conducted.

BELFAST.—On Thursday, the 8th ult., a very successful Concert was given by the children of St. Paul's Orphanage, in St. Mary's Hall. The choruses and part-songs were rendered in a style that indicated the careful training of the choirmaster, Mr. W. H. Flood. Particular mention must be made of the artistic singing of the part-song "They came from a land," composed by Mr. Flood, which was warmly received by the numerous audience. The programme was miscellaneous, and every item was well rendered, Miss E. Doherty in "If" (Pinsuti) and "Kathleen Mavourneen" (Crouch), Mr. P. Kearns in "Madoline" and "The blue Alsatian mountains" (Adams), Mr. T. Picton in "Let me like a soldier fall" (Wallace) and "Then you'll remember me" (Balfe), Miss Browne in Harrison's "In the gloaming," and Mr. Murphy in "Non e ver" (Mattei), being especially worthy of commendation. Two flute solos were performed by Mr. Strange in a manner which elicited great applause. Mr. D. J. Burns was an efficient accompanist.——The Philharmonic Society brought its season to a close on the 9th ult., by a most interesting Concert. The first part was occupied by Smart's Cantata, *The Bride of Dunkerron*. As might have been reasonably expected, after so considerable a training under the *bâton* of a Conductor so eminently accomplished as Sir Robert P. Stewart, a creditable performance was given, the choruses being rendered not only with care and precision, but with that true dramatic feeling which they demand, and the solo vocalists—Miss Ellen Lamb, Mr. Maas, and Mr. Carleton—giving much effect to the music with which they were intrusted. The second part was miscellaneous.

BERWICK-UPON-TWEED.—The Choral Union gave its Annual Oratorio Concert on Wednesday, the 7th ult., the work being Handel's *Judas Maccabæus*. The choir was well balanced, and gave a capital rendering of the choruses, the performance being marked by great steadiness and precision, together with a unity and vigour in attacking all the leads. The solo singers were Miss Jenny Robinson, Mr. Thornton Wood, Mr. Thomas Richardson, and a member of the Society (who gave the tenor solos and recitatives), all of whom created a marked effect. A small but efficient string orchestra, from Edinburgh and Glasgow, performed the accompaniments in an excellent manner. Miss Cuthbertson officiated at the organ, and Mr. Barker conducted with his usual skill.

BIDEFORD.—Thanks to the Vocal Union, under the conductorship of Mr. Backhouse, the first oratorio performance ever given in Bideford took place on Wednesday, March 31, Haydn's *Creation* being selected for the occasion. From beginning to end the whole performance was a veritable success; principals, band, and chorus appeared to vie with each other as to which should bear away the palm, and it would be difficult indeed to decide, to whom it should be awarded. Miss Julia Jones proved herself an accomplished singer. Mr. Harper Kearton fully sustained the good reputation he acquired on his former visit, and Mr. Wharton, who appeared in place of Mr. Horscroft, seemed to give general satisfaction. Of the chorus it is impossible to speak too highly.

BIRMINGHAM.—Mr. Stratton brought his first season of Popular Chamber Concerts to a close on the 23rd of March, with the following programme: String Quartet in E minor (Verdi); Sonata in A flat, pianoforte (Richard Wagner); Sonata in A, Op. 69, pianoforte and violoncello (Beethoven); Capriccio in F, Fantasia in C minor, pianoforte (Handel and Bach); and Trio in A, pianoforte and strings (Balfe). The artists were the same as on former occasions so far as the string parts were concerned, Mr. Stratton being the pianist. The quartet and trio were given for the first time in Birmingham. There was a large and highly appreciative audience.——The Philharmonic Union gave a performance of Handel's *Messiah* in the Town Hall on the evening of Good Friday. The vocal principals were the Misses Yates, Mr. Welch, and Mr. Harrison. Mr. Stimpson gave the accompaniments upon the organ, and Dr. Heap conducted. There was a large audience, and the Oratorio was well rendered.——Messrs. Harrison's last Subscription Concert for the present season was given in the Town Hall, on Thursday, the 1st ult. The artists engaged included the Misses Robertson, Madame Patey, Mr. Edward Lloyd, and Mr. Santley; Mr. Walter Bache, pianoforte; Mr. Davis, harp; Mr. Stimpson, organ; and Mr. W. Ganz, Conductor. The programme was of a popular character, and appeared to give satisfaction to the large and fashionable audience.——The Festival Choral Society concluded its current season on the 8th ult. with a fine performance of Mendelssohn's 13th Psalm, Op. 98, and Max Bruch's Cantata *The Lay of the Bell*. The principal vocalists were Miss Annie Marriott, Miss Orridge, Miss Emilie Harris, Mr. Vernon Rigby, and Mr. Frederic King. The band numbered about sixty performers, and there was a full chorus. Mr. Stimpson presided at the organ, and Mr. Stockley conducted.——At the Saturday Evening Popular Concerts, on the 10th ult., Mendelssohn's *Athalie* was given by the Birmingham Musical Association, under the direction of Mr. Stockley. The principal soprano music was effectively sung by Mrs. Titterton, and the lyrics were recited by Mr. Charles Fry, who also gave a scene from the *School for Scandal* in the second part of the Concert, which was received with hearty applause. Mr. Stimpson presided at the organ.——The Edgbaston Amateur Musical Union gave an Orchestral Concert in the Town Hall on Wednesday evening, the 14th ult., in aid of the Irish Relief Fund. The vocalists were Miss Orridge and Mr. Seligmann, who gave songs and a duet in admirable style. The band played several Overtures and Haydn's Ninth Symphony with much effect, and also a Caprice à la Bourrée, composed for the occasion by the Conductor, Mr. C. J. Duchemin. Mr. S. S. Stratton officiated as accompanist. The Concert was very successful artistically, but the attendance was not very large.——The last of Mr. Stockley's Orchestral Concerts for the present season took place in the Town Hall on Thursday, the 22nd ult. The vocalists were Miss Eleanor Farnol (a Birmingham lady, student of the National Training School for Music), Fraulein Schauenburg, and Mr. Blower. All displayed high qualities, and their selections were warmly applauded. The programme included Mendelssohn's Scotch Symphony, the Overtures to *Mirella* (Gounod), *Coriolanus* (Beethoven), and *The Ruler of the Spirits* (Weber), and an "Allemand" by Mr. Thomas Anderton. All these pieces were admirably given, the band being now in a high state of efficiency. Miss Agnes Miller gave a fine rendering of Mendelssohn's G minor Concerto, and also of Chopin's Scherzo in B flat minor, Op. 31. Mr. Rowland M. Winn was an able accompanist, and Mr. Stockley conducted in his usual masterly style. He is to be congratulated on having formed so good an orchestra from local sources chiefly.——The Carl Rosa Opera Company gave a six nights' season at the Theatre Royal, commencing on the 12th ult. The works performed were *Carmen* (twice), *Il Trovatore*, *Mignon*, *The Taming of the Shrew*, and *Lucia di Lammermoor*. There were crowded houses all the week.——Mr. Sims Reeves sang in *The Waterman* and *The Beggars' Opera* at the Prince of Wales's Theatre on the 19th and 22nd ult., and was announced to appear in *Guy Mannering* on the 24th ult. Mr. Reeves sang the many well-known ballads in the above-mentioned works in his best style, and his performance elicited constant and enthusiastic applause from a crowded audience.

BOGNOR.—An excellent Concert was given on the 6th ult., by the Chichester Glee and Madrigal Union (Miss Alice Osmond, Messrs. W. R. Young, F. Bailey, C. E. Pillow, and Seymour Kelly). The programme consisted of madrigals, part-songs, songs, &c., which were much appreciated by the audience. The Misses Edith and Marie Osmond played two pianoforte duets, and Mr. Edward Osmond acted as accompanist.

BOXLEY.—A most enjoyable Concert was given by Mr. Francis Howell, of Maidstone, assisted by the leading amateurs of the neighbourhood, Mr. W. Whitehead (solo violinist), of Sevenoaks, Mr. Parsons, of Maidstone, and members of the Boxley Choir, on Tuesday, March 30. The programme, which was miscellaneous, commenced with Mendelssohn's Volkslied "Parting and meeting," expressively sung by a select number of the choir. Mr. Whitehead gave a masterly performance on the violin of a favourite air by Himmel, with Blagrove's variations. Miss Richards gave a charming rendering of Mr. Howell's song "Lovely rose," and Mr. Parsons was very successful in Balfe's song "Come into the garden, Maud." The choir was well received in "The birthday," a part-song by Mr. F. Howell; and "March comes apace," a solo from Mr. Howell's *Song of the Months*, was finely rendered by the Rev. Thomas Constable, and much applauded. Mr. Howell presided at the pianoforte the greater part of the evening, and to his exertions much of the success is due.

BRADFORD.—Mr. Arthur T. Akeroyd gave two Organ Recitals on the 6th and 10th ult. respectively, in Christ Church, assisted at the first by Miss Sweeney and Mr. F. C. Atkinson, Mus. Bac., and at the second by Miss Sweeney and Mr. Blagbro. The programmes were varied and well selected, and there was a large and attentive audience at each Recital.

BRIGG.—The second Concert this season of Mr. Cray's Choral Society was given in the Corn Exchange on Tuesday, the 13th ult.,

when, amongst other works, Schubert's *Song of Miriam* was given by a band and chorus of about eighty performers. The solos were sung by Miss Thompson, Mr. G. H. Gregory, Mus. Bac., and Mr. D. Sutton Shepley. The Concert was a complete success. Mr. C. W. Cray conducted.

BRIGHTON.—The thirty-fourth season of the Brighton Sacred Harmonic Society and Musical Union began on Tuesday evening, the 6th ult., when the first of a series of three private Concerts took place in the Banqueting Room, Royal Pavilion. The audience was numerous, and very appreciative. The first part of the programme consisted of a sacred Cantata entitled *Jerusalem*, written expressly for this Concert, and conducted by the composer, Mr. F. J. Sawyer, B. Mus., Oxon., F.C.O., the present organist of St. Patrick's Church, Hove. Mr. Sawyer has previously published some short but solidly finished works for pianoforte, organ, and voice, which have evinced his command of musical resources, and shown some degree of inventive power; and in this work he has concentrated all his powers, with the skill in producing vocal effect which only intimacy with a trained chorus can bring. The Cantata is entirely lyrical in form, and in three parts—"The Foundation," "The Destruction," and "The Restoration," containing in all twenty separate pieces, which are choruses, recitatives, and airs of the accustomed shape. The music may be stated as of the Mendelssohn school in its general outlines, and in the conception of most of the themes; further in the clearness and finish of form which characterise nearly all the numbers. Reminiscences are to be occasionally detected, but never obtrude themselves in an offensive manner, as is the case in so many works of the kind. Upon the orchestral writing no opinion can be pronounced, as the accompaniments were played as a duet for pianoforte and harmonium. Being upon the whole very well performed, Mr. Sawyer's Cantata made a most favourable impression; two solos and a chorus were encored, while hearty, unanimous, and prolonged applause at the conclusion showed how the audience appreciated the work as a whole. Mr. Sawyer conducted with evident tokens of special ability in that direction. A miscellaneous selection from Handel's sacred and secular works formed the second part of the Concert.

BRISTOL.—On Monday, the 12th ult., Mr. Riseley's excellent series of Monday Popular Concerts were resumed in the Colston Hall, after an interval of more than three months, caused by the inability of the Conductor to obtain the hall. The band of fifty performers again showed the result of careful training in the performance of an excellent selection of music, consisting of Beethoven's Symphony No. 6 (Op. 68, the "Pastorale"), the overtures *Le Cheval de Bronze* (Auber), and *Abu Hassan* (Weber); the *Cornelius* March, a "Canzonetta" (Mendelssohn), and the entr'acte from Schubert's *Rosamunde*. Miss M. Spencer-Jones, R.A.M., and Mr. J. H. Grantley were the vocalists, and both succeeded in winning the good opinion of a very large audience. Mr. A. W. Waite was leader of the band, and Mr. George Riseley conducted, as usual.

BURY ST. EDMUNDS.—The St. Edmunds Glee Club gave a Complimentary Concert to the Conductor, Mr. T. B. Richardson, on the 8th ult., at the Athenæum, under distinguished patronage. A large and fashionable audience testified to the great respect in which Mr. Richardson is held. An excellent programme was presented, and the various part-songs were rendered with great precision, due regard being paid to the observance of light and shade. An interesting feature at the Concert was the *début* of the Conductor's daughter, Miss Ida Richardson, who received enthusiastic plaudits for her very fine rendering of Hummel's grand pianoforte Concerto in A minor (first movement) with orchestral accompaniment. Mr. Winterbon was an able accompanist to the vocal music, and Mr. T. B. Richardson conducted with his usual ability.

CHELTENHAM.—Mr. J. A. Matthews's last Subscription Concert of the tenth season took place on Tuesday, the 6th ult., in the Assembly Rooms, before a crowded audience. The first part consisted of Mendelssohn's *Hymn of Praise*. The second part was miscellaneous, and included Suppé's Overture, *Poet and Peasant*, and Haydn's "Farewell" Symphony, which was received with great favour. The principal singers were Miss Marian Williams, Miss Eva Neate, and Mr. Alfred Kenningham. The choruses and part-songs were finely rendered by the members of the Choral Society, assisted by an excellent band of instrumentalists, numbering altogether 150 performers.

CLIFTON.—On Friday, the 2nd ult., the Clifton Amateur Philharmonic Society gave a performance of Dr. Macfarren's Cantata *The Lady of the Lake*, for the benefit of St. Andrew's Schools, Montpelier, in the Victoria Rooms. The solo vocalists were Madame Brettelle, Miss Kate Hayes, Mr. E. T. Morgan, Mr. Kempton, and Mr. Thomas, all of whom were highly efficient. The choruses were sung by the Choir of the Society, which consists of about seventy ladies and gentlemen. Altogether the performance was a thoroughly good one, and the impression created by the Cantata was most favourable, the applause being very frequent. Miss Pearce was the pianist, and Mr. D. W. Rootham conducted.——On Saturday, the 3rd ult., the first of a series of Concerts in aid of the fund for repairing the Organ at Clifton College was given in the College, and was very largely attended. The total cost of the repairs is estimated at £100, and in order to raise that amount the Committee of the College Musical Society have organised a series of Concerts, the result of the first being eminently satisfactory. The Choir numbered 120 vocalists, all connected with the College, and the orchestral band thirty-four performers. Mr. W. F. Trimnell conducted.

COVENTRY.—The twelfth Concert of the Musical Society, and the last of the present season, took place in the Corn Exchange on Tuesday evening, the 13th ult., when an excellent performance of *Elijah* was given under the conductorship of Mr. Arthur Trickett. The Overture was well played, and served to show the admirable material of which the band is composed. The principal vocalists were Madame Emma Beasley, Miss Isabel Chatterton, Mr. Kenningham, and Herr Henschel. The subordinate parts were well rendered by Miss Hill, Miss Hinde, Mr. Mason, Mr. Sutton, and Mr. Ward, members of the Society.

DALTON-IN-FURNESS.—A very successful performance of *Judas Maccabæus* was given on Thursday, the 1st ult., by the members of the Dalton Choral Society, assisted by the following principals: Miss Fanny Bristow, Miss Baxendale, Mr. S. Thornborough, and Mr. Higginson. The band, numbering thirty performers, was led by Mr. Jones, of Lancaster, with Mr. E. Nicholl, of Manchester, principal violoncello. Mr. Parkinson, Organist of the Parish Church, conducted, and great praise is due to him for the manner in which the music was performed, and for the efficient state of the Society.

DONNINGTON.—On Easter Tuesday the Lilleshall Musical Society, assisted by some other ladies and gentlemen, gave a performance of the greater part of *The Messiah*, in one of the large iron worksheds at the Midland Ironworks, near to Donnington Station. The workshed alluded to (kindly lent by Mr. Walker, the proprietor), was divided by a wooden partition, forming a room capable of holding over a thousand people. A floor was laid over the whole, and a capacious platform was erected for the orchestra and choir. The vast space above was webbed with wires, in order to convey the sound better, and there could hardly have been found a more suitable place for the purpose. The Society had no wish to make the affair one for pecuniary benefit: its members desired to give an opportunity for the inhabitants of the neighbourhood generally to listen to some of the best music, and they have succeeded. The principal vocalists were Miss Ellis, Miss Diggens, Mrs. Turner, Miss Hipkiss, Mr. Grayson, and Mr. E. Pownall. The choruses, too, were excellently sung; and in every respect the Concert was a decided success, Mr. Nicholls, the Conductor, being warmly congratulated at the conclusion of the performance upon the result of his efforts.

DOWNHAM.—The second and last Concert of the Philharmonic Society for the present season was given in the Public Hall on Thursday evening, the 1st ult., before a numerous audience. The programme included the Overture to Handel's "Occasional Oratorio," and Mozart's *Twelfth Mass*, followed by a miscellaneous second part. The band was under the able leadership of Mr. J. Bray, and superior amateur assistance was rendered by Mrs. J. J. Nunn, Miss Helen Johnson, Rev. G. Carroll, and Mr. W. H. Poole. The choruses were given with much steadiness and precision. Miss Johnson received warm applause for her song "The bend of the river," as did also Mrs. Nunn for "Marguerite," and both ladies were encored. Mr. T. C. Carey conducted.

DUNEDIN, NEW ZEALAND.—Signor Morley's Concert at the Garrison Hall, on Friday, February 26, was very well attended and proved a thorough success. The programme was similar to that of the first Concert of the season given by Signor Morley, and embraced many of the items of the previous entertainment. The choir, consisting of about two dozen voices, was thoroughly efficient. "The New Zealand Anthem," the words by a well-known local poet, Mr. Thomas Bracken, and the music by Mr. Woods, of Lawrence, opened the Concert, and was highly successful. "Behold how brightly breaks the morning" (*Masaniello*), the Choruses from *The Two Brides*, "Hail to liberty" (*Semiramide*), &c., received full justice, and were much appreciated by the audience. The Misses Hume, besides taking part in a Trio from *Un Ballo in Maschera*, and in the Quartet from *Rigoletto*, sang the duet "Giorno d' orrore" (*Semiramide*), with even more success than at the former Concert. The Misses Hume were also most effective in their vocal solos, several being encored. Signor Morley, Miss Lack, Mr. R. Watson, and Mr. Murray, were highly appreciated, and some of their solos were redemanded. Herr Otto Schweers acted as accompanist.

DUNFERMLINE.—The members of the Dunfermline Choral Union, assisted by an efficient orchestra, principally from Edinburgh, and Dr. Peace, organist, Glasgow, gave a performance of Handel's *Messiah* in St. Margaret's Hall, on Tuesday, March 30. Mr. William Harrison, of Edinburgh, conducted. The chorus and orchestra numbered about 150, and the solos were undertaken by members of the Union. The choral portion of the work was deserving of the highest praise, there being throughout great exactness in time and also attention to expression. The solos were taken by Miss Wilson and Miss Reid (soprano), the Misses Mullan (alto), Mr. Beveridge (tenor), and Mr. Munro and Mr. Grieve (bass). The orchestra, led by Mr. W. H. Cole, was very efficient.

EASINGWOLD.—The Easingwold Choral Society held its first Concert of the season on Friday evening, the 9th ult., and gave the first and second parts of Haydn's Oratorio *The Creation*, the performance of which was greatly assisted by a string band from York. Miss Johnson presided at the piano. The soloists were Miss Mullins, Mr. Suthers, and Dr. Witz, all of whom were highly effective. The choruses were well rendered, and reflected great credit on Mr. Bensley (Organist and Choirmaster of Easingwold Church), the Conductor, who has evidently bestowed much pains upon the training of the chorus. The large room of the Town Hall was well filled, and the applause was frequent and enthusiastic.

EDINBURGH.—Sir Herbert Oakeley gave an Organ Recital to the members of the Edinburgh Choral Union and some of the church choirs in the Music Class-room, on Monday, March 29. Introductory to the Recital, Sir Herbert made a few remarks, in which he expressed his interest and sympathy in the Choral Union, of which he had been president for fourteen years; and particularly dwelt upon the remarkable development, both in choral and orchestral music, which has occurred in the last fifteen years. In speaking of the love for national songs, he said: "But this inherent feeling for melody should not be mistaken either for musical talent or musical culture. It has indeed been noticed with some truth that those countries which have produced the fewest composers, and in which the art of music is least cultivated, have, as a natural consequence, possessed a large stock of national melodies. Perhaps this rich heritage of national songs has long caused an undervaluing or want of appreciation of artistic culture in the divine art. However this is, I repeat, and it must be obvious to you all, that there has been of late years a great and gratifying enlargement of ideas and a general awakening in musical matters, giving promise of general enlightenment. In many points, especially as regards the association of music with religion, public feeling has, even in my recollection, undergone great change. The senior members of this Union may remember the strange confusion of ideas which, twenty years ago, was of by no means limited extent here—that to attend the performance of an oratorio was a sure sign of a man going to the bad, if not absolutely wicked. An instance of this occurred soon after I came here. I sent to one of my students a ticket for one of the Choral Union Concerts—I think it was for 'Israel in Egypt'—

in 1868 or 1869. This was done in recognition of his diligence, and as advancing his musical education. By the next post the ticket was returned, with the remark that he could not reconcile it with his conscience as a Christian to go either to a theatre or an oratorio." Sir Herbert then performed an excellent selection of compositions by the best masters, which was listened to with much interest.——The experiment of giving a Concert of sacred music on the evening of a Fast Day, which was tried so successfully by the members of the Edinburgh Select Choir in October last, induced the management to announce an entertainment of a similar character in the Music Hall, on the 22nd ult. The programme included the 100th Psalm (cleverly arranged as a motett, in eight parts, by Dr. Pole); Schubert's anthem, "The Lord is my Shepherd" (for first and second trebles, and first and second altos, with pianoforte accompaniment); Palestrina's sacred madrigal, "Christ of the Holy Angels' Light," and Goss's "O Saviour of the world." The chorus numbered thirty voices, and the parts were fairly well balanced. The Concert opened with Macfarren's "A day in Thy courts," and a very fine part-song of Smart's, in the key of E minor, "An old Church song," Hatton's "Hark, the convent bells are ringing," and one of Dr. Wesley's finest anthems, "Blessed be the God and Father," were sung with great finish and smoothness. A very simple and pleasing hymn-tune, "Saviour, when in dust to Thee," by Mr. Wm. Barr, a member of the choir, was also very tastefully rendered by the choir, and several vocal solos were well sung, some organ pieces (excellently performed by Mr. Hartley) completing an attractive Concert. Mr. Hartley was an efficient Conductor.

Glasgow.—Mr. H. A. Lambeth's Choir appeared at the City Hall Saturday Evening Concerts on March 27, when an excellent programme was provided and exceedingly well rendered. Great praise is due to James Airlie, Esq., the courteous and energetic Secretary of the Abstainers' Union, for his untiring efforts to provide high-class performances for these very popular Concerts.——The Glasgow Select Choir held its Annual Plébiscite Concert on the evening of March 27, in the St. Andrew's Hall. The programme included "Sleep, baby, sleep," "The murmuring tree tops" (Mendelssohn), "Kate Dalrymple" (Archer), "Sweet and low" (Barnby), &c., all of which were given with good taste. A new part-song specially written for the choir by Mr. Henry Lahee (who gained the premium of £10, given by Mr. Archer for the best part-song), entitled "The bells," was also given. Mr. James Allen conducted, and Mr. W. D. Swan proved an efficient accompanist.——The members of the Caledonian Railway Musical Association gave their annual Concert in the Queen's Rooms, on March 30. Mr. William Moodie conducted, Mr. John Turnbull and Mr. Hall presiding respectively at the piano and harmonium.——The Annual Concert of the Pollokshields Musical Association was held on the 6th ult., in the Assembly Rooms, McLean Street, before a large and appreciative audience. The work presented was Hoffmann's *Legend of the Fair Melusina*. The various characters were well interpreted by members of the Society, all of whom had bestowed great care upon their respective parts. In the second part, which was miscellaneous, Beethoven's Trio in E flat, Op. 1, No. 1, for piano, violin, and violoncello, was exceedingly well rendered. Signor L. Zavertal proved a careful Conductor. Mr. Thomas Berry (piano) and Mr. W. D. Swan (harmonium) were efficient accompanists.

Govan.—On Wednesday, March 31, the choir in connection with Dean Park Parish Church gave its Annual Service of sacred music, the Rev. J. T. Graham presiding. The programme included Sir John Goss's Anthem, "O taste and see"; Gloria, from Mozart's *Twelfth Mass*; Hallelujah (*Messiah*); the duet "Love divine," from Dr. Stainer's *Daughter of Jairus*; the soli "O rest in the Lord" (*Elijah*), and "Come unto Me," by Coenen. The chief novelty, however, was Mendelssohn's 13th Psalm, the rendering of which was worthy of all praise, the contralto solo being sung with true artistic expression. Mr. Thomas Berry, Organist of Trinity Church, presided at the harmonium, and the whole performance reflected much credit on the careful training of the Conductor, Mr. A. Blair.

Great Marlow.—Barnett's *Ancient Mariner* and a miscellaneous programme were given by the Choral Society on the 6th ult., with full orchestra, under the leadership of Mr. Allchin, Mus. Bac., Oxon. Miss Adela Vernon, Miss Wethered, Mr. A. L. Fryer, and Mr. A. G. Crane were principal soloists. The pieces most worthy of note were Miss Vernon's singing of Gounod's "La messagiera d' amor," Mr. Crane's "None can fly" (*Zampa*), and Mr. Fryer's "Oh! 'tis a glorious sight" (*Oberon*). Mr. F. W. J. Chaundy conducted.

Greenock.—A large and critical audience assembled in the Town Hall on the 19th ult., on the occasion of the performance by the Greenock Choral Union of Handel's Oratorio *The Messiah*. The solo vocalists were Miss Kemlo Stephen, Miss Annie Cochrane, Mr. Alex. Macpherson, and Mr. John Currie, Dr. A. L. Peace, organist. The Overture and "Pastoral Symphony" were played by Dr. Peace on the organ in a manner which effectively displayed the capabilities of the instrument. Mr. Macpherson's rendering of "Comfort ye" and "Every valley" was most satisfactory; and the bass solo, "Thus saith the Lord," was very impressively given by Mr. Currie, his voice showing to great advantage, especially in the lower register. Miss Cochrane, who has already made several appearances in Greenock, fully sustained the favourable impression she had created. The soprano recitatives and solos were sung by Miss Stephen with the taste and finish of a true artist. The choruses were well rendered, "And the glory," "For unto us," and "Lift up your heads," being specially deserving of notice. Mr. Westwood Tosh conducted.

Halifax.—Dr. Roberts gave his fourth Organ Recital in the Parish Church on Friday evening, the 23rd ult. The Church was filled with an appreciative audience, and the following excellent programme was submitted: Grand Sonata (No. 6), Mendelssohn; Entr'acte (*Manfred*), Reinecke; March (*Cornelius*), Mendelssohn; Ave Maria, Cherubini; Overture and Minuet (*Samson*), Handel; Prelude and Fugue in G minor (Book viii.) and Toccata et Fuga in D minor (Book iv.), J. S. Bach; "Dona nobis pacem" (*Third Mass*), Mozart; "He gave them hailstones" (*Israel in Egypt*), Handel. An offertory in aid of the Churchwardens' expenses amounted to £14.

Heeley, Sheffield.—The members of the Heeley Harmonic Society gave their sixth Invitation Concert on Wednesday, the 21st ult., in the Thirlwell Road School-room. Dr. J. V. Roberts's Cantata *Jonah* (first time in Sheffield) occupied the first part of the programme, the latter portion consisting of miscellaneous vocal and instrumental music. The Cantata proved a thorough success, the recitatives and airs as well as the choruses being most creditably performed. The Overture was admirably rendered by the orchestra, and the various items in the second part were also highly successful. Mr. Wm. Chapman conducted. This was the final Concert of the season.

Ipswich.—Mr. Lindley Nunn gave his grand Evening Concert on Thursday, the 22nd ult., to a large and enthusiastic audience. The programme included Weber's Quartet in B flat, effectively given by Miss Nunn and Miss A. B. Nunn (daughters of Mr. Lindley Nunn), Miss L. Nunn (his niece), and Monsieur Lasserre; and Chopin's duet "La Gaieté," in which Miss L. Nunn (violin) and Miss A. B. Nunn (piano) again acquitted themselves admirably. Miss L. Nunn, a pupil of M. Sainton, subsequently gave as a solo De Bériot's "Scène de Ballet," which was charmingly rendered. Miss A. B. Nunn, of the Conservatoire, Paris, appeared to no less advantage in Chopin's grand Pianoforte Sonata in B minor, played entirely from memory. M. Lasserre was encored for his marvellous violoncello performance of Davidoff's "Romance sans paroles," and responded by playing his own "La Fileuse." Almost equally applauded was Mendelssohn's Trio in D minor, executed by Miss L. Nunn, Miss A. B. Nunn, and M. Lasserre. The solo vocalists were Miss Henrietta Nunn (also a niece of Mr. Lindley Nunn), and Miss Ethel Turner, of Ipswich. Weber's duet, "Come, be gay," highly delighted the audience. Miss H. Nunn was encored in Mozart's Aria "Batti, batti," but her happiest effort was in the ballad "She wore a wreath of roses," rapturously encored in spite of the late hour, and in part repeated. Several part-songs agreeably diversified the programme, Caldicott's "Humpty, dumpty," with which the Concert closed, being declaimed with a point and vigour irresistibly amusing and effective.

Iver, near Windsor.—The Colnbrook Choral Class gave a Concert of Sacred Music on March 31 in the Iver Church School-room, under the patronage and in the presence of the Vicar, the Rev. W. S. Ward, M.A. The choir numbered twenty voices. Selections were given from Handel, Mozart, and Kent. Miss Seaborne presided at the pianoforte, and Mr. R. Ratcliff conducted. The performance throughout was a highly satisfactory one.

Leamington.—The Musical Society, assisted by Miss Jefferson and Mr. A. L. Fryer, gave its first Concert at the Public Hall on the 9th ult., the programme consisting of Mendelssohn's *Hymn of Praise* and a miscellaneous selection. Mr. Frank Spinney, the able Conductor, had evidently spared neither time nor pains in preparing his forces for their first appearance, and his efforts were rewarded with a performance such as has seldom been heard in Leamington. There was an efficient band of forty performers, principally from Birmingham, and a choir of 160 members, a special feature being Mr. Fryer's rendering of the tenor music. De Beriot's Sixth Concerto for violin, played by Mr. Ward, was rapturously redemanded, and Eaton Faning's part-song "The Vikings" received well-merited applause for its fine delivery.

Lee.—Mr. Burton W. Yaldwyn gave his Annual Concert on Tuesday the 20th ult., in the Small Public Hall, before an appreciative audience. Pianoforte solos were effectively rendered by Miss Isabel Ramsay and Mr. A. W. Batchelor. The vocalists (Miss A. E. Wallace, the Misses Ramsay, Mr. N. J. Ravenor, Messrs. J. J. Field, G. Rees, and B. W. Yaldwyn) were very successful, encores being awarded to Miss Wallace and Mr. Ravenor. The net proceeds were devoted to the St. Mildred's Church Organ and Chancel Decoration Funds.

Leicester.—The members of the New Choral Society gave a performance of Mendelssohn's Oratorio, *St. Paul*, on Thursday evening, the 8th ult., at the Temperance Hall, which was attended by a numerous audience. The principal singers were Miss Maud Cornish, Miss Martha Harries, Mr. H. Guy, and Mr. Thurley Beale. The choruses were rendered in a style highly creditable to the Society. The band was full and efficient, and Mr Hancock conducted with his usual skill. The performance was received with frequent applause, Miss Harries obtaining an enthusiastic encore for her singing of "But the Lord is mindful of His own," and Mr. Guy being much applauded in "Be thou faithful unto death."

Madeley, Salop.—On Tuesday, the 6th ult., the Choral Society gave a good performance of Barnett's *Ancient Mariner*, followed by a miscellaneous selection, including "Nightingale Chorus" (*Solomon*), and Bishop's "Spirits, advance!" songs, and an instrumental Trio for violin, piano, and Mustel organ (Mr. Smart, Master Frank, and Mr. Watkiss). There was a good audience. The solos in the Cantata were taken by Mrs. Bellamy and Miss Elena Bailey, Mr. W. Anstice and Mr. Andrews (Hereford Cathedral). The choruses were well rendered. Mr. Smart (Newport) conducted.

Manchester.—A very successful Concert was given on Monday evening, the 12th ult., at the Chorlton Town Hall, in aid of the funds of the choir of St. Luke's Church, Chorlton-on-Medlock, by the members of the Swinton Musical Society, ably assisted by Miss Constance Wyld (of the Royal Academy, London), and Messrs. J. Grimshaw and J. D. Smith, of Manchester. The principal item in the programme was Haydn's *Spring*, which was most creditably rendered; the solo vocalists being highly efficient. Two pianoforte duets were well performed by Mrs. Pearson and Miss Knowles; and in the second part of the programme, which was miscellaneous, a song, "The little Maid of Arcadee" (Sullivan), well sung by Miss Wyld, and a glee, "Little Jack Horner" (Caldicott), were very successful. Mr. E. Rawlinson, of Swinton, ably accompanied on the piano. Great praise is due to Mr. F. H. Dale, organist, &c., of Swinton Church, for the careful training of the choir and the manner in which he conducted the performance. The Rev. J. Cater (Rector of St. Luke's Church), during an interval, took the opportunity of presenting very handsome prizes to three of the choir-boys.——A Concert in aid of the Athenæum Musical Society's library fund was given on Monday evening, the 12th ult., in the hall of the Athenæum, and, as usual, was very numerously attended. The programme contained several interesting numbers, including *Spring's Message*, by Niels Gade; Mendelssohn's setting of the 95th Psalm, "Come, let us sing"; and Dr. Hiles's Cantata for female voices, entitled *Watchfulness*, a work which perhaps presents the talents of the composer in a more striking light than anything he has previously given to the public. The Cantata mainly consists of

choruses, broken, however, by narrative recitatives which relate the Parable of the Ten Virgins. The work was well sung, and, on the whole, well accompanied by an orchestra led by Mr. Otto Bernhardt. The Concert concluded with Costa's melodious Serenata *The Dream*.

Melbourne, Derbyshire.—The first Concert of the year was given by the Glee and Madrigal Society on Easter Tuesday evening. The first part of the programme was devoted to sacred music, and included Goss's anthem "Praise the Lord;" "Angels ever bright and fair," charmingly sung by Master Marriott; Mendelssohn's 43rd Psalm, "Judge me, O God;" the same composer's *Hear my Prayer*, the soprano solo being given with much finish by Miss Wadham; a selection from Macfarren's *Joseph*; and several solos; the whole of the pieces named being admirably rendered. In the second (secular) part Mr. Henry Gordon played an excellent arrangement of the Largo and Gavotte from the Orchestral Suite in D, by Bach, on the violin, and was encored in "I am a roamer" (Mendelssohn), thus showing himself equally capable as a vocalist and instrumentalist. Other vocal solos were given by Miss Wadham and Master Marriott with much success. Mrs. Wilson accompanied with skill and judgment, and Mr. Wilson, as usual, was the Conductor. Handel's *Hercules*, and Mendelssohn's *Œdipus* and *Antigone*, will shortly be given by this Society.

Milnthorpe, Westmoreland.—Mr. E. Cunliffe gave his third Concert this season in the Agricultural Hall, on March 31, before a large audience. The vocalists were Madame Schofield, Miss Empsall, Mr. Buckland, and Mr. Simeon Schofield. Mr. E. Cunliffe accompanied. Madame Schofield's rendering of "One morning, oh so early," "Comin' thro' the rye," and "Twickenham ferry," and Miss Empsall's singing of "Sleep, dearest, sleep," "Darby and Joan," and "Love was once a little boy," were much appreciated, and elicited warm applause and encores. Mr. Buckland and Mr. Schofield were also highly successful in all their songs, some of which were redemanded. Mr. and Mrs. Cunliffe gave a piano duet, *Les Huguenots*, in excellent style, and in every respect this was the best Concert Mr. Cunliffe has given this season.

Moffat.—A most successful performance of Mendelssohn's unfinished Oratorio *Christus* was given by the Choral Union on the 7th ult. The second part of the Concert consisted of glees and songs. The solos were rendered by Miss M. J. McHardy (soprano) and members of the Union. Mr. Robert McHardy (Edinburgh) conducted. The whole of the pieces were warmly received by a large and appreciative audience.

Newcastle-on-Tyne.—The first Service in this town with the "Passion Music" was given in St. Andrew's Parish Church on Good Friday evening, Haydn's setting of the Seven Last Words being the work selected. The singers consisted of the regular surpliced choir of the Church, thirty-six in number, augmented by fifty members, and the Organists' Private Amateur Choir. The music had been in careful rehearsal since Christmas, and the rendering of it exceeded all anticipations. The church was crowded, many being unable to obtain admission. Prayers were read by the Vicar, the Rev. Rowland East, M.A., and the organ accompaniments were skilfully played by the Organist, Mr. T. Albion Alderson.—Mr. T. A. Alderson's amateur choir gave an Invitation Concert in the grand *salon* of the Assembly Rooms on the 16th ult. The programme comprised Schumann's *Pilgrimage of the Rose*, and Smart's *Fishermaidens*, both Cantatas being admirably rendered. The choruses were sung with marked precision, the attack being in every way perfect. Mr. Alderson accompanied on the piano.

North Berwick.—The Musical Society, under the direction of Mr. Frank Bates, gave a most successful performance of Handel's *Messiah* on Tuesday, March 30. The solos—with the exception of those for bass voice, which were rendered by Messrs. Sanderson and Smith, of St. Mary's Cathedral, Edinburgh—were sung by members of the Society, and the Choruses were excellently rendered throughout.

Norwich.—A Special Service was held in the Cathedral on Good Friday evening, when the building was literally thronged from end to end and in every available place, with a congregation which for numbers has been rarely, if ever, equalled. It had been announced that the Service would include, as an anthem, a selection from Handel's Oratorio *Messiah*, which would be supported by full orchestral accompaniments. Though the novelty of such a proceeding may have been the governing cause of attraction, it is extremely probable that many by their attendance desired to express their approval of the restoration of the Oratorio to its proper place, at the same time to enter their silent but none the less emphatic protest against the lengthened disuse of the orchestra in the English Church, and the loss thereby of the many powerful and majestic effects which cannot be more worthily or appropriately employed than in divine service. In addition to the organ, at which presided for the occasion the clever Organist of Westminster Abbey, Dr. J. Frederick Bridge, the orchestra comprised six first violins, seven second violins, four violas, three violoncellos, three double basses, two flutes, two oboes, two clarionets, one bassoon, two trumpets, two saxhorns, one trombone, and drums; and it is a most gratifying and noteworthy feature that all the performers most cheerfully and gratuitously gave their services. After a short prayer, taken from the last part of the Commination Service, an exhaustive discourse was preached by the Dean of Norwich on "The rent veil," the very reverend preacher taking his text from Matthew xxvii. 20, 21. Then followed the anthem, which comprised the following pieces from *The Messiah*: 1, chorus, "Behold the Lamb of God;" 2, air, "He was despised" (very expressively sung by Mr. C. L. Holden); 3, chorus, "Surely He hath borne our griefs;" 4, chorus, "All we like sheep;" 5, recitative, "All they that see Him;" 6, chorus, "He trusted in God;" 7, recitative, "Thy rebuke hath broken His heart;" 8, air, "Behold and see if there be any sorrow;" 9, recitative, "He was cut off;" 10, air, "But Thou didst not leave His soul in hell;" 11, quartet, "Since by man came death;" 12, chorus, "By man came also;" 13, quartet, "For as in Adam all die; 14, chorus, "Even so in Christ;" 15, chorus, "Worthy is the Lamb;" 16, chorus, "Amen." Nos. 5, 7, 8, 9, and 10 were sung with much feeling by Mr. Henry J. Minns. The Service commenced with a very spirited performance of the Overture to *The Messiah*, and concluded with the andante from Mendelssohn's Italian Symphony, the latter, however, appearing somewhat unsuitable for an outgoing voluntary on such an occasion. At the conclusion of the movement, Dr. Bridge gave with masterly effect an organ piece of appropriate character by E. Silas. Dr. Gladstone, the Organist of the Cathedral, officiated with great ability as Conductor of the musical service, a duty, under the circumstances, of much difficulty and responsibility.

Oswestry.—Mr. George Gaffe, Organist of the Parish Church, has been appointed Organist of St. Albans Cathedral in an open competition out of fifty candidates. Although his success is of course gratifying to his friends as well as to himself, his leaving Oswestry for a distant part of England will occasion much regret, and his loss will be very keenly felt by the clergy, choir, and congregation of the Parish Church. Mr. Gaffe's organ-playing has been a remarkable feature of the services at the Parish Church, and his admirable organ recitals on Sunday evenings have nearly filled the church for half an hour before the beginning of the service. The value of his help at the Oswestry New Year's Festivals, and especially at the great festival held last autumn, was fully appreciated, and the newly established School of Music in Oswestry will sustain a great loss in being deprived of his services as its Principal. We understand that it is in contemplation to present Mr. Gaffe with some substantial token of regard, as well as in recognition of the satisfactory manner in which he has discharged the duties of Organist and Choirmaster during the past six years.

Oxford.—On Tuesday, the 13th ult., the foundation stone of the City of Oxford High School for Boys was laid by His Royal Highness Prince Leopold, with appropriate ceremony, and in the presence of a large number of ladies and gentlemen connected with the City and University. The site set apart for the new school is nearly one acre in extent, and occupies a central and advantageous position in the neighbourhood of New-Inn-Hall Street. The religious service was conducted by the Bishop of Oxford; Queen's College Choir, by kind permission of the Provost and Fellows, and under the able conductorship of the College Organist, Mr. Dodds, Mus. Bac., rendering valuable assistance.

Paisley.—A Concert of the Tonic Sol-Fa Institute was given on the 7th ult., in the Abercorn Rooms. The hall was not quite so well filled by the public as the recognised high standing of the Institute would have warranted the directors in anticipating, but those who attended enjoyed a rich musical treat. The programme comprised glees, part-songs, madrigals, and choruses, selected from the works of Schumann, Sullivan, Tinley, Paxton, and other composers. The singing showed a marked improvement from that at former secular Concerts given by this Society. Encores were demanded for the "Bells of St. Michael's tower," "Hunting song," and "Merry boys, away." Mr. Miller appeared to advantage in "Love once again," and Mr. Paterson sang with taste "The boatman's song," by Blumenthal. The principal feature in the evening's programme was the rendering of "Auld Robin Gray" and other songs by Miss Agnes Fulton. Her efforts were vociferously applauded, and to an encore she responded with "Comin' thro' the rye." Mr. Wm. T. Hoeck occupied the post of accompanist, and gave two solos on one of Kirkman's iron grands, to the evident enjoyment of the audience. Mr. John A. Brown, under whose careful superintendence the Institute has reached its present state of musical efficiency, conducted.

Parkstone.—On Thursday, the 22nd ult., Mr. J. Colin Palmer gave an Evening Concert in aid of the Parkstone Schools, the vocalists being Miss Agnes Fielding, Mr. Tom Wade, Mr. Walter Barnett, Mr. Wells Lillyman, Mr. Cuff, and Mr. J. C. Palmer. The programme was a popular one, and concluded with an operetta entitled *True Blue*, by W. Barnett, in which Miss Agnes Fielding and Mr. Wells Lillyman gained much applause.

Peebles.—The members of the Peebles Choral Union gave a Concert of vocal and instrumental music in the Chambers Institution Hall, on Tuesday evening, the 13th ult., before a large audience. Mr. Robert McHardy conducted with much efficiency. The opening piece was Romberg's Ode *The Transient and the Eternal*, which was well rendered, the solos being given with much firmness and expression. The remainder of the programme consisted of songs, duets, and choruses, which were all effectively given. Miss McHardy was highly successful in her solos, and the young ladies who respectively sang "My sailor lad and I," and "A little mountain lad," were also well received. The choruses were excellently rendered, and the lady who presided at the harmonium was an able accompanist. The members acquitted themselves to the entire satisfaction of the audience, and in a manner which reflected great credit on the training of Mr. McHardy.

Penicuik.—The Concert given by the Shottstown band on the 9th ult. proved a great success. The men were dressed in a neat new uniform, and performed several pieces in a most satisfactory manner, reflecting much credit upon themselves as well as their instructor, Mr. Mangelsdorff. The singing of Messrs. Lumsden, Cameron, and Johnston was warmly applauded, and encores were awarded to Miss Affleck and Miss Cameron. The young pianist, Crissy Mangelsdorff, acquitted himself admirably; indeed, his playing is remarkable for a child of his age, and he well deserved the hearty encore demanded of him.

Ramsgate.—Mr. Arthur E. Bunnett (the lately appointed Organist of Holy Trinity Church) gave his first Pianoforte Recital on Monday, the 12th ult., at the Granville Hall. The programme included Beethoven's Sonata in A flat, and compositions by Handel, Schumann, Rubinstein, Raff, and Liszt, played by Mr. Bunnett. Miss Cowell and Mr. H. Tuddenham played a duet for piano and flute ("Soirées Musicales de Rossini"), and a Trio by Haydn for piano, flute, and violoncello was also performed. Songs were contributed by Mrs. Cope and Mr. C. Lethbridge. Mr. George Prior conducted.

Rochester.—The seventh season of the Rochester, Strood, and Chatham Choral Society closed on Monday, the 26th ult., with a performance of Benedict's Oratorio *St. Peter*. The chorus and orchestra numbered about 250, and the soloists were Mrs. Osgood, Miss Annie Butterworth, Mr. Edward Lloyd, and Mr. Ludwig; the leader of the orchestra being Herr Rosenthal, and the Conductors the Rev. W. H. Nutter and Rev. C. C. Corfe. The difficulties of *St. Peter* are of no common order, and these difficulties were not lessened by the work having to be rendered by a chorus composed entirely of amateurs, and an orchestra consisting of amateurs and members of the military bands of the Royal Engineers and Royal Marines. Taking the execution of

the work as a whole, and (independent of the objectionable feature of two Conductors, which caused a marked difference in the rendering of the two parts) the performance was fully worthy of commendation. The choruses were given with great precision and attention to light and shade, and the orchestra was thoroughly efficient. The names of the soloists were a sufficient guarantee that their portion of the work would be well done. The Society is to be congratulated on the good work it is doing in the musical art by bringing such works before the public. On Saturday, the 24th ult., a grand rehearsal of the Oratorio was held, in presence of an overflowing audience, when the solos were very efficiently rendered by Miss Marian Jones, Miss Annie Butterworth, Mr. Frank Boyle, and Mr. R. E. Miles. An irresistible encore rewarded the singing of the quartet, "O come, let us sing unto the Lord."

ROSS.—On Tuesday evening, the 13th ult., the members of the Ross Vocal Union gave a performance of Mendelssohn's *St. Paul* at the Corn Exchange. They were assisted by Miss Julia Jones, Miss Moss, Mr. C. W. Fredericks, Mr. Charlesworth, and Rev. W. D. V. Duncombe, and an efficient band, which with the choir numbered about eighty. The whole performance was most satisfactory. Of the solo parts the most successful were "Jerusalem, thou that killest" (Miss Jones), "But the Lord" (Miss Moss), "Be thou faithful" (Mr. C. W. Fredericks), "Consume them" and "O God have mercy" (Rev. W. D. V. Duncombe), and the duet, "For so hath the Lord" (Mr. Fredericks and Mr. Charlesworth).

STAMFORD.—The second and last Concert of the Stamford Choral Society for the present season was given on the 8th ult. at the Corn Exchange. The first part of the programme consisted of Mendelssohn's *Hymn of Praise*, and the second portion comprised secular, vocal, and instrumental music. The professional vocalists engaged were Miss Florence Norman, Miss Juliet Brookes, and Mr. Sidney Tower. The choruses of the *Hymn of Praise* were rendered in a very satisfactory manner. Special mention must be made of Mr. Sidney Tower in the tenor recitative "Sing ye praise," of Miss Florence Norman and Miss Juliet Brookes in the duet "I waited for the Lord," and of Miss Norman and Mr. Sidney Tower in the soprano and tenor duet "My song shall be alway Thy mercy." In the second part of the programme the violin solo by Mr. F. B. Smythies was warmly applauded, and the vocalists were highly successful in all their solos. Miss Horner proved herself an efficient accompanist. Whilst many thanks are due to the individual performers for providing such a thoroughly good Concert, an especial meed of praise must be given to the able and indefatigable Conductor, Mr. A. G. Mitchell, who must be congratulated upon so successful an issue of his labours.

STOCKPORT.—On Thursday, the 8th ult., the Choir of the Parish Church gave an interesting Concert at the National Schools, under the management of Mr. Swain, Organist of the Church. The principal vocalists were Miss F. Hoyland and Miss Bowmont, of Manchester, and Messrs. Lewis and Smith, of Stockport. A number of glees were excellently rendered by the choristers, and very cordially received. The solos were well sung, many being enthusiastically encored. Master A. E. Collier gave two violin solos, the second being deservedly redemanded. Mr. Chas. Swain was pianist and Conductor.

STOCKTON-ON-TEES.—On Tuesday, the 22nd ult., a Concert was given at the North Terrace School-room, by the Wesleyan Choral Union. The performance consisted of Stainer's sacred Cantata, *The Daughter of Jairus*, and a miscellaneous selection, the principal vocalists being Mrs. Humble, Mr. A. J. Searl, and Mr. F. Sanderson. Mr. Knaggs and Mr. W. R. French acted as accompanists. Miss Florrie Barnby was solo pianist, and Mr. Barnby conducted. The solos and choruses were well sustained, and the performance was a great success.

STOW-ON-THE-WOLD.—The Choral Society gave a very creditable performance of Rossini's *Stabat Mater* on March 30, the soloists being Miss Dickenson, Mrs. Eaton-Glover, Miss H. White, Mr. A. L. Fryer, and Mr. A. G. Crane. The second part of the programme consisted of a selection of songs by Mrs. Dening, Miss White, Miss Mayne, Mr. A. L. Fryer, and Mr. A. G. Crane, all of which were very successful. Mr. Warner and Mr. G. Gillman presided at the pianoforte and harmonium respectively, and Mr. Horsley, of Oxford, conducted.

TAVISTOCK.—A Concert in aid of the National Schools was given on March 31. The soloists were Mrs. Hill, Miss Neat, Mr. C. J. Vincent (Organist of the Parish Church), Mr. F. Martin, and Mr. W. H. Martin. Mr. Maxwell, of Exeter, gave some recitations. The school choir sang some part-songs in an excellent manner, showing evidence of good training. Mr. C. Loam, Organist of Bridgetown Church, Totnes, conducted very ably. The pianists were Mr. C. Loam, Mrs. Neat, and Mr. G. Loam. There was a large audience.

TETBURY.—A very successful Concert was given by Mr. W. E. Bartlett (who is leaving Tetbury to undertake the duties of Organist and Choirmaster of Redhill, Surrey) on Tuesday, the 13th ult. The vocalists were Miss Eva Neate, Miss Edith Taylor, R.A.M., Messrs. Twinning, and C. Gilding. Mr. Bartlett presided at the pianoforte, and played two solos with much skill, and was warmly applauded. The singing of Miss Eva Neate and Miss Taylor was greatly enjoyed, and both were encored in their songs. The Concert was well attended by a fashionable audience.

TOTTENHAM.—On Thursday evening, the 15th ult., a second Concert on behalf of the Organ Fund was given at the High Cross Congregational Church, when Mendelssohn's *Lauda Sion* and a miscellaneous selection were performed, under the conductorship of Mr. Kale. Mr. John E. West was the accompanist, and also gave a very effective organ solo and a composition of his own on the pianoforte during the evening. The principal vocalists were Madame Clara West, Miss Oosterveen, Miss Lottie West, Mr. Weager, Mr. Langman, and Mr. Coulson. The Concert proved a great success.

WALTHAM ABBEY.—A Concert was given on the 12th ult. in the Boys' School-room, in aid of the Wesleyan Chapel Building Fund. The programme, which was miscellaneous, consisted of selections from the works of Handel, Mendelssohn, Gounod, Stainer, Barnby, &c. The whole performance was generally appreciated, some of the songs being received with great applause. The vocalists were Mrs. Chamberlain, Misses Morgan, Hicks, and Lynch; Messrs. Chamberlain, J. W. and W. Turnham, and Turner. Mr. H. Atkinson accompanied throughout.

WATLINGTON.—The Choir and Organist of St. Leonard's Church gave a selection of sacred and appropriate music on the afternoon of Good Friday in the Church, which comprised for the choir Mendelssohn's *Hear my Prayer*, Gounod's "Jesu, Word of God incarnate," Reynolds's "My God, why hast Thou forsaken me," &c.; and solos on the organ, which were performed by the Organist, Mr. Fisher Clark, in a thoroughly artistic manner. The vocal pieces were so successfully rendered as to evidence the care with which they had been prepared. The soprano solos by Miss Rose Raymond were excellently sung. Mr. S. Cope (Conductor of the Philharmonic Society) ably directed. The "Hallelujah" chorus (*Messiah*) was sung on Easter Sunday as an anthem, Tallis's festival responses being used.——The Watlington Philharmonic Society gave a Concert on the 13th ult., in the Lecture Hall. The Society had the valuable assistance of Mr. Ives, of Thame, and of the violins of the Misses Watts, aged twelve and fourteen respectively. The Concert opened with the Overture to *Tancredi*, played by the Misses Watts and Mr. Ives (violins), the Misses Boyton (piano), and Mr. Cope (cornet-à-piston), which was highly successful, as indeed were all the pieces in which these juvenile artists were engaged during the evening. Vocal solos were rendered by Mrs. R. Spyer, Miss Raymond, Messrs. S. Cope and Nicholson; and the part-songs, "The better land" and "The sea-king," were given by the choir of the Society under Mr. Cope's conductorship with a light and shade that left little to be desired. A vote of thanks to the Conductor and the Misses Watts was proposed by the Rev. G. J. Pellew, and seconded by Mr. Boyton.

WINDSOR.—Messrs. Christian and Mellor's Concert, given at the Albert Institute on the 4th ult., was well attended. The artists were Madame Terese Liebe, Mr. Theodore Liebe, and Mr. Charles Lawrence, Mus. Bac., Oxon., instrumentalists; and Miss Jessie Royd, Miss Margaret Hancock, &c., vocalists.——Mr. W. T. Briggs gave a Concert at the same hall on the 12th ult., assisted by Miss A. Larkcom, Madame Poole, Mr. Harper Kearton, &c. The programme was excellent, but the Concert was scarcely as well attended as it deserved to be.

WITHAM.—The members of the Harmonic Society gave their fourth Annual Concert on Thursday, the 1st ult., at the Public Hall, which was crowded in every part. The first part of the programme comprised selections from Handel's *Messiah*, with orchestral accompaniments, and the second was miscellaneous, a conspicuous feature being the violin performance of Master Cansdale, which, considering that he is only twelve years of age, was highly creditable. The performers numbered sixty-two and were arranged on a specially constructed platform. Miss Cansdale presided at the harmonium through the first part, and at the piano in the second, with the exception of the accompaniments to two songs. The Concert was a decided success. Great credit is due to the Conductor, Mr. W. D. Cansdale, who devotes so much time, care, and attention, not only to the general practice but to all matters of detail. As a proof of the appreciation of his labours, the choir at their last practice previous to the Concert presented him with a valuable fourteen-day marble timepiece, and his daughter with an album.

WOKINGHAM.—Mr. T. S. Brown gave his Annual Concert in the Town Hall on the 21st ult. "The sea hath its pearls" (Pinsuti), "I Naviganti" (Randegger), and a duet, "The Venetian boat song" (Blumenthal), were among the gems of the evening. Miss Jessie Royd, in "Twickenham ferry," and a new song "It happened," by Pontet, was enthusiastically encored; and Miss M. Hancock received a similar compliment in "The old, old story" (Blumenthal) and "The king of my heart is coming." Messrs. Christian and Mellor were the other vocalists; Mr. Betty was the solo cornet, and Mr. R. M. Brown conducted. The Concert was a most successful one.

WORCESTER.—The third and last of the series of Concerts for the season given by Mr. Spark, which have afforded so much pleasure to the inhabitants, took place at the Music Hall on Tuesday evening, the 6th ult., when a large, appreciative, and discriminating audience assembled. The programme was as diversified as it was attractive; and, judging by the enthusiasm that prevailed throughout the Concert, both the selection and the performance were in every way acceptable. Miss Ellen Lamb, a soprano from the London Concerts, and Madame Enriquez achieved a well-merited success, as did also Mr. Hollins and Signor Ghilberti. Dr. Spark, the eminent Organist of the Leeds Town Hall, played three solos on the new organ recently erected in the Music Hall. His performance was in every respect a most finished and perfect one, and displayed to great advantage the capabilities of the new instrument, which is undoubtedly a great acquisition to the city. Mr. Charles Davieson, as accompanist, left but little to be desired.

WORTHING.—A large audience assembled at the performance of Handel's *Judas Maccabæus* at Montague Hall, on Wednesday evening, the 7th ult. The Society was fortunate in securing the services of such old favourites as Miss Jessie Jones, Miss Annie Butterworth, Mr. Sidney Tower, and Mr. John Bridson, all of whom were thoroughly efficient, although Miss Jones was unfortunately suffering from hoarseness. The band comprised some of the most eminent instrumentalists of the day, and probably never before has so excellent an orchestra been heard in Worthing. The majority of the choruses were sung with good effect, and, taken as a whole, the Concert was a genuine success.

ORGAN APPOINTMENTS.—Mr. William Bolton, Organist and Choirmaster to Clapton Wesleyan Chapel.—Miss Cooper to Christ Church, Highbury.—Mr. James Hodges to St. Stephen's Church, Upper Richmond Road, Wandsworth.—Mr. W. G. Wood, Organist and Choirmaster to Christ Church, Woburn Square, W.C.—Mr. E. Thatcher, Organist and Choirmaster to St. Botolph's, Bishopsgate.—Mr. H. Walmsley Little, Mus. Bac., A.R.A. Mus., Organist and Choirmaster to St. Matthew's, Denmark Hill, S.E.

CHOIR APPOINTMENT.—Mr. John F. Probert (Tenor) to Christ Church, Oxford.

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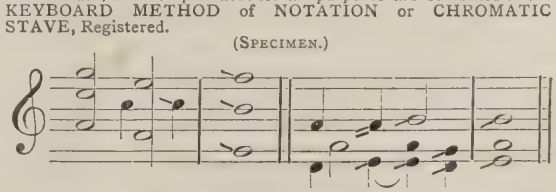

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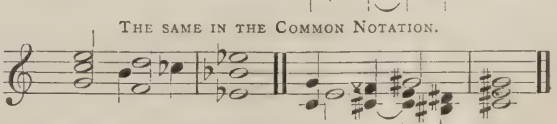

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No. 448

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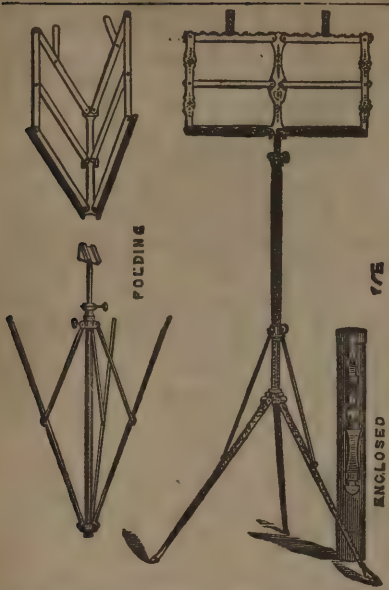

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MUSICAL ASSOCIATION, 27, Harley Street.—On MONDAY, June 7, at Five o'clock, G. A. MACFARREN, Esq., Mus. Doc., Prof. Mus. Univ. Camb., &c., will read a Paper "On the Lyrical Drama." JAMES HIGGS, Hon. Sec.
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BRASS BAND CONTEST.—Peel Park, Bradford. July 24. £90 in prizes; entrance, 10s. 6d.
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ORGAN RECITAL.—Master JOHN F. BREWER (Pupil of R. Sutton Swaby, late of Pro-Cathedral) on NEW ORGAN, Lancaster Hall, 133, Lancaster Road, Notting Hill, June 3, at Four o'clock: Sonata, No. 1 (Mendelssohn); Fugues, G minor and D major (Bach); "The waters overwhelmed their enemies" (Handel), &c. Admission, 1s.; Reserved Seats, 2s. 6d.

COLLEGE OF ORGANISTS, 95, Great Russell Street, Bloomsbury, W.C.—The MIDSUMMER EXAMINATION for Fellowship or Associateship will take place on July 7 and 8, at Ten o'clock a.m.; and the Annual General Meeting will be held at the College, on TUESDAY, July 13, at Eight o'clock p.m.
E. H. TURPIN, Hon. Secretary.

MRS. GEORGINA WELDON'S CHOIR.—The Committee are prepared to accept ENGAGEMENTS for Mrs. Weldon and her Choir for Concerts in and around London. For particulars apply to the Secretary, Mr. W. Bastock, 108, Stibbington Street, Oakley Square, N.W.

KING'S COLLEGE, Cambridge.—CHOIR SCHOOL.—There will be an EXAMINATION on TUESDAY, June 15, for at least two Choristerships. The Choristers receive a classical education, and are lodged and boarded free of expense in the New School-house, under the care of the Rev. V. C. R. Raynell, M.A. Candidates should be between nine and eleven years of age. Applications, with Certificates of Birth and Baptism, to be addressed to the Dean, King's College, Cambridge, before June 1.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1880.

SIR JOHN GOSS.

RIPE in years, and surrounded by respect and honour, John Goss died on Monday, the 10th ult. The hand of death had not been laid upon him without warning. For some considerable time his higher faculties had shown symptoms of gradual decline, and his state of health had been a constantly increasing source of solicitude to those near to him; but, as we all know, at such a time the love of those most closely bound to the slowly receding form seems to grow warmer and expand as it is the more needed and the more severely taxed. For those who are now saddened by his loss our sympathy is more demanded than if his removal had been more sudden. We must not look upon John Goss as one of those lucky human beings on whom special gifts are bestowed as if by a capricious fate or mere chance. His history undoubtedly adds one more instance to the long list of those in whom genius was hereditary. John Jeremiah Goss, uncle of Sir John Goss who was born in 1770, achieved a high reputation as a vocalist. He was a vicar-choral of St. Paul's, a lay-vicar of Westminster Abbey, and a gentleman of the Chapel Royal. Various anecdotes tend to prove that he used his rich and sweet alto voice with the skill of a genuine artist. He died in 1817, and was buried in St. Paul's Cathedral. Joseph Goss, the father of John Goss, was organist of Fareham, Hants. In that neighbourhood there still lingers a tradition of his natural ability, and it is probable he would have left his mark had he been placed in a more favourable sphere of labour. On December 27, 1800, his son John was born in Fareham, but, fortunately for him, he was elected a chorister of the Chapel Royal when eleven years of age. He thus had an early association with that literature of Church music which was afterwards to be enriched so nobly from his own pen. The education of chorister-boys in those days, even within the shadows of the palace of St. James, was of a most happy-go-lucky description. On two days in each week a parochial schoolmaster (for some time the schoolmaster of St. Martin's-in-the-Fields) attended the house in Adelphi Terrace, where the boys lived, and gave them an hour and a half's instruction. These days were appropriately termed "slate days," because the rudiments of arithmetic occupied the greater part of the time. This constituted for a considerable period the only training *in literis humanioribus* of the young gentlemen of His Majesty's Chapel Royal. Nor does it seem that musical instruction, outside the usual routine work of learning necessary anthems and canticles, was more liberally bestowed, for on one occasion the youngster John Goss bought out of his hardly saved pocket-money a copy of a set of Handel's organ concertos (Walsh's Pianoforte Edition). Whilst walking across the school-room one day with the book under his arm, he met his music-master (whose name had better not be here given). The master accosted him, "What have you under your arm?" "If you please, sir," said little Goss, trembling, "it's only Handel's organ concertos, and I thought I should like to learn to play them." "Oh! only Handel's concertos," replied the master; "and pray, sir, did you come here to learn to *play* or to *sing?*" "To sing, sir," said Goss, utterly discomforted. The master then seized the book, and crowned his argument by hitting the boy on the head with it. Poor Goss never again saw his beloved book!* But his true genius successfully struggled against such adverse conditions and surroundings, and he managed to seek and find for himself the opportunities for study which others denied him. That the results were good is proved by a manuscript sonnet still preserved, dated July 18, 1816, "In a deep sequestered grove," composed at Poole, in Dorset. It is evidently the work of a young and unpractised hand, but it is rich in promise, and must doubtless have been an interesting memento to its author, or he would not have allowed the copy to remain amongst the few unpublished autographs which survive him. About this time he had certainly a leaning towards the stage, for a "Negro Song," for three voices, and scored for a small band (strings, flutes, oboes, clarionets, and two horns), is dated 1819, and probably formed a contribution to some drama. Later still, in 1827, he most likely composed the music to the play, "The Serjeant's Wife," although the overture only exists in his own handwriting, and there is reason to believe his name was never publicly attached to the work. He was now organist of the new church, St. Luke, Chelsea, to which post he had been appointed after a competition on December 24, 1824. In the previous year (1823) his diary records that he had written a canon, 4 in 2, "Who can tell how oft," and also a canon, 6 in 3, "I will always give thanks," and four glees, "What is life?" (three voices), "Sweet Rose" (four voices), "Unless with my Amanda," and "O Summer," and an anthem, "Forsake me not," still in manuscript. In the same year in which he was appointed organist at Chelsea he wrote a canon, 4 in 2, to the words "Cantate Domine" (see "Harmonicon," vol. ii., p. 228). He soon, however, tried his hand

* The writer would not have ventured to tell this story at such a time had he not heard it from Sir John Goss' own lips.

at higher productions, for in 1825 an "Overture in F minor" was rehearsed by the Philharmonic Society, and eventually (in 1827) performed at one of their concerts with so much success that it was again given to the public at the British Concerts in 1835. Goss was evidently at this period of his life devoting much of his attention to orchestral writing, for in the same year in which his Overture in F minor was performed by the Philharmonic Society he composed an Overture in E flat. Of the two, that in F minor is decidedly the better; but both are full of graceful phrases, sometimes skilfully handled, although it is probable that neither of them would satisfy the cravings of our modern advanced school. They must have made a very good impression at the time, because a few years later the Philharmonic Society gave Goss every inducement to write more orchestral music, as the following letter, dated January 9, 1833, testifies:—

Sir,—Agreeably to a resolution passed at a General Meeting of the Philharmonic Society, I am instructed to offer you a third portion of one hundred guineas, namely, the sum of thirty-five pounds, for an instrumental composition which shall be the property of the Society for two years from the time of its delivery, after which the copyright shall revert to you, the Society reserving to themselves the privilege of performing it at all times, and with the understanding that you shall be allowed to publish any arrangement of it as soon as you may think proper after its first performance at their Concert.—I am, Sir, your obedient servant, W. WATTS, Secretary.

This liberal and certainly complimentary proposal does credit to the Philharmonic Society at that time, but it does not appear to have had the desired effect of drawing Goss' talents into the channel of instrumental music. It is more than probable that he already began to feel that his real strength would show itself more as a writer of vocal works. The success of his glee "There is beauty on the mountain," which was composed in the same year as the F minor Overture (1825), must have been a strong confirmation of his views on this subject, for it certainly ranks in the first class of compositions of this style—a remark which he himself would have not ventured to make with regard to his overtures. But the usual routine of teaching, which was the more compulsory, as he was surrounded by young children (he had married Miss New when only twenty-one years of age, who now survives him), limited very much the number of works he turned out. His diary records that a "Requiem," inscribed to the memory of the Duke of York, was composed in 1827; another "Requiem" in 1829, in honour of Shield, as also "Hallelujah," a canon for equal voices; and in 1833 the glees "Fanny of the Dale," "Ossian's Hymn to the Sun," and "The Holiday Gown." How much he owed to the influence of Attwood can only be fully appreciated when we consider the merits of the anthem, "Have mercy upon me," which gained the "Gresham Prize" in 1833 (and which he dedicated to his master, Attwood), placed side by side with those produced when this master's instruction had begun to bear fruit. Intimate friends of Goss know how much he cherished every memorial of his intercourse with that talented musician; indeed he never talked about him without considerable emotion. All those fine anthems, on which the lasting fame of Goss will stand, were composed after his appointment to the Organistship of St. Paul's Cathedral in 1838, on the death of Attwood. But we are again led to regret that Goss' active work as a teacher (especially of harmony, on which he wrote a well-known treatise in 1833)* should have placed such obstacles in his career as a composer. In 1842 he wrote the anthem "Blessed is the man," but after this no sacred composition of any importance seemed to have come from his pen until the year 1852, when at the request of Dean Milman he composed the plaintive and beautiful Dirge, and that noble anthem, "If we believe that Jesus died," for the funeral of the Duke of Wellington. The writer of this notice well remembers the scene when the work was rehearsed by a large and fine choir in the music-room, Store Street. When the last few bars *pianissimo* had died away, there was a profound silence for some time, so deeply had the hearts of all been touched by its truly devotional spirit. Then there gradually arose on all sides the warmest congratulation to the composer, it could hardly be termed *applause*, for it was something much more genuine and respectful.

The unproductiveness of Goss' genius between the years 1842 and 1852 has just been alluded to. If it be true, as was currently reported at the time, that this was partly owing to the careless and unkind criticisms passed by some members of his own choir on the anthem composed in 1842 ("Blessed is the man"), he must once more have been attracted towards the composition of Church music by the splendid reception of "If we believe," ten years later; for, from this date (1852), there appeared from time to time numerous anthems of various dimensions though of invariable excellence. "Praise the Lord, O my soul," which must share with "If we believe" the place of honour as one of Goss' most admirable productions, was composed in 1854 for the Bi-centenary Festival of the Sons of the Clergy, on which occasion (unless the writer's memory deceives him) it was performed with orchestral accompaniments. His appointment to the post of composer to Her Majesty, in 1856, gave further impetus to his labours. "Christ our Passover," and "Behold I bring you glad tidings," especially written for THE MUSICAL TIMES, were issued in 1857, and several anthems of less importance in the next three years. In 1861 he composed "The Wilderness"; and in 1863 added three splendid contributions to Church music, namely, "O taste and see how gracious the Lord is," "Stand up and bless the Lord your God," and "Lift up thine eyes and behold." His powers were now at their highest point of strength, his long experience giving special charm to the "part-writing" of his vocal compositions. In 1865, "Brother, thou art gone before us," was set to music at the request of Dean Milman, the author of the beautiful words, and sung at the Sons of the Clergy Festival. "Come, and let us return," and "O give thanks," appeared in 1866; and in 1869, "O Saviour of the world," of which last it seems not too much to say that, considering its modest pretensions, it is the most natural, purely written, and impressive anthem in the whole range of musical literature. For depth of expression it has been not inaptly compared to the last vocal production of Mozart, the motett, "Ave verum corpus."

* He was one of the Professors of Harmony at the Royal Academy of Music.

Soon after this time it was evident that the physical strength of Goss was, though very gradually, very certainly becoming reduced; and it was felt by all his friends, of whom none were more attached to him than the members of the Chapter, that he was hardly capable of grappling with that thorough reconstruction of the choral foundation which public opinion had long demanded, and which enlarged pecuniary resources and an active and interested Chapter had now rendered perfectly feasible. When the Queen returned public thanks in St. Paul's for the providential escape of H.R.H. the Prince of Wales almost from the very jaws of death, the Te Deum of thanksgiving, and the anthem "The Lord is my strength," were composed for the occasion by Goss, who then retired from the duties of Organist, and soon afterwards, to the satisfaction of the whole musical profession, received the honour of knighthood from Her Majesty.

Further well-deserved recognition of his abilities awaited him. In the summer term of 1876, in the seventy-sixth year of his age, the old man might have been seen leaning on the arm of Arthur Sullivan in the Senate House of the University of Cambridge, called to receive, at the same time as his young and distinguished pupil, the degree of Mus. Doc., *honoris causâ*. His visits to the Cathedral, in which so much of his life had been passed, now became less and less frequent, although he never lost an opportunity of encouraging, by words of praise or advice, those who were trying hard to improve the musical services of his loved church. He was urged to set the Benedictus to music, so that his Te Deum might be used as portion of a Service. This he did; and it is probable that his last look at St. Paul's was taken after he had been listening to a splendid rendering of this his last work by the fine choir of the Cathedral.

As an organist it is difficult to pass an opinion on Goss. The organs of his youth were very different instruments to those of our time, and if he were not a brilliant performer from a modern point of view, it is equally certain that many of our young organists would be utterly unable to produce the fine effects which Goss produced on an organ having two octaves of very clumsy pedals, a gamut-G swell, a 16-ft. (CCC) great organ manual, and two or three unruly composition-pedals. He always accompanied the voices (especially when *soli*) with thoroughly good taste, and his extempore voluntaries were sometimes models of grace and sweetness.

As a teacher Goss held a very high place. He was painstaking and careful with his pupils to an extent rarely found in those on whom nature has bestowed genius, and a large number of musicians holding positions of eminence feel that they owe to him a lasting debt of gratitude. His talents in this direction seem to be inherited by his only surviving son, Mr. Walter Goss, who is widely known as a most successful teacher. It may not be out of place to mention here that Lucy Goss, a daughter of Mr. Walter Goss, is now a scholar of the National Training School of Music, and, though young, already gives the fairest promise of becoming an eminent *pianiste*.

As a man Goss commanded universal respect. The chief features of his character were humility, genuine religious feeling, and a strong love of home and home-ties. So deep-seated was his humility that it produced a sort of shyness in his manner, which partially unfitted him for the rougher duties of public life. The discipline and efficiency of the Cathedral Choir reached a very low standard during the later portion of his career. But, although Goss was not altogether the man to cope with those self-willed musicians who were on the staff, he must not be solely blamed for the unsatisfactory state of the Cathedral Choir. The fact is, he had for a considerable period to deal with a Chapter which, taken as a body, had neither the power nor wish to face the unpleasant duty of becoming reformers. His hearty interest in all the improvements which he lived to witness in the reorganisation of the choral staff by the present Dean and Chapter, and the sincere pleasure which the now beautiful musical services gave him, prove beyond doubt that, had his lot been cast in better days, Goss would have been second to no one in his efforts to raise the musical credit of St. Paul's to its proper level. Probably no musician ever had fewer hostile detractors than Goss. This was partly due to his natural amiability, but also partly due to the fact that he often shunned and avoided those unpleasant calls of duty in which, to take definite action, means, to make a personal enemy. If we admire or envy him in this respect, we must not the less give honour to those who accept trusts and perform public duties at all hazards. That Goss was a man of religious life was patent to all who came in contact with him, but an appeal to the general effect of his sacred compositions offers public proof of the fact. It is not less true in music than in other arts, that the artist writes his character in his works. In uncouth modulations and combinations can be traced the man who wishes to be thought original; in over-wrought tone-colouring the bad taste of a man who, had he been trusted with a paint-brush instead of a pen, would have revelled in violent contrasts and in the grotesque; in pedantries and conventional clever tricks stands out the man who is anxious to be thought learned, and values artifice more than art. A careful study and familiar knowledge of the sacred compositions of Goss leaves a very definite feeling that their author was a man of refined thought, religious in life, possessing a keen appreciation of the resources of his art tempered by a firm resolution to use them only in a legitimate manner. There is that gentleness and repose about them which eminently characterised the man himself. His disposition was tender and sweet; an unkindness or rough word did not rouse, it *wounded* him. He treated all others with consideration and goodness, and seemed hurt when he had occasion to realise the fact that others did not always treat him in the same way. He loved quietness, and valued the affection of others. He has now reached the haven where life's short and cruel storms can no more threaten him. For him we feel that the oft-chanted prayer "May he rest in peace" is hardly needful; we can say, in faith and loving remembrance, "He is in peace."

HECTOR BERLIOZ AND HIS CRITICS.

By Fr. Niecks.

ALTHOUGH Berlioz commenced his career as a composer as early as in the third decade of this century, although his concerts along with those of Liszt could be pronounced in 1837 by Heine the most remarkable phenomena of the Parisian season, although his travels in Germany (1842-43, 1845, &c.), in Russia (1847 and 1867), and his sojourns in London (1848 and 1851), made him known to almost the whole of civilised Europe, although lastly—and this is not the least important consideration—more than ten years have elapsed since his death (March 9, 1869), yet it is still an open question what the ultimate fate of his compositions and the position of his name in the temple of fame will be. At this time of day no one denies Berlioz's genius; if nothing else, at least the originality of his instrumentation is admitted; but opinions differ widely as to whether the unpopularity of his compositions is to be attributed to æsthetical shortcomings in them or to the sloth, incapacity, and narrow-mindedness of the public, musical conductors, and executants. Besides those who take sides for or against Berlioz's music, there are others that maintain a state of neutrality. Seeing the insufficiency of the material at our disposal for forming a judgment, it must be confessed that those are the wisest and most honest people who hesitate to decide anything in this matter. For let it be remembered that performances of Berlioz's works are of very rare occurrence, and, as Schumann truly remarks, Berlioz's music must be heard; the sight of the scores is not sufficient, nor can arrangements render it adequately. Moreover, his scores are not at all, or not readily, or only at considerable expense, to be had, and only a few arrangements exist of them.

France, which neglected and even ridiculed her greatest musical genius during his lifetime, has undergone a conversion. But this conversion is of recent date—the festival in honour of Berlioz at the Paris Opera House, March 22, 1870, may be taken to be the first symptom—and whether it is a passing whim or a lasting passion, time must show. Perhaps I ought to have said Paris instead of France, for there at least the conductors Pasdeloup and Colonne now vie with each other in the production of Berlioz's compositions. It was in Germany that the composer first found a fuller recognition of his worth, and it is in Germany that at the present time most attention is paid to his works. Still this attention is but a relatively slight one if we compare it with that paid to other composers. In scanning the lists, to be found in German musical papers, of performances of new and interesting compositions we meet occasionally here and there with the name of Berlioz, not only, however, more rarely than the names of Beethoven, Mozart, Haydn, Mendelssohn, Schumann, Brahms, Raff, &c., but even more rarely than the name of Liszt, who, like Berlioz, excluded on principle from the programmes of some of the most important concert institutions, certainly cannot, as a composer of symphonic and choral works, be called a popular master. The only place where Berlioz ranks with the chief of the worshipped gods is Sondershausen, the small capital of the small principality of Schwarzburg-Sondershausen. On the programmes of twenty-eight concerts given there in 1879 the name of Berlioz appeared seven times, that is only three times less than that of Beethoven, as often as that of Schumann, and oftener than either that of Mozart or Mendelssohn. Also the Deutscher Musikverein (Society of German Musicians) does not omit to pay its tribute of esteem to the great Frenchman. At the music festivals connected with their meetings the Society, which has existed since 1859, brought to a hearing his "Requiem" twice, his "Symphonie fantastique" likewise twice, his "Roméo et Juliette" once, and, besides these larger works, also some smaller compositions. The revival of "Benvenuto Cellini," which, thanks to the energy and enthusiasm of Hans von Bülow, was successfully put on the stage in Hanover, is an event that deserves special mention, for performances of Berlioz's dramatic works have been even more rare than those of his other works; in fact, there have been hardly any at all, and it would not take long to register them. Hans von Bülow's resignation of his post as conductor will probably disappoint the expectations of the composer's admirers, who were looking forward to the promised production of "Béatrice et Bénédict." Generally, however, as I have already said, the performances of Berlioz's works in Germany are in no proportion to those of the works of other composers. Next to Germany and France, Belgium seems to be most mindful of Berlioz. From some other countries, those beyond the Atlantic not excepted, we hear at least now and then of a performance of one or the other work. This statement, however, does scanty justice to the United States, where the Frenchman's music has been hospitably received by many musicians and amateurs. In England the name of Berlioz was till lately almost solely to be met with as the adapter for the orchestra of Weber's "Invitation à la Valse," but the programmes of this season show that a change is in progress. Already performed, or promised to be performed, are "La Damnation de Faust" in Manchester and London, under Hallé; selections from "Roméo et Juliette" and "La Damnation de Faust" at the Crystal Palace, under Manns; "Harold en Italie" at Ganz's Saturday Concerts, and the "Carnaval Romain" at the Festival Concerts under Richter.

From these cursory notes it may be gathered what vote the musical world has given up to this time on the question regarding Berlioz's music. With this inarticulate opinion of the mass, however, we will not rest satisfied, but inquire farther after the articulate opinions of individuals. Next, then, we shall have to pass in review some of the most noteworthy criticisms of men of note and authority.

According to Fétis, Berlioz lacked melodic and harmonic thoughts, despised rules and study—in short, was a wretched bungler and a dauber of monsters. Lobe, on the other hand, big with admiration and rage, after hearing the composer's "Francs-Juges" and reading the critic's strictures, flames up in transcendent enthusiasm. Is he formless, Lobe exclaims, who creates new forms for new thoughts? Are not in this overture more rules observed than we have known hitherto? Indeed, could the great beauties contained therein be the work of chance? Here are novel and wonderful harmonic progressions that move the soul, a spirit-language of the instruments that elevates and astonishes us, grand pregnant periods, striking contrasts, &c., &c. Another German, W. R. Griepenkerl, took up the cause of Berlioz with great zeal, and in a *brochure*, "Ritter Berlioz in Braunschweig" (1843), endeavoured to expound and defend the composer's tendencies. But the stoutest and most influential supporter, active in word and deed, was Lizst; in this case, as in so many, the first to welcome genius. His arrangements of works of Berlioz for the pianoforte, the performances got up at Weimar in 1852, at his instigation, of the opera "Benvenuto Cellini," which had been unsuccessful in Paris in 1838, and of other compositions—to mention only a few services—are a clear testimony of the estimation in which he held his friend and brother

artist. We now come to a criticism which in potency, considering its author, kind, and manner, stands unequalled, and very likely will for ever remain unequalled in the history of the critical art. "Beethoven spento non c' era che Berlioz che potesse farlo rivivere." Or freely translated into English, "Beethoven being dead only Berlioz could replace him." Thus begins Paganini a note which, inclosing a cheque for 20,000 francs, he sent in 1838 to Berlioz. The great violinist had been moved to this act of princely generosity by what he heard at the composer's concert which had taken place the preceding night. The disposition of Mendelssohn was of a very different nature. Although always friendly in his intercourse with the French composer and ready to assist him, he abhorred his music, if not the man, from the bottom of his soul. How unequivocal the account of the unnamed French musician in one of his letters from Rome!* How equally unequivocal the following words from a letter of his to Hiller! "The other day I saw Berlioz's Symphony, arranged by Liszt, and played it through, and once more could not imagine how you can see anything in it. I cannot conceive anything more insipid, wearisome, and Philistine, for, with all his endeavours to go stark mad, he never once succeeds" (February 26, 1835). Hiller evidently did find something in it. His enthusiasm, no doubt, has considerably cooled down since then, but although he characterised in more recent times his friend Berlioz's symphonies as "ultra-romantic," he did not cease to speak of him as a composer of genius.

The most elaborate critique which Schumann ever wrote is that on Berlioz's "Episode de la Vie d'un Artiste" ("Symphonie fantastique"). This examination of the work under all the aspects a work of art can be examined is conceived in a most friendly spirit—Schumann stretches out as it were a welcoming hand to the Frenchman, readily and warmly recognising his merits and defending or excusing his deviations from the old forms and the utilisation of new means. But the critique is far from being an indiscriminate eulogy. Although Schumann praises those parts of the work in which originality manifests itself in tenderness and beauty, he censures the wild and *bizarre;* although he points out the wealth of melody and harmony, the character and intensity of the former, and the simplicity, pithiness, and compactness of the latter, he does not pass over in silence that the harmony is, in his opinion, at times flat, vulgar, vague, forced, distorted, cacophonous, and that the modulations betray here and there the young, unskilled composer of eighteen "who does not trouble himself much about left and right, but marches straight to the main point." Schumann, however, is wrong in saying that Berlioz composed the symphony at the age of eighteen, nor was it performed, as he states in another part of the critique, at the Conservatoire in 1820. Berlioz did not arrive in Paris till 1822, and then he had to study music more seriously than he had as yet done, and, above all, had to fall madly in love before he could write the "Symphonie fantastique." In fact, it was heard for the first time in 1830, at a concert of the composer's. In 1836, a year after the above-mentioned critique was written, Schumann wrote a short notice on the "Francs-Juges." He does not enter on an analysis of the overture; still two expressions in his general remarks are worth noting. Comparing the styles of Auber and Berlioz, he describes that of the former as "feather-light Scribish," that of the latter as "uncouth Polyphemish." The notice concludes with the statement that there is something of genius in this Frenchman. The third and last of Schumann's discussions on Berlioz in the *Neue Zeitschrift für Musik* appeared in 1839, and has for its subject the overture "Waverley." I shall confine myself to quoting a short passage from it. "The whole exercises over me an irresistible charm in spite of the many offensive things and the peculiarities to which the German ear is not accustomed. Berlioz has shown himself different in every work, and has ventured in each on a different domain; one does not know whether one must call him a genius or a musical adventurer; he shines like a flash of lightning, but he also leaves behind him a stench of sulphur; utters grand sentences and truths, and soon after lapses into tyro-like stammering." At the end of the first of these criticisms Schumann expresses the hope that Berlioz may more and more moderate the eccentricity of his tendency, "The frantic Bacchant, the terror of the Philistines, to them a shaggy monster," however, disappointed the critic's expectations. "Years make one more severe," Schumann wrote to Ambros, "in the later works of Berlioz there occur things which no one should be guilty of at the age of forty." The tone of displeasure noticeable in these words has nothing surprising in it, for we may easily gather from Schumann's compositions as well as from his criticisms and letters that in the course of time he modified his art principles considerably. Both artists moved onward, but in different directions, and the chasm between them became wider and wider. Was the remark which Schumann made to Berlioz, after a performance of the "Offertorium" from the "Requiem" (at Leipzig in 1843), a sincere enthusiastic expression of admiration or a compromise between good-natured politeness and love of truth? I must confess I am at a loss what to think. But here is the oracular utterance: "Cet offertorium surpasse tout."

It redounds as much to the honour of Berlioz to have reported the following remarks, as to that of Karl Krebs (pianoforte virtuoso and composer, conductor first at Hamburg and afterwards at Dresden, father of Mary Krebs) to have expressed them to the composer. "My dear sir," said the honest Capellmeister, "in a few years your music will make the round of Germany; it will become popular, and this will be a great misfortune! What imitations it will give rise to! What a style! What follies! It would be better for art if you had never been born."

The well-known author of the "Musikalische Charakterköpfe," the conservative Riehl, regards the "Symphonie fantastique" as such an abomination that he prophesies a most awful punishment to the perpetrator of the work. Poor Berlioz is to copy in Purgatory out of the orchestral parts the scores of twenty-five symphonies of Gyrowetz, and to treat in the same manner Pleyel *et hoc genus omne*, ascending till he reaches Haydn and Mozart, by which time even so hardened a sinner, Riehl fondly hopes, will begin to understand that the best instrumental music is that to which—in the sense of Berlioz—one can attach no ideas.

Not even Dr. Franz Brendel, the mouthpiece of the party of progress, the literary representative of the most advanced modern tendencies, bestows on Berlioz his plenary approval. Although at no time a disparager of our master, nor one of those who saw in him only a virtuoso in instrumentation, Brendel, on first becoming acquainted with his music, visited it with some very severe censure. Thus he tells the reader of his "History of Music" that much in Berlioz's music is contorted into caricature, and that

* "Y—— distorts everything; without a spark of talent, always groping in the dark, but esteeming himself the creator of a new world; writing moreover the most frightful things, and yet dreaming and thinking of nothing but of Beethoven, Schiller, and Goethe; a victim at the same time to the most boundless vanity," &c., &c. (March 29, 1831).

with this composer creation has become calculation, and what is most intimate the most naked externality. As Brendel grew more familiar with the manner and extended his acquaintance with the works of the composer, he began to perceive that Berlioz was "a poetic creative artist-nature, gifted with grandeur and energy of passion, distinguished by high intelligence, and at the same time imbued with a wonderful tenderness, depth of feeling, and reverie (Schwärmerei)." But although "L'Enfance du Christ," the "Symphonie fantastique," and the "Retour à la Vie," revealed to him "such a wealth of manifold moods, such a fund of creative power, such a deep poetic soul," that, in this respect, he looked upon Berlioz as "one of the first of his time," yet the conviction that "with regard to form as a whole, unity and compactnesss" were wanting, impressed itself more and more upon him.

Richard Wagner, in "On Franz Liszt's Symphonic Poems" (vol. v., p. 252, of his collected writings), makes some interesting remarks on the tendency of Berlioz's programme music, and indeed on programme music generally. The whole passage is too long to be quoted, and cannot be condensed without being spoiled; I must therefore refer the curious reader to the original.* The nature of Wagner's strictures, the drift of his argument, however, will be found indicated in the following sentence: "A true musical poet would therefore have presented this scene [the love scene from "Romeo and Juliet"] to Berlioz in an entirely concrete ideal form; at any rate, Shakespeare, if he had wished to give it to a Berlioz for musical reproduction, would have made it as different as the music of Berlioz should now be from what it is, in order to be in itself intelligible." As perfect specimens of programme music Wagner mentions the "Scène aux champs" ("Symphonie fantastique") and the "Marche des pèlerins" ("Harold en Italie") &c.

Of all estimates of Berlioz as a composer that present themselves at this moment to my mind, the one given by A. W. Ambros, in an essay written shortly after the composer's death (Bunte Blätter, vol. i., p. 93), seems to me to be the most suggestive. But while acknowledging the acuteness and the forcible language of his observations I find it impossible to subscribe to every one of his words, and to accept his strictures in all their strength. Is Berlioz in the history of music, and especially in that of his own time, no more than "a fiery meteor which moves in irregular course in the nocturnal sky, and which we follow amazed with our eyes"? The wording is so vague as to be capable of any interpretation—a fault of which Ambros cannot often be accused—otherwise I should suspect an error in the summing-up. But too much stress must not be laid on a rhetorical flourish with which this at once learned and brilliant writer makes his exit. Rather let us mark and weigh some of his unambiguous and indisputable utterances. Not the difficulty of execution, not the trait of intellectual aristocraticism, not unintelligibility, he thinks, are the causes why Berlioz, in spite of enthusiastic admirers and great but momentary successes, failed to become popular; the real causes are the "extravagance (*Masslosigkeit*) of the works, the violent transgressions of the eternally immovable boundary lines of the true and beautiful, the repulsive traits and details which cannot be set afloat by the sublime beauties that stand close by." Leaving the eternally immovable but unfortunately unknown boundary lines of the true and beautiful to take care of themselves, we will proceed to another dictum of the great historian: "Even the warmest admirers of Berlioz could not delude themselves into thinking that the composer would ever be able to found a school. Schooling is discipline, and cannot spring from absolute freedom from control, which knows no law except the one, that it does not submit to being restrained by any law." On this last point Ambros expresses his opinion more fully in the following passage: "The muse of Berlioz was unbridled passion become all-powerful. To let loose the whole storm of passion is, in spite of the dramatic subjects which the master uses as a pretext, after all the sole aim of Berlioz's instrumental music. . . . Also Beethoven knows how to make the thunder-storm of the passions rage, but above the wild turmoil there stand for him immovable the eternal stars! Of Beethoven's moral nobility there is no trace in Berlioz. And thus, with all his admiration and enthusiasm, he understands Beethoven only after his own fashion, that is, he understands him not. What captivates him is the boldness, the originality, the powerful expression of the struggles and sufferings of a great human heart; of the purification, the moral elevation, up to which, as the last result of these struggles, Beethoven forced his way, Berlioz seems to perceive nothing." Ambros touches here a weak point in Berlioz's character. Let us take note of it, and then pass on to some more quotations from the same source: "Berlioz moves us most deeply when we can believe in the inner truth of his passionate musical explosions. In his 'Symphonie fantastique' he sings the story of his own first love. As it is the most touching, so also it is the relatively most popular of his works. The horrible story with the opium-visions of the execution, the 'Sabbat,' reminds one of what is worst in Victor Hugo and Sue; still we feel moved to our innermost being; we feel that the tone-poet has written with his heart's blood. . . . What music!" exclaims Ambros with regard to the "Scène champêtre" of the same work; "since Beethoven no one has found for a similar subject anything similar! The 'Harold Symphony,' which is really pervaded by a breath from Italy, Berlioz ends once more with an orgy (as he ended the 'Symphonie fantastique' with a parody on the 'Dies iræ,' &c.). This time he brings brigands on the scene. He nowhere understands how to sum up and to conclude like Beethoven. Also *Faust* must, in spite of the general pardon in Goethe's original, go to hell. 'It is more effective.' One single devil makes ten times more noise than all the nine choirs of angels taken together; Berlioz knows that." This will suffice to give the reader an idea of Ambros' views on the subject under our consideration.

(*To be continued.*)

* Or Dr. Hueffer's translation: "Symphonic Poems of Franz Liszt.

THE MUSIC OF THE GIPSIES.

By CARL ENGEL.

(*Continued from page 222.*)

THERE seems to be a prevailing opinion among musical writers that the music of the Gipsies is characterised by a frequent employment of the interval termed the Superfluous Second. This opinion, however, holds good only with respect to the music of Hungary, Transylvania, and Roumania. It probably arose from the circumstance of the performances of the Gipsies in these countries being more generally known and referred to than those in other countries which do not exhibit these characteristics. The minor scale of the Hungarian and Transylvanian national airs may be noted down thus:—

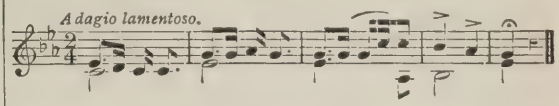
In ascending the minor scale, the step of a superfluous second from the third to the fourth occurs only occasionally; in most instances it is non-existent, as shown here in the notation. Moreover, the Hungarians possess also tunes in the major key in which the superfluous seconds do not occur, and the scale of which therefore corresponds to our diatonic major scale. An example of a Gipsy dance-tune strictly founded on this scale will presently be given.

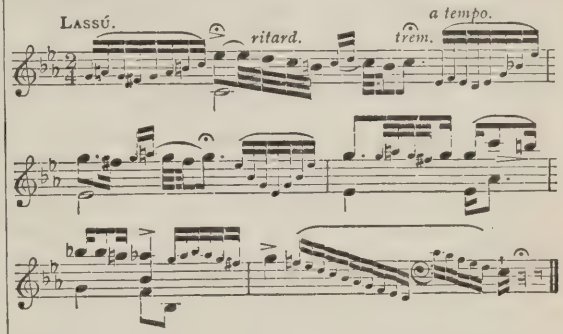
As has been intimated, the Gipsies in Roumania likewise use the two superfluous seconds; nay, these intervals are by them frequently preferred, even in ascending the minor scale. From this circumstance it might perhaps be surmised that the music of the Wallachians and Moldavians must bear a close resemblance to that of the Magyars. However, some acquaintance with the popular tunes of these nations must convince any inquirer that there is in reality a considerable difference between the music of Roumania and Hungary, chiefly owing to the peculiar rhythmical construction of the tunes.

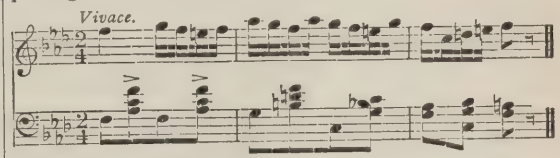
Some interesting details respecting the musical performances of the Gipsies in Hungary have been gathered by Dr. Gustav Pressel, who, in his holidays, while studying music at Vienna during the years 1849-51, made excursions into Hungary for the purpose of ascertaining the characteristics of those spirited and renowned performances. He subsequently published the result of his observations in the *Neue Zeitschrift für Musik*, Leipzig, 1852; and he edited a small collection of Hungarian songs with pianoforte accompaniments, with the special object of showing how the latter should be contrived in order to render faithfully the true spirit of the music. I am indebted to him for some of the following statements respecting the *cimbalom*, or Hungarian dulcimer.

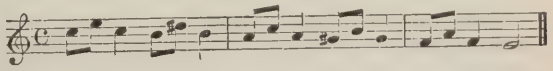
The instrument is strung with wire. The strings are arranged in groups of two or three, tuned in unison, and its compass embraces above three octaves. A detailed description of the *cimbalom* appears to me unnecessary here, since the reader may be supposed to be acquainted with the trapezium shape and the construction of our antiquated dulcimer, which closely resembles the *cimbalom*. Suffice it to remind the reader that the strings are sounded by means of two little hammers which the player holds in his hands. The hammers are usually covered, at one end with hard leather and at the other end with soft leather, a contrivance which enables the player to produce effectively different degrees of loudness. Some players use little elastic rods instead of hammers. No doubt its characteristics qualify the *cimbalom* especially for the execution of rapid *arpeggios* and *tremolos*, in which the Gipsies delight. If in the music of the Gipsy bands the violins or the clarionets, which are a usual concomitant in such an orchestra, have a pause upon a note or chord, the player of the *cimbalom* will introduce a passage such as that indicated with small notes in the following example:—

The Gipsy musicians in Hungary and Transylvania do not trouble themselves much with learning to play their music from notation; however, their want of knowledge in this respect is to a great extent compensated by their natural susceptibility for music, which enables them to extemporise upon the popular airs and dance-tunes of the Magyars. The popular instrumental composition, the *Csárdás*, frequently commences with a slow movement, called *Lassú*, which affords the player on the *cimbalom* especial opportunity for ornamenting the air on which the movement is founded with various kinds of passages. Take, for instance, the following first five bars of a Hungarian air which is deservedly a great favourite with the people to whom it appertains, for it is one of the most beautiful tunes of the Magyars:—

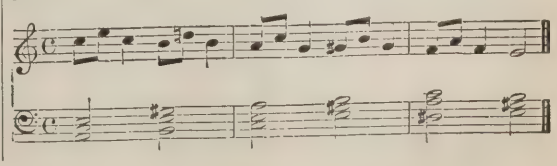


The Gipsy player on the *cimbalom*, if this air is introduced into a *Lassú*, is likely to embellish it in this manner:—

The scale in the last bar of this example is played in a peculiar and charming way, and the *staccato* given to the concluding note, E flat, is particularly characteristic and effective. It is, however, impossible to convey by notation an exact impression of the originality, spirit, and wildness of the music which an accomplished Gipsy musician is capable of eliciting from the *cimbalom* by his peculiar treatment of the instrument.

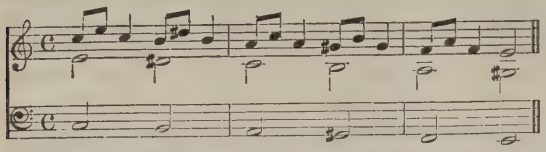
The Hungarian Gipsies are fond of using the chord of the seventh as much as possible in the accompaniment of the melody. Take, for instance, the following passage from a dance-tune:—

They have no objection whatever to the occasional introduction of progressions which are strictly forbidden by our theorists. The *motus rectus* is often preferred by them to the *motus contrarius* where theorists insist upon the latter. Thus, the following passage from the famous "Rákoczy March"—

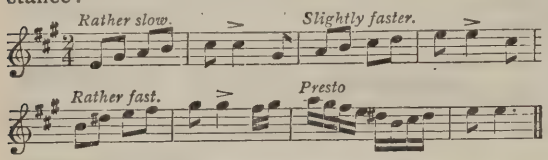


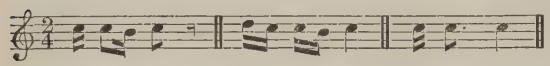
in which the interval of the superfluous second occurs not only from the sixth to the seventh, but also from the third to the fourth, they will harmonise—not as it is to be found in almost all our pianoforte arrangements of the March, and in which the melody is actually tampered with to fit it to the harmony—thus:—

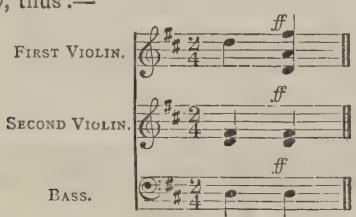


The Gipsies would play the passage in consecutive octaves, as shown in the following notation:—



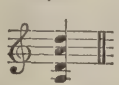
Another noteworthy peculiarity in their performance is the gradual change of the *tempo* when after a slow movement they proceed to a lively one. For instance:—

Having arrived at the bar marked *Presto*, they, on repeating the tune, adhere strictly to this *tempo* without any further deviation from it to the conclusion of the piece. The effect of the *accelerando*, as indicated in the notation, is inexpressibly animating and beautiful.

Again, in concluding a piece the Gipsies will sound the common chord rather abruptly and very loud. It must be remembered that the Hungarian national tunes almost invariably end with a group of notes like the following:—

The Gipsies play these endings; only when they are finishing they are apt to substitute a single chord *fortissimo*, thus:—

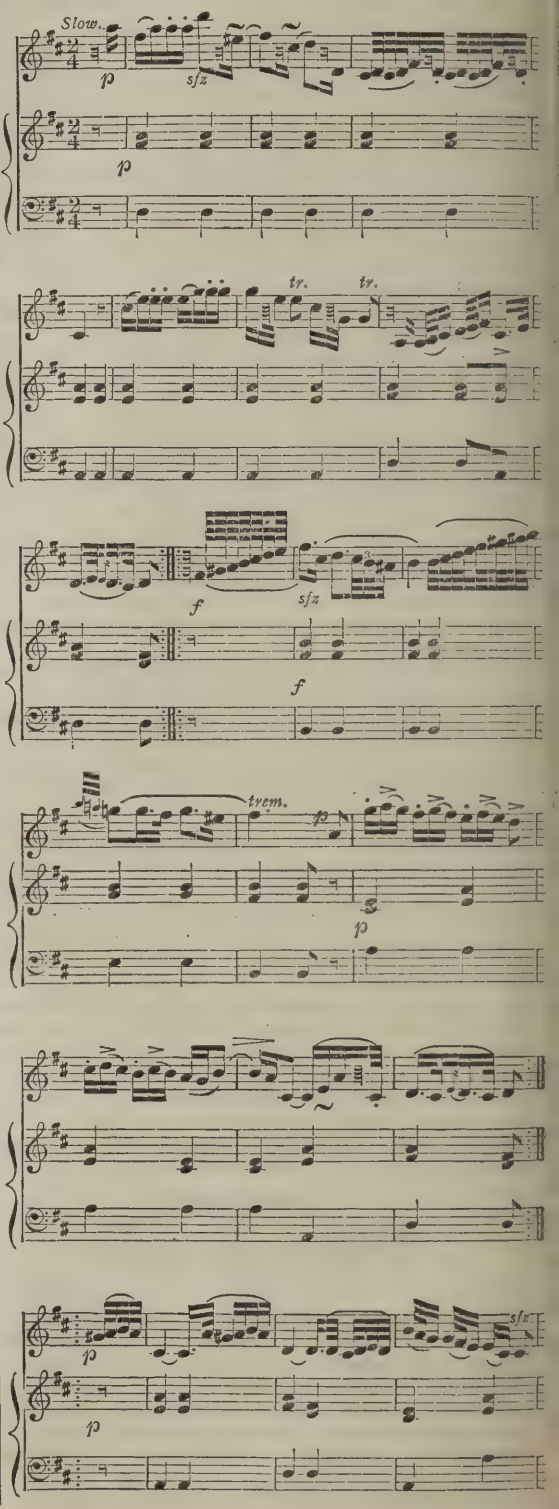


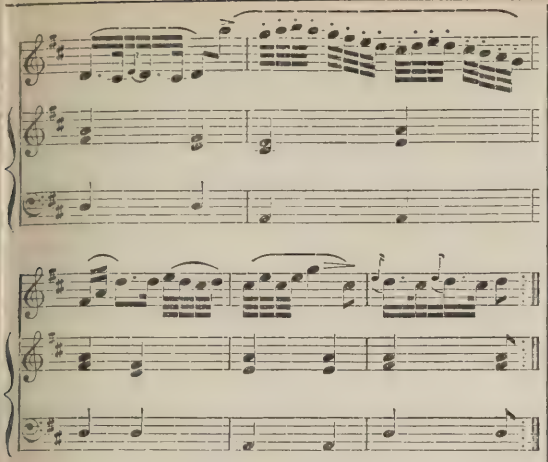
Now it must not be supposed that the peculiarities in the performance which have just been noticed are always scrupulously adhered to by the Hungarian Gipsies. Indeed, their large and well-trained bands residing in towns have come too much into contact with educated musicians to be left uninfluenced by the productions of foreign composers and the methods of foreign performers. Many of the Hungarian and Transylvanian towns possess such a band of members more or less modernised.

These Gipsy musicians are not unfrequently skilful violinists. A three-stringed fiddle, perhaps originally a *rebec*, is occasionally to be found with the poor Gipsies playing to the country people in the villages. Probably it resembles the antiquated *rebéka* of the Poles. The Morlacchi in Dalmatia, who are a Slavonic race, have a three-stringed sort of violin which has a pear-shaped body, like the mediæval *rebec* and the Eastern *rebab*. The four-stringed violin of the Gipsies in Hungary is often tuned in the intervals of a fourth, a fifth, and a fourth thus:—

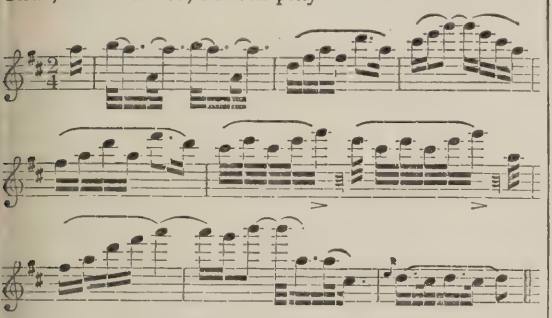


otherwise it resembles our ordinary violin. The following notation of a *Verbunkos*, for two violins and a bass, as it is not unfrequently played by the Gipsies in Transylvania as well as in Hungary, shows that the violinist who plays the melody introduces into it various kinds of embellishments. The *Verbunkos* is a sort of military dance, a recruiting dance, and its name appears to have been derived from the German word *Werbung*:—

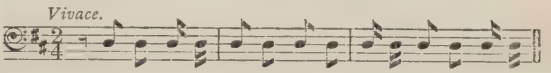


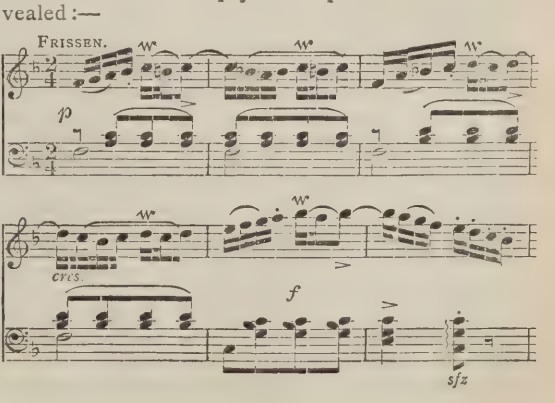
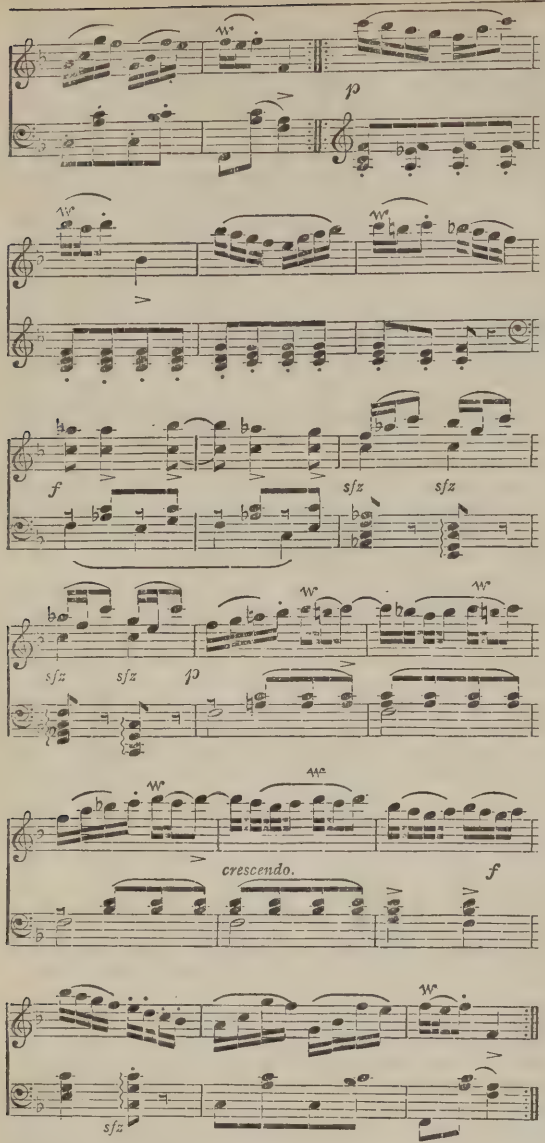


The third part of this slow dance-tune is not repeated strictly as it is here written down; the player alters it, and he repeats it as many times as he is able or inclined to extemporise a variation upon it. Thus, for instance, he will play—



The notation of a national dance-tune, to be properly understood, requires some explanation respecting the character of the dance to which it is played. I shall therefore add here a short account of the performance of a *Verbunkos*, witnessed by Mr. John Paget on a market-day in Klausenburg, Transylvania. He relates ("Hungary and Transylvania," London, 1850; vol. ii., p. 405): "Eight or ten smart young fellows, dressed in Hussar uniforms and preceded by a Gipsy band playing the national airs, promenade the town in loose order, talking and laughing with all they meet, and looking so idle and so happy that it is impossible not to envy them. Every now and then the party halts, forms a circle, and commences what is called the *Werbung*, or recruiting dance. It is performed to a favourite Hungarian air, and consists in slightly beating time with the feet, striking together the spurs, and occasionally turning round, the whole party singing all the time. While this was going on, I saw one sly fellow quietly steal from the circle of dancers, and walking outside the group of open-mouthed peasants, enter into conversation with them, and cunningly drop his most dainty baits before all the fish he thought likely to bite. Some of the wiser ones turned away, or pretended not to hear him; but two silly gudgeons were nibbling so long that I am much mistaken if they were not hooked. And, indeed, it is no wonder; the music, the dancing, the national uniform, and the long spurs—almost all that constitutes the pride and pleasure of an Hungarian peasant's life—seem within his grasp; and when to these are added the fourteen shillings smart-money, it is enough to upset the sternest virtue."

Since the year 1850 the custom alluded to may have changed with the political condition of the country; but the music is still the same, and is likely to be all the more cherished by the people the older it grows. The above tune is, however, considerably older than the description of the dance, the notation having been published in the *Allgemeine Musikalische Zeitung*, Leipzig, in the year 1814, with the statement that it had been modernised. It admits, therefore, of no doubt that the tune, whatever alterations may have been subsequently introduced into it, dates from the eighteenth century, or from the period when the genuine Gipsy music had attained its highest degree of glory unaffected by foreign influences. Indeed, inquirers wishing to ascertain exactly the characteristics of the Gipsy musical performances in Hungary and the neighbouring countries, ought to consult the earlier publications issued about a century ago. At that time the Gipsy bands consisted generally of only from three to six members, rarely of more than ten. Their principal instruments were the dulcimer, the violin, and a small bass, or a violoncello supported on the ground by a rod. The bass-players had a peculiar and effective knack of accompanying the *dolce*-passages of the violinists by a sort of drumming *pizzicato*, produced by the thumb of either hand in rapid succession, thus—

and so on; which somewhat resembled a soft and rhythmical drone-accompaniment.

Having given a specimen of a slow Hungarian dance-tune, as it is played by the Gipsies, I cannot refrain from adding at least a short example of a quick one, or a *Frissen*, as it is called. The reader is perhaps aware that almost all the Hungarian national airs are in 2-4 time; that they almost invariably commence with a full bar, and that syncopated notes, undoubtedly owing to the peculiar accents in the Magyar language, are predominant in them. In the lively dance-tunes the syncopated notes, known to English musicians as "Scotch snaps," are of less frequent occurrence, probably because these tunes are more frequently played than sung. Furthermore, it requires to be noticed that the greater number of Hungarian airs are in the minor key. This remark applies especially to the slow ones, the lively dance-tunes being more frequently in the major key. However, the latter often contain a sudden and rather startling modulation into a minor key. This is, for instance, the case in the present *Frissen*, which must be at least a century old, considering that it was published in the year 1800. To save space I give it in a pianoforte arrangement. It ought to be played as fast as can be done without rendering it incorrect or indistinct, and of course all the shades of loudness indicated in the notation ought to be carefully observed if the Gipsy conception is to be revealed:—



During the present century the Hungarian Gipsies have adopted several of our musical instruments which were previously ignored by them. About the year 1850, Klausenburg, a town with about 20,000 inhabitants, possessed a Gipsy musical band which was regarded as one of the finest in Transylvania. Its members, from twenty to thirty in number, were dressed in smart hussar uniform. "They really looked very well," Mr. Paget remarks; "few of them, if any, knew notes, yet they executed very difficult pieces of music with considerable accuracy. It is rather startling to the stranger on arriving at Klausenburg that, no sooner is he lodged in his inn, than he receives a visit from this Gipsy band, who salute him with their choicest music to do honour to his coming; and it is sometimes a little annoying to find that he cannot get rid of them without paying them most handsomely for their compliment."

It is said that some of these bands became so rich and ostentatious that they used golden plates in collecting the money which, after their performances, was most liberally given to them by their enthusiastic admirers the wealthy Magyars. It is said that when Bihary, the famous Gipsy fiddler whom I have mentioned before, had hurt his arm by some accident, he could play only a simple plaintive air to his patrons, which touched them so deeply that they wrapped his injured arm in bank-notes. Again, it is said that when Bihary with his band played before the Emperor Franz, in Vienna, about the year 1825, the Emperor was so much gratified with the music that he expressed an inclination to grant Bihary a particular favour; whereupon Bihary begged that he and all the members of his band should be raised to the rank of nobility, which caused him to fall into disgrace.

"It is said;" and it shows, at all events, what the people thought the Gipsies capable of. Moreover, it is also said that Bihary died in great poverty, and this is certainly not improbable.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VII.—SPOHR.

"Simple and truthful throughout, it is a mirror of the mind of him who jotted down the details concerning the same." Thus does the English translator of Spohr's autobiography speak of that work, and the statement reassures us as to the value of the book for the purpose we have in view in taking it up. Generally speaking, it is not unfair to assume that what a man writes about himself, for publication to the world, is less likely to be a full and exact revelation than what he intends only for the eye of relatives and friends. Before the public he is apt to pose for effect, whereas in private, among those who know him well, there are no inducements to be anything but his own honest self. Nevertheless, it is a fact that none of us can put pen to paper without leaving there some impress of our genuine individuality; while, as regards Ludwig Spohr, in whose character childlike simplicity was conspicuous, the chances were that in doing so he had no thought even of the innocent guile which might, under such circumstances, lead any man to show himself in the best light, even if he created an artificial illumination for the purpose. We turn to Spohr's autobiography, therefore, with some confidence that through its means we shall get at the real nature of its subject.

There is something very amusing in the *naïveté* with which Spohr jots down the details of his early youth. He seems to think no small events should be passed over, and it must be admitted that the boy was sufficiently precocious to warrant the admiration of the man. While yet a little fellow of eight or nine he composed duets for violins, and played them with his teacher, a French emigrant named Dufour, at the evening parties given by his parents. "To this day," he writes, with pardonable complacency, "I recollect the proud feeling of being able to appear before the friends of the house as a composer. As a reward I received from my parents a gala dress, consisting of a red jacket with steel buttons, yellow breeches, and laced boots with tassels, a dress for which I had long prayed in vain." The wearing of such a fearful and wonderful costume must have, as it were, burned into his memory all the circumstances of this very early *début* in the field of composition. Nor should we be surprised if it helped the lad to think a good deal of himself—a boyish weakness from which, either as boy or man, he was by no means free. It is easy to detect self-admiration sprinkled about these introductory pages. Because his father used to exclaim, "Now the stupid boy is making windows again," when he scratched anything out of his MS., Spohr's pride revolted against erasures, and this,

ie says, was "the reason why I acquired early he habit of writing off a clean score without rasing anything." At the age of fourteen he felt hat he was above his teacher, "and often brought im into difficulties by my fluent reading of the iotes, and besides I had not unfrequently the secret riumph of seeing him brought to a standstill." We are told also how his playing at that period ecured useful friends and humble admiration. He ad to trudge with his violin from Brunswick to Alsfeld in order to take his lessons. "Half-way to Alsfeld stood a solitary mill. I once entered there during a shower of rain, and gained the goodwill of the miller's wife to such a degree that, from that time, I was obliged to call every day I passed by, and was treated with coffee, cakes, and fruit, for which I used to improvise something upon my violin by way of thanks. I still remember having once so completely enchanted her by playing Wramtzky's variations upon 'Du bist liederlich,' into which all the juggles with which Paganini afterwards enchanted the world were introduced, that she would not let me leave her during the whole day." It must have given this youthful Orpheus no small shock when, having been placed under a new teacher in harmony and counterpoint, and having at once taken to him a new composition, he was told: "There is time enough for that. You must learn something first." Spohr never forgot the rebuke, and is careful to mention the fact that his master corrected him so mercilessly, and scratched out so many ideas, which appeared to him sublime, as to remove all desire to show him anything further.

Spohr was only fourteen when the poverty of his father sent him out into the world to seek an independent fortune as a travelling artist. With a little money, plenty of advice, and overflowing spirits, he set out for Hamburgh. But nothing could be done there, and, ashamed to return home, young Spohr went to Brunswick to beg of the Duke a place in his private band. "As I knew that the Duke was in the habit of walking every morning in the park of the palace, I sought him there with my petition in my pocket, and had the good fortune to have it accepted by him. After having glanced over it, and asked me some questions about my parents and former instructors, which I fearlessly answered, he inquired who had worded the petition. 'Well, who but I myself? I need no help for that,' was my reply, half offended at the doubt as to my ability. The Duke smiled and said, 'Well, come to the palace to-morrow at eleven, we will then speak further about your request.' Who so happy as I? Punctually at eleven I presented myself before the groom of the chambers, and asked to be announced to the Duke. 'And who may *Er* be?' snarled the groom to me, in an unfriendly tone. 'I am no *Er*. I am here by the Duke's command, and *Er* has to announce me,' was my indignant reply. The groom went to announce me, and, before my excitement had subsided, I was introduced. My first word to the Duke was, therefore, 'Your Serene Highness, your servant calls me *Er*. I must earnestly remonstrate against that.' The Duke laughed aloud, and said, 'Come, calm yourself, he will not do it again.' Then, after having put several questions to me to which I gave the most unembarrassed answers, he said, 'I have inquired about your abilities from your last teacher, Mancourt, and am now desirous to hear you play one of your own compositions; this can take place at the next concert in the apartments of the Duchess.'" A better story than this, as indicative of character, would be hard to find, and we shall see as we go on that here emphatically the boy was father to the man. In due course Spohr played before the Duke, and was accepted. "In an ecstasy of delight I returned to my lodging, wrote immediately to my parents of my good fortune, and could get no sleep for a long time from excitement and joy." But all was not perfection even in this paradise. The Duchess invariably played cards during the Palace Concerts when the Duke was not present, and ordered the music to be *piano*. On one such occasion Spohr introduced a new concerto of his own. "Engrossed with my work, which I heard for the first time with the orchestra, I quite forgot the prohibition against *forte*, and played with all the vigour and fire of inspiration, so that I even carried away the orchestra with me. Suddenly, in the middle of the solo, my arm was seized by a lackey, who whispered to me, 'Her Highness sends me to tell you that you are not to scrape away so furiously.' Enraged at this interruption I played, if possible, yet more loudly, but was afterwards obliged to put up with a rebuke from the Marshal of the Court."

Spohr was eighteen when the Duke placed him as a pupil with Francis Eck, and the two set out upon their travels. At first the young fellow endured bitter mortification. He thought he could play the violin, but Eck had a different opinion: "I, who imagined myself one of the first *virtuosi* of Germany, could not play one single bar to his satisfaction, but was obliged to repeat it ten times at least, in order in some degree to gain his approbation. My bowing particularly displeased him, to alter which I now also see is very necessary." The above is an extract from a diary Spohr kept at this time, many passages from which are included in the autobiography, and give us a very fair sight of what he was then. His highly impressionable nature seems to have responded promptly to the appeal of female beauty, for at eighteen he fell desperately in love with a damsel five years his junior, the daughter of a music-master at Hamburgh. "She is very beautiful," says the diary, "has hair that curls naturally, very lively brown eyes, and a neck of dazzling whiteness." In order to be near this mature maiden, Spohr asked permission to sketch her portrait, and then was disgusted to find her already a coquette. "Henrietta begged me to take her portrait in the dress which she wore, assuring me that she had chosen it expressly, for her other dresses were not cut low enough and covered her neck too much. I was astonished at her vanity, and the sight of this charming neck, which otherwise would have enchanted me, now saddened me; being convinced that she was already infected by the vanity and shamelessness of the Hamburgh ladies. While I painted, she chatted with her cousin (an ugly but vain girl) of nothing but the dress she intended wearing at the ball which was to take place the following evening." Clearly this child of thirteen did not make enough of her boyish adorer, and Spohr gravely notes down that the little romance "never came to a declaration." Scarcely was the young artist off with the old love before he was on with the new. An accidental encounter with two young ladies, and a short promenade in their company, were fatal to Spohr's peace of mind for some time: "We came at length to a meadow separated from our path by a broad ditch, which although shallow was too wet for ladies to cross. As they (artful damsels) expressed a desire to walk in the meadow, I offered to carry them over. At first they would not consent, but at last allowed themselves to be persuaded. I took the fair one first, and an incomprehensible pleasure seized me when thus carrying this beautiful girl in my arms. When I had reached the most dangerous part of the ditch with her, one of her fair curls fell upon my face. This so disturbed me that I nearly fell with my lovely burthen into the ditch. Nevertheless,

I brought her happily over. She thanked me so heartily, and gazed so into my face with her large blue eyes, that I almost forgot to fetch the other. We walked on across the meadow, and at the end, to my great disappointment, found a little bridge which led us back over the ditch. This envious bridge robbed me of the pleasure of carrying once more the sweet burthen. I escorted the girls as far as the town, and then parted from them very unwillingly." Spohr and his inamorata met very frequently after this. They wandered hand-in-hand through the woods and lanes, but the lady never revealed either her name or station. At last her adorer discovered that she was the daughter of a groom-of-the-chambers to the late Duke, and the betrothed of a young nobleman. But he found out more. The girl refused no man's attentions, and even admitted Eck as a rival of his pupil—a course which filled poor Ludwig's diary with passionate bursts of jealousy and vows of vengeance; while, still further to complicate matters, her friend the "dark one" manifested a strong affection for him, which he could not return. Sophy, as the "dark one" was called, seems really to have loved Spohr, and at their final interview she made the fact pretty clear. "After she had sent away her brothers and sisters she hardly let me out of her arms. I was obliged to bear with it until ten o'clock; then we took leave. The poor girl shed so many tears that I was ashamed of my own dry eyes, and, in order not to appear quite heartless, I kissed her warmly." At the door she gave the youth a letter and a gold ring containing some of her hair. Poor Sophy! Spohr tells us that he went away resolved to write to her, but there is nothing in his diary to show he ever did so.

The tale of Spohr's further wanderings with Eck contains many another passage that throws light upon his character. In one instance, he sat beside his hostess at table, and was led on by her to tell the story of his life, as far as there was story to tell. "She listened to me with a benevolent interest, but at the end wounded my feelings by asking 'whether I should not have done better to follow the profession of my father?' Wholly penetrated with the dignity of my artistic career, I replied angrily: 'As high as the soul is above the body, so high is he who devotes himself to the ennobling of the mind above him who only attends to the mortal frame.'" Spohr, like St. Paul, was always disposed to magnify his office, and very properly; but the "high-falutin" style of his retort to the good lady at Danzig is only one proof, among many, that in his youth he was a very grand seigneur indeed. The diary records, with pride, that in one town he was invited to meet three Excellencies. This suited the young man very much indeed, till the time came to pay for the honour. Their Excellencies were good at cards, and the artist ruefully notes down that he lost "more than three thalers in a few hours."

(*To be continued.*)

AT a meeting held in the Jerusalem Chamber, Westminster, to promote the establishment of "Coffee Music Halls," a short time since, Lord Mount-Temple (then Mr. Cowper-Temple) is reported to have said "the appreciation of music did not require the education that other fine arts, such as painting and sculpture, called for." Now without stopping to inquire what kind of music he imagines can be "appreciated" without the education necessary to comprehend the merits of a painting or a statue, we presume that this may be accepted as a fair specimen of the manner in which the art is regarded by the majority of those who have both the power and the money to urge its claims upon the government of our country. Can it be wondered at then, that at the recent banquet of the Royal Academy the subject of music was not included in one of the toasts of the evening, although three of the most eminent representatives of the art were present? It may be said that other topics could scarcely be touched upon at a meeting especially convened for the glorification of painting and sculpture; but as we find that one of the toasts was "Science and Literature," for which Mr. Bret Harte returned thanks, this at least cannot be accepted as a reason for the omission to which we call attention. Whether the three gentlemen whose whole lives have been devoted to further the highest interests of music felt in the slightest degree insulted at finding a due recognition of every art but their own, we cannot of course say; but assuredly the matter should not be passed over without a protest. If "Coffee Music Halls" are to be founded upon the notion that music is something tossed aside by educated people for the amusement of the uneducated, the fewer that are established the better will it be for the art. We shall be glad to consider that Lord Mount-Temple's opinion is rather the exception than the rule; but certainly the result of the Royal Academy banquet does not favour this theory; and considering that the only vocal piece advertised in a morning contemporary is called "La-Di-Da, or the City Toff," the real state of the art in England may be easily misunderstood by those who do not care to inquire too deeply into the matter.

IN a recent number of THE MUSICAL TIMES we stated, in reviewing a book on the rudiments of music, that there are not four *black* notes in the key of A flat major; and we are by no means astonished at receiving a letter inquiring whether we "refer to the tempering of the pianoforte, so that the intervals on it are not quite correct." If we required anything to convince us that the pianoforte thoroughly rules the mind of the majority of amateurs, reference might be made to the prospectuses of young ladies' academies where constantly we find that "Music" means the pianoforte, but that singing, harp, &c., are also taught. The intimation conveyed to us therefore by a schoolgirl a short time since that she had "left off music and taken to singing" can scarcely appear extraordinary, although it is certainly to be regretted that clearer ideas upon the art are not inculcated in the minds of students. For the information of our correspondent let us now take the opportunity of saying that there are no such things as "black notes" in music; but there are sounds upon keyed instruments which are played with pieces of ivory coloured black. Assuredly nobody who has the power of thinking away from the pianoforte can possibly imagine that a vocalist can sing a black note, or that a performer upon a stringed or wind instrument considers one sound to be a different colour from another. We earnestly look forward to the time when at the commencement of musical study all these truths shall be systematically taught. It must be remembered that the violin is now taking its place as a family instrument, and pushing forward the idea of abstract music, apart from any special method of producing it. When this shall have become more general, amateurs will be artists as well as performers; and then they will doubtless agree with us that "there are not four black notes in the key of A flat major."

WE have no wish to reply to the many correspondents who desire us to advise them as to the best method of acquiring a knowledge of the various branches of music. One has a passionate fondness

for the pianoforte, and would willingly become a good player if he only knew how. A second has a voice of extended compass, and wants to know whether, if he gave sufficient time to study, he would be likely to make a name in the profession. A third has been assured that he has a "turn" for composition, and would feel exceedingly obliged if we could tell him the best book on the theory of music. To all these inquiries we can only answer that we do not, as a rule recommend books or masters; but the fact of such applications being so constantly made seems to prove that in many country places either there is a great dearth of teachers or that no confidence is placed in their judgment. A musical journal, like a medical journal, is established to elicit opinions upon, and watch over the interests of, the subject to which it is devoted; and were the editor of the former to tell students how to teach themselves or what master to employ, the editor of the latter might with equal reason be called upon to tell patients how to cure themselves or what doctor to employ. The truth is that music is too much dabbled in by those who consider it an art easy enough to acquire by self-teaching with only a moderate amount of application; and when difficulties are encountered the idea is that there has been something wrong in the method pursued, and a letter is immediately despatched for counsel on the matter to a musical paper. The sooner this illusion is dispelled the better; and we cannot but feel that we are strengthening the position of the local professor by refusing to reply to questions which it is his legitimate province to answer.

IN the days when Bach was almost unknown in this country and Beethoven was thought "heavy," pianoforte music was given over to those light-fingered executants whose power of playing a certain number of notes in a given time was considered the acme of musical skill. True it is that music for the mind has to a great extent replaced music for the finger, but brilliant and showy pieces are still played; and, provided they are good of their kind, there can be no reason why they should not be. How strange, then, does it seem that the majority of compositions, which at the time to which we refer were actually the rage, should have so completely passed away that the titles of them even are not remembered. A recent refreshing dip into the music of the past has not only recalled to us the many pleasant hours spent amongst composers who catered for the taste of the day, but has actually convinced us that in many respects the pieces are infinitely superior to much of the light music of the present time. We could name, for example, twenty compositions of Henri Herz which for refinement and delicacy of style, exquisite beauty in the construction of the passages, and excessive melodiousness, will bear comparison with any of the modern works. How then is it that these pieces are not reprinted? Even supposing that they are in the slightest degree antiquated—which, by the way, we do not at all admit—we are now so constantly going back to the fashions of our forefathers that this peculiarity would doubtless be an additional attraction. At all events we firmly believe that any publisher would consult his interest by giving a selection of them to the world, for many who could not welcome them as old friends would doubtless be glad to have the opportunity of making their aquaintance.

A MONUMENT TO BEETHOVEN.

VIENNA, *May* 15.

MUSICAL visitors to the last Exhibition at Paris may remember a bronze statue of Beethoven, which attracted considerable attention and gained the distinction of the gold medal. This work by Professor Zumbusch, whose reputation is deservedly great, was exhibited by the committee of the proposed monument to the great composer in his adopted city; and whilst the principal figure was receiving admiration in the Trocadéro the artist was at work at Vienna upon other portions of the now finished "Denkmal," which was uncovered with due honour at a highly interesting ceremony at the Austrian capital on the 1st ult. The site which has been chosen is near the Kantstrasse and the City Park, and not far from the marble statue of Franz Schubert and the Conservatorium of Music (Musikfreunde), and in that newer portion of Vienna in the neighbourhood of its splendid Opera-house and finest hotels, a portion which is gradually becoming the most fashionable, as it is the most brilliant of the great "Kaiserstadt." The square in which the monument is erected is being tastefully terraced and laid out with turf and shrubs, and it will no doubt henceforth be known as the "Beethoven Platz," and as a matter of course will be visited by thousands of devotees to the shrine of the great master, together with his last lodging in the Schwarzspanier Strasse, and perhaps also the suburbs of Döbling and Mödling where he often passed the summer months; and especially the brook at Heiligenstadt which he has immortalised by his "Scene am Bach," where a bust in the "Beethoven Gang" has been placed to commemorate the spot, and where, as he told Schindler on revisiting the lovely scene years afterwards, "I composed my 'Pastoral Symphony,' and the birds composed with me."

The ceremony of unveiling began at ten o'clock on a rather dull May-Day. But flags and festoons, and something looking bright and festive at every window, the square crowded, flowers and garlands on the steps of the memorial, crimson daïs soon occupied by court and municipal officials in uniform or in full-dress costume, some of the Sing-Verein and the Opera chorus, and a band of wind instrumentalists conducted by Hans Richter made up a brilliant scene. The Emperor was expected, but not being quite well and having a semi-state visit to Buda-Pesth close at hand, was dissuaded by his physicians from being present. His Majesty was represented by the Archdukes Karl Ludwig, and Rainer, and the Ministers present were Count Taaffe (President), Baron Conrad, Count Falkenhann (General Intendant of Theatres), Baron Hofmann, Count Bylandt-Rheidt (War Minister), Ritter von Marr (President of Police), Dr. von Rewald (Bürgermeister or "Mayor"), and several persons of eminence in the artistic world of Vienna and elsewhere. At the first bar of the national anthem, Haydn's "God preserve the Emperor," all hats were taken off, the covering fell from the statue, and the formal act of presentation by the committee to the city followed.

The President of the former, Herr Dumba, addressed the Mayor, in words of which the following is a free translation: "By the munificence of his Majesty our most revered Emperor, by the kind consideration and aid of the Home Minister and Municipality, by the ready co-operation of a long roll of musical societies at home and abroad, in Europe, and even in America, by spontaneous subscriptions from the general musical world, at the head of which the glorious interpreter of Beethoven, our highly esteemed master Franz Liszt stands prominently forward, and by aid also of various other musicians, and lastly by the help given by owners of the palaces forming this square, the committee in whose name I have the honour to speak has reached the goal of its labours. It has accomplished the command received from the 'Musikfreunds' Society after our jubilee festival*, namely, by erecting to our great musician a worthy monument to pay a debt of honour from our city, this cradle of orchestral music. And I feel it a duty on this solemn occasion to pay a tribute of our warmest, heartiest gratitude to all who have helped in true love and devotion to bring the work to a successful issue. Inspired with enthusiasm, Professor Zumbusch has brought all his artistic power to bear on his work. As regards funds there was no need for begging.

"The immortal strains of Beethoven's music caused the money† to take the shape of this memorial, which for ages shall show our gratitude, our homage to the man who produced grand works under the genial influences of our enjoy-

* Or centenary of the composer's birth, held at Vienna in 1870.

† "Erz," which also means bronze, has a double meaning here.

able Vienna and in the life-cheering and artistic atmosphere of Austria, here creating masterpieces which have carried his fame over the whole world—works whose splendour worthily enlightens and glorifies our city.

"Here the boy Beethoven received the 'Weihekuss' of our Mozart—the youth found in him and in our Haydn a model, and in Haydn, Salieri, and Albrechtsberger his instructors. The highest Austrian families—formerly the most art-revering and noblest of "Mæcenati"—opened the doors of their palaces to the artistic and characteristic musician as to one of equal birth, and showed him every honour: a revered and true lover of art of our imperial house, Archduke Rudolf, bestowed on him friendship, and this noble patron and two Bohemian Princes, Lobkowitz and Kinsky, secured for the master an annuity* 'by which,' as worded in the statute, 'he might, as a man free from want, be in a position to enrich art with great and noble works.' By this act they showed not only love for art and veneration for the artist, but also, and with true Austrian patriotism, their love for its capital, the only condition made being that Beethoven should remain with us. And he remained gladly, for he found amongst this art-appreciating people a warm susceptibility, which to an artist is the best incentive to producing-power, and elicits the best fruit. He saw this and felt with us, always as a true citizen showing his regard for the Emperor and fatherland, deep sorrow in our war troubles and enthusiastic joy after they had passed, and he was venerated, admired, and loved by our kindly people.

"The veneration is still the same, the admiration has increased with better knowledge and finer performances of his works. I feel highly honoured, in the name of my committee, to hand over to our esteemed Mayor as the property of the city this memorial, which is a genuine proof, and will remain so, of grateful admiration of our city so rich in sound ('Klang') and song, of its great citizen, Ludwig van Beethoven."

Dumba's speech was several times interrupted with loud bursts of applause.

The Mayor made the following reply: "In the name of the municipality of the imperial and royal capital I herewith undertake possession of this monument dedicated to the great master of music, and the municipality will take the greatest care as to the keeping up of the costly present. Permit me, Mr. President, to express to you the best thanks of the town for the unwearied labour of your committee in having carried out this work, and to add that the freedom of the city is herewith conferred on you and on Professor Zumbusch in grateful recognition."

The honour having been duly acknowledged, the Sing-Verein gave a splendid rendering of Beethoven's "Die Ehre Gottes aus der Natur," with wind accompaniment.

More wreaths and trophies were placed on the pedestal by representatives of various musical societies, including two from the other side of the Atlantic, and one from Scotland.

Amongst various statues erected to great men in the bright and Parisian-looking portions of modern Vienna, including those to Mozart, Grillparzer, Schiller, Lenau, &c., none seems to have given more satisfaction than the latest monument to Beethoven, which is spoken of as the most important contribution to German plastic art since Rauch and Reichel. As a ruler of the world, and one who looks beyond it, the composer sits high on a throne of rocks, his lion-like head with its grand "mane" slightly turned on one side, as if he were conceiving the slow movement in the Ninth Symphony or the Kyrie in the Mass in D. The left hand rests on the right wrist, the left foot is thrown forward. The dress is admirably managed, being half coat, half mantle, falling in graceful folds. The whole figure is in entire repose, and at the first glance gives an idea of massive and heroic grandeur. The pedestal and its steps are made of nearly black porphyry marble from the Tyrol, a material which is said to be for the first time here used for the purpose. The committee endeavoured to obtain stone for this portion of the work from the neighbourhood of Bonn, so that the statue of the hero might be supported by product of his native quarries, but this endeavour does not seem to have been aided by the Rhinelanders.

* 4,000 florins, at the time, 1809, no inconsiderable sum.

Rhenish stone would have had a poetic significance, but Tyrolese porphyry would have been a loss, the contrast of the thirteen light-coloured bronze figures against the dark marble being one of the admirable features in the work. Right and left of the pedestal and its inscription, "Ludwig van Beethoven," are placed statues of Prometheus Vinctus and Victoria with the laurel wreath. Both of these are larger than life-size, and each is a work of art. There are ten other figures, also suggestive of the composer's works. In front, the Cupid tuning his lyre recalls "Adelaide," and the swan on the reverse side has as obvious a reference. The four pairs of children—so exquisitely modelled as likely to be a lasting delight to half the mothers or nurses in Vienna—are (1) a young hero with sword and helmet, and a child in dejection with reversed torch—evidently the "Eroica" Symphony; (2) a stern-looking youth with the "lightnings of Jove" in one hand, whose other hand holds that of a comrade, who, in utter contrast, is dancing to the sound of his flute—an allusion to the greatest symphony, with choral ending, on Schiller's "Ode to Joy" being here intended; (3) a lovely group of a little maiden sitting by a brook twining a garland, whilst a chubby-faced youth plays to her the shepherd's song in the Pastoral Symphony; (4) a couple of children, indicating, by the tragic mask, &c., "Fidelio" and Beethoven's other dramatic works and overtures. These children belong to the best sculpture-work in Vienna, and although allegorical are no cold symbols of an antiquated religion but are full of life, conveying animated expression of some of the most salient and characteristic conceptions of the great "tone-poet," around whose "image and superscription" they are so artistically grouped.

The cost of the monument is some £8,000, which has been raised, as above indicated, by voluntary subscriptions from prince to peasant. The two principal sources of funds have been from the concerts given at Vienna in 1870 at the Beethoven Jubilee, and in 1877 by Liszt, the clear proceeds of each of which exceeded £1,000. A long list of musical societies in Austria, Germany, and other musical countries records the contributors. On the day of the unveiling ceremony Herr Dumba received laurel wreaths, &c., from many towns and villages of the empire to be placed on the memorial; also congratulatory telegrams from the magistrates of Bonn, and, dated from the composer's birthplace, from Joachim and Brahms, and from the Committee of the Schumann Memorial, uncovered there on the 2nd ult., at which occasion these two eminent musicians were assisting.

In some very interesting remarks on the erection of a statue to Beethoven at Vienna, the eminent critic, Professor Hanslick, shows how much that city has done for great musicians, and how entirely the greatest of them is associated with the charming Austrian capital and with its beautiful suburbs. After congratulating his fellow-citizens on at last possessing a worthy monument in their city in which the master's powers were developed, and reminding them that the small town where the composer was born and passed his childhood had given him, thanks to the munificence of Liszt, a statue five and thirty years ago, the Professor says: "Other great men were born in small localities, but only large cities can foster and mature them. Living always at lovely Salzburg, or at the Elector's Court at Bonn, Mozart could not have been Mozart, nor would Beethoven have become Beethoven. Gluck, Haydn, Mozart, Schubert, and Beethoven cannot but be associated with Vienna, and have rendered the Austrian capital the musical capital of Europe. . . . Let us remember to-day what Beethoven did for Vienna, and what Vienna did for him. Here he lived and worked for thirty-five years. How often has he passed the very spot where we now thus memorialise him, how often has he crossed over the contiguous stream to wander in those shady alleys of the 'Glacis'! Manifold and precious are the links which Vienna possesses of Beethoven's 'Persönlichkeit,' of every habit of his life and associations of his work. At the age of sixteen the young Beethoven paid us his first visit from Bonn. He took back home with him at least one precious experience—an interview with Mozart, who heard him play, and prophesied his artistic greatness. Five years later, in November, 1792, in his twenty-second year, Beethoven returned to Vienna, never to leave it again.

"An Austrian Archduke, the Elector Max Franz, son of the great Maria Theresa, sent the youth of such high promise to this city for further instruction; an Austrian 'Cavalier,' Count Waldstein, supplied him with means for the journey and for his stay in Vienna. On his first residing here he was assisted and rendered active by Austrian help. Settled in Vienna, he quickly amalgamated, both socially and artistically, with the Austrian people. Not Bach and Handel, but the great Austrian masters, Haydn and Mozart, were the models of his creations, whilst the instructors he so soon surpassed were Austrians. . . . Vienna first recounted his astonishing powers not as composer but as pianist. Although he so soon retired as 'virtuoso,' his fame in that way had stamped itself into musical life here. His earliest public appearance was in the Burg Theater, when he played for the first time for the Society of Musicians his C major Concerto, Op. 15. . . . But he wished to shine as composer, and always played his own works. With hearty goodwill he performed at concerts given by others and for many societies. Wherever we look we see evidences of his artistic career. Let us follow the Vienna stream, which is so near this memorial; only a short bend further we are at the 'Theater an der Wien,' where was the first performance of his 'Fidelio' and his 'Mount of Olives.' For the opening of our Josefstädter Theater he composed and directed his overture 'Weihe des Hauses.' In the inner town the great hall of the University reminds us of the first performance of the Seventh Symphony and the 'Schlacht von Vittoria'; the Burg Theater again recalls 'Prometheus'; the Kärnthner Theater of the first hearing of the Ninth Symphony. In a morning concert in the Augarten was for the first time heard the D major Symphony and the C minor Concerto. And in the Prater, on a May-day in 1814, he played, for the last time in public, his great B flat Trio, with Schuppanzegh and Linke. Thus we find Beethoven soon mixed up with and interested in all our musical institutions, and with everything of artistic interest in Vienna. He shared our grief and joy in war and in peace, conducting his 'Glorreiche Augenblick' at the memorable Congress of Vienna. . . . Who can recount the delight, the comfort, the edification given to mankind by Beethoven from his early works—'Adelaide,' the Septet, and the first sonatas to his last symphony! Vienna first possessed and enjoyed all these. In Viennese editions appeared his first and his last (137th) opus, and from here the works of wrought gold have made the tour of the whole world. The smiling landscapes with which Vienna is surrounded as with a garland of forest-leaves were likewise his favourite spots for study and his poetic haunts. The trees are now green under which he wrote and worked. Between the vine-clad hills of Baden and Merkenstein he composed the Ninth Symphony, at Heiligenstadt the Pastoral and the C minor Symphonies, at Hetzendorf and in the park of Schönbrunn he conceived 'Fidelio' and the 'Mount of Olives,' at Mödling the great Mass in D. These well-known and loved summer retreats of ours are nearly all honoured as frequent haunts of Beethoven; in these woods, in these gardens germinated and ripened the precious fruit. So deeply in the soil of Vienna was he rooted that he never revisited the land of his birth. He loved Austria and the Austrians; and, so far as able under his sad privation and bodily ailments, and his susceptible and passionate temperament, he enjoyed himself on Austrian ground. . . . The assertion which has been made that he 'starved' here belongs to the realm of fables." (See Thayer's "Life of Beethoven," vol iii., 1879.)

Hanslick shows that every year Beethoven is more beloved at Vienna—that his works more than ever command there the greatest attention and draw the largest audiences; and the Professor concludes with a quotation of the opening words of Grillparzer's oration at Beethoven's funeral: "Whilst we stand here by the grave of this mortal man, we are as it were representatives of the entire German people." From that sad 29th of March, 1827, let us turn to this 1st of May, 1880, when we may venture to say, "Whilst we stand before the effigy of this immortal man we are, as it were, representatives of the German people in Austria, which may count Beethoven amongst its own citizens, and which in gratitude and in homage has erected to him this monument."

In connection with this commemoration a splendid performance took place on the same evening under Richter's direction, at the Opera-house, of "The Ruins of Athens," followed by "Fidelio." The third overture to "Leonora" was so marvellously given by the orchestra, which maintains its fame as the finest in the world, as to cause a *furore*, and the conductor had to bow four times before the opera was allowed by the enthusiastic public to commence.

Having lingered on at Vienna I regret not to be able to make the long journey to Cologne in time to send you my promised notes of the Lower Rhenish Festival being there celebrated.

HERBERT OAKELEY.

THE HISTORY AND SETTLEMENT OF MUSICAL PITCH.

No person who has been present during the current season at the Opera House in Covent Garden can have failed, provided he or she be gifted with an ear of average sensitiveness, to desire earnestly that some more scientific mode should be adopted for the determination of this important question. It is demonstrably insufficient for a *prima donna* to express a wish that the "Diapason Normal" should be adopted, and for the manager to order instruments of some reputable firm of manufacturers. Three such attempts have now been made, with lamentable results; and it is obvious that some higher authority and some more trustworthy test should be substituted for the unaided ear of even the most cultivated musician. Such authorities and such tests do indeed exist, and have been fully described elsewhere by the present writer. To performers at large they are not only unknown, but are treated with contempt and contumely. Even a justly distinguished musical Government functionary does not scruple to advocate the paradox that because Mozart and Beethoven were unacquainted with the laws of sound, the ordinary artist is the better for a similar ignorance. Among acoustical problems few are more abstruse than that of the accurate determination of absolute pitch; indeed, there is hardly any standard, except the Normal Pitch above named, which is even approximately correct. That of the Society of Arts proposed some years back is ludicrously erroneous.

But before we can attain to a practical uniformity, which would be the greatest boon which could be granted to musicians, it is essential that we should know the facts of the case, and the data on which our future practice must be founded. At this subject Mr. Alexander J. Ellis has laboured earnestly, and with considerable success. On May 23, 1877, he read a long and most laborious paper before the Society of Arts, entitled "The Measurement and Settlement of Musical Pitch," which was full of research, and presented the remarkable merit of bringing before English students of acoustics the ingenious methods introduced in 1834 by Heinrich Scheibler, the silk-manufacturer of Crefeld, near Dusseldorf, "who devoted many years of his life to the invention of methods for tuning properly," and, as might well be added, for producing from relative pitch an absolute standard.

It is probable that Mr. Ellis's former paper is known to many readers. It was rewarded by the Society with one of their silver medals. It soon, however, became apparent that, notwithstanding the care and labour brought to the task, its author had been relying upon an untrustworthy apparatus for his elaborate determinations. This instrument was the Free-reed Tonometer of Appunn, of Hanau, with which Mr. Ellis appears to have been singularly enamoured. The present writer had intimated his distrust of the method at a meeting of the Musical Association, asking, "Quis custodiet ipsos custodes?" Lord Rayleigh soon after showed that free reeds, though excellent for reference in many respects, are subject to too much mutual influence to be used as standards of absolute pitch, and are in this relation far inferior to the ordinary tuning-fork. On the strength of a faulty standard Mr. Ellis asserted that the normal A of the French pitch did not give 870 single vibrations per second, as had been intended, but 878. This statement was at once warmly controverted by M. Rudolph Koenig, of Paris, who is perhaps the most competent man in Europe to give an opinion on the sub-

ject. It is not necessary to enter into details of the controversy; suffice it to say that Mr. Ellis, having re-examined the fundamental facts, produced in March of the current year a second paper in which, while admitting the error of his former calculations, he adds an immense mass of valuable historical material as to the pitches adopted in different countries and at remote periods. Some of his facts are still open to exception, as, for instance, where, wishing to obtain the pitch of the great organ of Halberstadt, in Prussia, restored in 1495, he has a model of the largest pipe constructed on a scale of one-sixteenth, and concludes that it speaks four octaves higher than its monster prototype, giving an A of 506 double vibrations. But the paper contains the material of many treatises, and is a most valuable contribution to a subject sadly neglected.

Since this was written, a reprint of the above paper, with corrections and an appendix, extracted from the "Journal of the Society of Arts," has been separately issued. It is intended for private circulation only; but "any professional man or student of Musical Acoustics may obtain a copy by writing to the author, 25, Argyll Road, Kensington, inclosing a penny stamp."

W. H. STONE.

HER MAJESTY'S THEATRE.

THE season at this establishment commenced on the 15th ult. with Gounod's "Faust," the part of *Marguerite* sustained by Madame Christine Nilsson, and that of *Faust* by Mr. Maas. That Madame Nilsson's representation of the heroine is as perfect a performance, at least of the "operatic" *Marguerite*, as can be imagined has been too often said to need repetition; but Mr. Maas is new on the Italian stage, and if he had as much command over the histrionic as over the vocal requisites of the arduous character he essayed, his success would have been assured. So cold a lover however has rarely been seen in this opera; and Madame Nilsson deserves every credit for helping to cover his deficiency by her excellent acting in the well-known garden scene, the passionate tenderness of her farewell bringing the act to a close with as much effect as we have witnessed with the most rapturous vocalist ever identified with the part of the hero. On the first performance of "La Sonnambula" two new artists appeared, Mdlle. Nevada as *Amina*, and Signor Lazzarini as *Elvino*, neither however producing any very marked sensation, although both received the meed of applause usually accorded to new comers. Mdlle. Nevada has a thin voice, but her execution is extremely facile; and with that study which should be given to her art rather in private than in public, she may assume a fair position on the lyric stage. Signor Lazzarini has a fairly good voice, but his style appears too formed for amendment, and we can scarcely hope therefore that he will cease to display his high notes at the expense of the music he is interpreting. "Carmen," with Miss Minnie Hauk as the heroine, has again proved highly attractive, Mdlle. Isidore Martinez sustaining with much effect the character of *Michaela*. Verdi's "Aïda" has also been played, Madame Marie Roze being most enthusiastically received in the principal part, certainly, both vocally and dramatically, one of her very best impersonations. A good word too must be said for Mdlle. Tremelli, who, in the character of *Amneris*, materially added to her former reputation, and elicited, especially in her impassioned duet with *Radames*, warm and well-deserved applause. The Conductor has been Signor Arditi, who, placed suddenly over a band with which we may presume he has had but slender means of becoming acquainted, has really done wonders in a short time. It would be absurd to say that the orchestra is what it was last season; but there are very many excellent performers, and when they get in good working order we may hope for better things. Herr Richter is announced to conduct four performances of "Lohengrin," but how he will like the chorus now engaged at this establishment remains to be seen. At all events, if the opening night may be taken as a specimen, he will scarcely be able to present us with his ideal of a Wagner Opera.

ROYAL ITALIAN OPERA.

NOTHING has been done at this establishment, as we predicted in our last number, which calls for detailed notice. The assumption of *Valentina* in "Les Huguenots," by Madame Turolla has been scarcely a success, although many parts of her performance were worthy of praise. As *St. Bris*, in the same Opera, Signor de Reszke created a decided effect, entirely eclipsing the smaller parts in which he first appeared. M. Engel, the new tenor, is a careful and painstaking artist, and gains in intelligence what he wants in power. In every respect he is likely to prove an acquisition to the company. The attraction of Madame Albani continues unabated, and Madame Adelina Patti, who made her first appearance this season in Gounod's "Romeo e Giulietta," has been warmly received. Many well-known works have been given, and on the whole fairly cast. A promise is now made that M. Jules Cohen's Opera "Estella" is shortly to be produced, but the announcement does not seem to have created any marked sensation.

THE RICHTER CONCERTS.

IN our last number we gave an outline of the scheme of these Concerts and offered some remarks thereon. Now we proceed without preface to the Concerts themselves.

The first took place in St. James's Hall—where the entire series will be given—on the 10th ult., and attracted a large though not a crowded audience. There were more empty seats than we expected to find, but lack of occupants for these was in some sort balanced by the general distinction of the gathering. The *élite* of musical London came together as with one consent, and Herr Richter could have had no more fit audience than those who listened and applauded the whole evening long. A word here as to the composition of the orchestra engaged for the Viennese conductor by his zealous "leader," Herr Franke. The marvel is that it was possible to find at this season of the year ninety-three sufficiently skilful players unhampered by engagements at the Operas and other established institutions. It would seem, however, that there is no exhausting the musical resources of London, for the men appear to have been discovered easily enough, and with them a high average of ability. The ninety-three are divided thus: first violins, fifteen; second ditto, sixteen; violas, twelve; violoncellos, twelve; double-basses, twelve; the usual wind, percussion, harps, &c. This is, presumably, Herr Richter's model orchestra as to numbers, and we are bound to admit that, with every man an efficient member, it is admirable in sonority and balance of parts. The opening programme, by which the capacity of the band was well tested, contained little novelty—in point of absolute novelty none at all, since the newest thing in it, which was a pianoforte Concerto by Mr. Hubert Parry, had been previously heard at the Crystal Palace. It began with Wagner's "Meistersinger" Overture, and included Beethoven's First Symphony, the Concerto just named, Schumann's Symphony in D minor (No. 4), and some vocal music sung by Herr Henschel. With reference to none of these pieces is it needful now to speak. The classical among them are too well known for further discussion, while Mr. Parry's work came under our review when produced at Sydenham. There remains the performance, which was probably intended to be the principal source of attraction, though we are of opinion that it would have been better policy to invest the matter as well as the manner with special interest. It can hardly be asserted that Herr Richter's orchestra is, taken man by man, of extraordinary ability, and the more credit is due to the Conductor for producing with such means extraordinary results. No mystery shrouds the process. It is simply a matter of sufficient rehearsal under the direction of a chief who knows exactly what he wants and how to obtain it. Herr Richter is an accomplished musician, a born leader, and a conscientious worker. The first quality gives him knowledge and taste, the second commanding influence, and the third secures the strict application of means to end. This is all, but simple though it seems, we have here a rare combination. The majority of conductors fail on one point or other, and he that lacks one of the three qualifications may as well, for all practical purposes, surrender the other two and take to more congenial employment. Over much in the first Concert we can pass, because its most successful feature included every excellence. Wagner's sonorous Overture, Beethoven's early Symphony, and Mr. Parry's cleverly written, though not particularly effective, Concerto—well

played by Mr. Dannreuther—gave satisfaction in the rendering, but were all eclipsed by Schumann's noble work. Here the skill of the Conductor and the discipline of his followers wrought together to a surprising result, investing the music with new significance, and revealing in it unsuspected beauties. Such a performance alone was worth going expressly to hear, since it showed how much depends in executing works of the kind upon having a competent head. Herr Richter stamped upon every movement, almost every phrase, the impress of his own thought and feeling, and the audience listened as to music they had never heard before. This amounted to a veritable triumph, and was in itself a sufficient vindication of the Concerts as a new institution amongst us. Herr Henschel's songs were Weber's "Wo berg ich mich" from "Euryanthe," and Brahms's "Liebe kam aus fernen Landen" and "Wie soll ich die Freude."

The second Concert, which took place on the 20th ult., presented, unlike the first, a single novelty among familiar things. It began with Cherubini's Overture to "Anacreon," after which came a Serenade for strings by Robert Fuchs, Wagner's "Siegfried Idyll," Spohr's dramatic Concerto for violin and orchestra, and Beethoven's Second Symphony. The Serenade had never before been played in London, and we shall not go far wrong in stating that Fuchs's name was strange to the great majority present. He is, it appears, a professor in the Vienna Conservatory, and has written a considerable number of works with classical pretensions. The Serenade is one of these. It comprises four movements, three of which are in what we are asked to recognise as "Dancé form," while the last approximates to the Rondo. All are well written and interesting, if not precisely adapted to call forth a vast amount of excitement. It would, perhaps, have been better to introduce Herr Fuchs in connection with a more important and striking work from his pen; but on this point we must accept Herr Richter as the best judge. Madame Néruda's execution of the solo in Spohr's Concerto was in the highest degree finished and masterly, and in the same terms may we describe the accompaniment. For once the orchestra in such a work took its right place in the background, never obtruding itself, though always adding to the beauty of the *ensemble*. Cherubini's fine Overture was given with fitting nobility of style, and Wagner's Idyll with the almost microscopic attention its crowded details exact; but the treat of the evening came with Beethoven's Symphony. The performance of the Scherzo and Finale in this work was simply wonderful in its unity of feeling and execution. The soul of the Conductor seemed to animate each performer, and the entire orchestra to be guided by one will and one perception. The vocalist was Miss Lillian Bailey.

At the third Concert, on the 24th, the attendance increased; and it thus began to appear that our public, always loth to see the worth of good things when they are new, are opening their eyes in this particular case. The hall, however, was by no means full, so that there is yet room for persons of slower vision. A quasi-novelty, in the form of a Pianoforte Concerto by Herr Xaver Scharwenka, claims first notice, because, although once played by Mr. Dannreuther at the Crystal Palace, it must have been new to the majority of amateurs in St. James's Hall. This piece is in point of form so irregular that the writer of the programme-book supposes the last movement to have been first written as an independent thing, and that later the two movements now preceding it were added. The characteristics of the work as a whole are those which prevail with every composer of the school to which Herr Scharwenka belongs. They are, great diffuseness and difficulty, an episodical treatment of the themes—that is to say, going from one to the other, repeating without developing them, in accordance with no obvious plan—and a constant straining after effect. To ears trained in the music of the great masters such works must ever be unsatisfactory; and therefore, despite occasional passages of beauty and a brilliant performance, Herr Scharwenka's Concerto only induced weariness among a great part of the audience. The composer-executant was, however, unanimously applauded, not so much for his composition, perhaps, as for his skill as a pianist. He should next appear with some such masterpiece as Beethoven's "Emperor," that amateurs may judge his powers in the highest region of art. The more familiar things in the programme were Mendelssohn's "Italian" symphony and Beethoven's "Eroica,"—two grand works, upon the interpretation of which it was clear that Herr Richter lavished all his care and skill. Both received the fullest justice, especially in regard of points which, as a rule, our conductors fail in bringing out. The Viennese musician is an adept at placing secondary parts of the score in the background, and thus attracting attention to others, not secondary, which remain in front. In the slow movement of the "Italian," for example, the moving basses were just heard, and no more, while the counterpoint for the flutes stood well out, having all the charm of a duet in attendance upon the principal theme. As here, so elsewhere, in both symphonies. The attentive listener was continually being struck by ideas which Herr Richter either emphasised or revealed. As usual, the Conductor avoided hurrying the pace, and was, for the most part, a trifle slower than is the rule. We are far from complaining of this. Doubtless the correct traditions of Beethoven's works are with him; and certainly the Minuet in Mendelssohn's "Italian" gained a languid grace by being taken in the true minuet *tempo*. With what solemn effect the Funeral March in the "Eroica" was given we need not stop to tell. Enough, as to the whole performance, that it was one of the greatest treats of the season. The vocal selections were the Scene "Die Frist ist um," from "Der Fliegende Holländer," and "Das schöne Fest, Johannistag," from "Die Meistersinger," both sung by Herr Henschel. The beautiful orchestral music in the second piece was heard with delight. Few pages more lovely than this have been written by Wagner.

"LA DAMNATION DE FAUST."

THE production of Berlioz's dramatic legend, "La Damnation de Faust," at St. James's Hall on the 21st ult., was in every respect a remarkable event. Its circumstances were in themselves extraordinary—unique even, for, as far as we can discover, there is no precedent for the importation of a provincial band, chorus, and Conductor, with the object of introducing to metropolitan amateurs a work they had never before heard. An almost Quixotic spirit marked the idea of bringing Mr. Charles Hallé, with his orchestra and choristers, all the way from Lancashire to London for the sake of Berlioz and his "Faust." Pecuniary benefit could hardly have been expected, since novelties, even when backed by a famous name, excite but little interest; and we are bound to assume, therefore, that the motive was chiefly artistic and personal. Mr. Hallé, no doubt, desired to show Londoners what an efficient musical machine he has constructed at Manchester, while those associated with him in the enterprise may have had a thought for Berlioz at a time when the world generally seems ready to admit that the French composer has been badly treated. But whatever the reason for the Manchester apparition, it was one to welcome and applaud. The spirit which made it possible may take, if encouraged, a hundred other forms of worth, while the value of emulation between the metropolis and our great provincial towns cannot be over-estimated. Mr. Hallé has no reason to regret his temerity, if temerity entered into the matter at all. A better *ensemble* has not often challenged criticism; the excellent orchestra and well-trained choir of capital voices working together under their experienced chief with a unanimity that showed how much perfection depends upon a concentration of purpose and effort scarcely possible amid the diversified claims of metropolitan life.

Concerning the work performed it would be easy to write at inconvenient length. The character of the composer, the circumstances under which he produced his Legend, its history and peculiarities, are all of them tempting subjects, from which the musical essayist keeps his hands with difficulty. But exigencies of space are still more imperative, and here we can only indicate a few leading thoughts. That so romantic a composer as Berlioz should have been attracted by the romantic side of Goethe's "Faust" is not surprising. He saw in the drama not its profound lessons but its pictures, and these he sought to reproduce by means of his art. Nay, he made additions and alterations as his notion of the picturesque dictated. Hence the opening scene of the work shows us *Faust* in

Hungary, where Goethe never placed him, but where it suited Berlioz that he should be for the sake of some pretty pastoral music, and a magnificent arrangement of the Rákóczy March. Elsewhere the French master, who was his own poet, treated Goethe in independent fashion. Thus we have dreams, and dances, and incantations, and death rides, and what not else that the composer thought likely to augment the vivid interest and pictorial magnificence of his work. The Germans, of course, attacked him on this account, resenting the interference of a Frenchman with their great poet-philosopher. In reply, Berlioz characteristically intimated that Goethe had no monopoly of "Faust," and asked his assailants if they knew anything about the "Doctor Faustus" of an Englishman, one Marlowe. We are not disposed to echo the German complaint. Berlioz did not put forward his work as a musical illustration of Goethe. He was free, therefore, to select and arrange his materials as suited him, and the only question open to his critics is that of taste and fitness. A very brief sketch of the ground covered by the four parts or acts of the Legend will give an idea of its dramatic character. In the opening scene *Faust* is passive, listening to the songs of peasants and the sounds of military music, with regret that he is insensible alike to joy and pride. Next comes the scene in the Doctor's study, much as we have it in Gounod's opera, and this is followed by the revels in Auerbach's cellar, as described by Goethe. *Faust*, disgusted with the folly of reckless youth, is next seen on the banks of the Elbe, where the art of *Mephistopheles* lulls him to sleep and shows him *Margaret* in a dream. Again following Goethe, Berlioz introduces his hero to *Margaret's* chamber, most of the incidents in this part of the German drama being made use of for musical purposes. In the next scene *Margaret* laments the absence of *Faust*, and in the next *Mephistopheles* tricks his victim into a "ride to the abyss," by representing that they go to effect *Margaret's* deliverance. The last scene of all is *Margaret's* apotheosis, the climax alike of the story and of contrast.

In his musical treatment of the subject chosen Berlioz is not uniformly successful. Where he has to deal with the supernatural or the grotesque he is at his best, but he falls off in handling quiet and tender human themes. Hence his love music will by no means bear comparison with that of some less gifted composers. As this, however, forms but a small part of "Faust," the drawback is not great, and the entire work may be considered as a success. In style and method the music throughout asserts a strong individuality. Berlioz was on most points a law unto himself—never more so than here. His melodies are unlike those of any other composer; his harmonies stand or fall by their effect, without reference to the schools; and his orchestration shows with what peculiar and brilliant daring he explored the realms of sound. Thus it is that every page of the score might detain us, and every movement supply food for prolonged thought. But, after all, the strong imaginativeness of the work is its chief attraction. Berlioz seems to have projected himself out of himself and into the very scenes upon which his fancy brooded, so that he became a part of them and they of him. For this reason we are always conscious of the verisimilitude of his music. Whether he picture to us the revellings of Hungarian peasants or of German students; whether he show us a marching army or a dance of sylphs, the mouth of hell or the gates of heaven, we are conscious of no incongruity. All is forcible, adequate, and produced with the ease of a man who has mastered his theme. How much this implies can be gathered by a glance at the extent and variety of the ground the composer covers. Religious hymns, mocking ballads, the music of the infernal and of the celestial, of despair and hope, of bliss and suffering, of storm and calm, of war and peace—all are here, and all content us. Surely no further proof is needed of the composer's genius, or of the obligation imposed upon those who would do him justice. Into more detailed observations we cannot enter, since the course would lead us far beyond present limits. Nor, indeed, is it necessary at a time when general attention has been called to the work, and every amateur will examine its pages for himself.

The performance on the 21st ult., as also that given next day, excited much interest among connoisseurs, who gather in equal numbers, and with like zest, only on very special occasions. We may add that the verdict was uniformly favourable. On every hand signs appeared that a great thing stood revealed, one which it will be no longer possible to ignore. For this we have in part to thank an excellent performance. The soloists, Miss Mary Davies, Mr. Lloyd, Mr. Hilton, and Herr Henschel, were as good as everybody expected to find them; but it must have surprised many to observe with what skill and ease the band and chorus did their by no means simple duty. Lancashire choristers are proverbially excellent, and, no doubt, every one in Mr. Hallé's following was on his mettle before a London audience. Be this as it may the choruses were admirably sung, while the orchestra played from first to last with a success nothing short of astonishing, having regard to what was required of it. Brilliant and imposing in the Hungarian March, it was simply ravishing in the Dance of Sylphs, and everywhere put in its figures and laid on its colours with a master-hand. For London there only remains to imitate this provincial example. Which of our concert-givers will show us more of Berlioz, and show it equally well?

"THE CORSAIR."

MR. F. COWEN'S dramatic Cantata "The Corsair," written for and produced at the Birmingham Festival of 1876, was heard a first time in London on the 5th ult., the place being St. James's Hall, the occasion a concert organised by Mr. Cowen himself. It is not encouraging to native musicians that their works, even when thought good enough for use at a grand provincial festival, are so often kept waiting for metropolitan notice, which sometimes they never receive till the composer has gone beyond the reach of earthly reward. In Mr. Cowen's case the usual delay occurred, but then exceptional circumstances enabled him to take matters into his own hands. He occupies a position of some influence, and could bring about that which in many other cases has to be waited for with patience. Thanks to this, London amateurs have heard and judged "The Corsair" under circumstances of Mr. Cowen's own choosing. It is needless to add that the circumstances were made as favourable as possible. From an executive point of view nothing was wanting, nor did Mr. Cowen fail to carefully revise his work, retouching it here and there in the light of enlarged experience and unprejudiced criticism. The result was a success.

As "The Corsair" received due attention from us at the time of its first production, and has not been materially changed since, no need exists to discuss it with minuteness. It will be in mind that the story, adapted for musical treatment by Mr. Francillon, follows closely that of Lord Byron's poem, and is, therefore, full of action and interest. Nor can amateurs have forgotten that Mr. Cowen treated it in a purely dramatic sense. It is one of the drawbacks to the work, as a Cantata, that stage representation was kept in view during the process of writing. This influenced its structure in obvious ways; but, on the other hand, the music gained in vividness of suggestion and picturesqueness of effect, so that, after all, perhaps one thing balances another. The main characteristics of the work are pleasing melody and attractive orchestration, combined with some power in the musical delineation of dramatic character. Mr. Cowen is never at a loss for themes, though among them all there is rather too strong a family likeness. This, with a certain sameness of expression, lays the Cantata open, it must be owned, to the charge of monotony. A dramatic composer cannot overstudy variety, and it is conceivable that had Mr. Cowen given to the music of the various scenes more local and national colour, the result might have been different and better. The orchestration of "The Corsair" is charming from first to last. Here we find Mr. Cowen in his element, and a very graceful figure he makes there, giving full play to a fancy that is active without being overexuberant and to a taste that is never false. As regards characterisation—that most difficult branch of the dramatic composer's art—the Cantata challenges approval. Between the music of *Medora* and *Gulnare*, for example, there is a broad and well-marked dividing line. The one is all tenderness, the other all passion; the one suggests a nature that endures, the other a spirit that acts. Upon

this feature in the work it is pleasant to dwell, since here the capacity for important service to dramatic art may, at least in its elements, be seen.

The performance, directed by the composer in person, was generally very good. A capital orchestra and a fairly efficient chorus took part; while with Madame Marie Roze as *Gulnare*, Mrs. Osgood as *Medora*, Mr. Shakespeare as *Conrad*, and Mr. King as *Seyd*, the characters were in safe hands. All the music of the slave girl was sung by Madame Roze with fitting intensity, and therefore in dramatic contrast with the more gentle expression demanded of and so well supplied by Mrs. Osgood. The gentlemen were no less equal to their task, and Mr. Cowen may be complimented as well upon the manner as upon the result of the introduction of his work to a London audience. A large and critical audience showed by their applause how disposed they were to put upon "The Corsair" the seal of metropolitan approval.

ROYAL ALBERT HALL.

THE production of Dr. Bexfield's "Israel Restored," noticed in our last issue, was followed, on the 6th ult., by that of another English Oratorio—Dr. Dearle's "Israel in the Wilderness," the conductor being Mr. William Carter, whose choir and orchestra were of course engaged in the performance. Dr. Dearle is, we believe, his own librettist, and by no means a bad one. The various scenes chosen from the biblical narrative of the forty years' wandering are treated, chiefly in dramatic form, with a good deal of vigour. The scriptural texts are generally well selected and put together, while a really remarkable degree of variety, as regards incident and subject, presents itself. Only one fault, as it seems to us, can be found with the book—it exacts more than any composer short of the most gifted can supply. In the opening scene, for example, Dr. Dearle compelled himself to appear as the rival of Handel in that master's grandest form. Who can dare, with any prospect of success, to illustrate the crossing of the Red Sea and the destruction of Pharaoh's army so long as the Saxon giant's wonderful picture lives in the common memory? But this was not all Dr. Dearle's self-imposed difficulty. He had, in the next place, to set forth the miracles of manna and of water, and afterwards, in order, the incidents of Sinai, the story of Balaam's involuntary blessing, and the death of Moses. Herein lay a task of Herculean proportions, and Dr. Dearle may certainly be complimented upon possessing the boldness which accounts nothing impossible. We regret that the performance was such as to make judgment upon the music a difficult and delicate task. It appears that, owing to a late delivery of the copies, neither chorus nor orchestra had time for preparation. Indeed, the instrumentalists may almost be said to have played their music at sight, while the conductor dared not, without imminent risk of a collapse, take the more complicated choruses at their proper rate of speed. Under circumstances like these it would manifestly be unfair to the composer to record opinions which a proper rendering of the work might modify or altogether remove, and hence we decline to say that which otherwise we should insist upon as a matter of just criticism. The music, which at the Albert Hall seemed tame and listless, may, under better auspices, show itself full of dramatic vigour and descriptiveness; but for the reason that judgment on this point needs reservation we the more emphatically declare it as regards those parts of the oratorio that commended themselves. "Israel in the Wilderness" contains a fair allowance of contrapuntal music, and herein the composer appears to considerable advantage. He moves easily in the fetters of scholasticism, and knows how to combine with this form of writing an effect harmonising with the sentiment or situation illustrated. Dr. Dearle is also apt in the composition of numbers, solo and concerted, which are of a lyrical as distinct from a dramatic cast. Hence several of the songs are pleasing in a high degree. We note especially those for the contralto, "The Lord is my Shepherd" and "For the Lord is full of compassion," the soprano air "Lo, everyone that thirsteth," and the unaccompanied sestett, "Blessed be the Lord our God." In these and others like them, Dr. Dearle was at his best, winning the applause of the audience, and creating for his work no inconsiderable meed of goodwill. For reasons already stated we may not criticise the general performance, but only regret the impossibility of putting it off till the music had been properly prepared. This does not apply to the chief vocalists, who knew their business thoroughly well. Miss Agnes Larkcom's voice is too small for so large a place, but she sang correctly and with taste; Miss Meason, who gave the contralto music with true expression and won an encore for her second air, achieved a real success; while the efforts of Mr. Percy Blandford and Signor Ghilberti did not pass without due recognition. Mr. Bending's services at the organ were most valuable, and Mr. Carter exerted himself as strenuously as the unfortunate conditions of the performance required.

PHILHARMONIC SOCIETY.

AT the fifth Concert, which took place on April 28, Mr. C. E. Stephens's Overture "A Recollection of the Past" was played for the first time in London. The performance of this work may be regarded as a recognition on the part of the Directors of the zeal which Mr. Stephens has always displayed in the interests of the Society. The Overture cannot be said to be highly original, the composer being strongly influenced by the genius of Weber and Mozart. It is, however, exceedingly well instrumented, and the work seemed to please. M. Sauret was the violinist, and performed Max Bruch's Violin Concerto in some respects in a masterly manner. There is, however, a certain want of breadth of tone in his playing, which deficiency may perhaps be attributable more to the instrument used than to the artist himself. The lovers of Mozart had a great treat in his Concerto for two pianofortes, excellently rendered by Mdlle. Mehlig and Mr. Walter Bache. This beautiful work was new to many of the subscribers. Miss L. Bailey and Herr Henschel were the vocalists. The former gave an air of Handel's, the florid execution of which was admirable. Herr Henschel sang an aria by Mozart, and afterwards joined Miss Bailey in a duet of his own composition, "Oh that we two were Maying." Herr Henschel has thus stamped the use of the English language for singing with his approval, but could he not also find some song by an English composer worthy of his attention? Surely from Purcell downwards there must be something that he might bring forward as a specimen of British talent. Mendelssohn's Scotch Symphony was the principal orchestral work performed; and, if not absolutely perfect, was at least well played.

The sixth Concert, on the 19th ult., brought forward a Russian pianist, Mdlle. Vera Timanoff, who unfortunately appealed to us in Rubinstein's Third Concerto (in G major), a work with which we confess to have but small sympathy. Although fully equal to all the demands made upon her powers by her eccentric but prodigiously clever countryman's composition, we can pass no criticism upon her ability to expound those works which demand the highest qualities of mind as well as finger; and can only regret therefore that our record of her unqualified success must at present be limited to a display of unfaltering mechanism and perfect command of every shade of tone. A welcome item in the programme was the fine performance of Spohr's Violin Concerto in D minor (Op. 2) by Herr Straus, which was rapturously applauded. Sullivan's Symphony in E minor (a work now too well known to need comment) was one of the principal orchestral pieces; and although it was by no means faultlessly performed, its reception was most enthusiastic, and the composer was compelled to appear and bow his acknowledgments. The programme also included the Overtures "Leonora" (No. 3) and "Euryanthe." Madame Caters-Lablache (who, although the possessor of a fine voice, is not always true in intonation) and Mr. Maas were the vocalists. Mr. W. G. Cusins was the Conductor at both the Concerts under notice.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE last Concert of the season was given at the Shoreditch Town Hall on the 11th ult., before an audience filling every part of the room. The programme commenced with Dr. Stainer's sacred Cantata "The Daughter of Jairus," the principal parts sustained by Miss Marian Williams, Mr. Frank Boyle, and Mr. R. Hilton. As an anthem in

the Service at the Worcester Festival of 1878 this work created so marked an effect as materially to aid the reputa- of its composer, and to make us anticipate still greater success from a full oratorio by the same writer, an anticipation which, owing to the pressing engagements of Dr. Stainer, has not yet been realised. Under the intelligent conductorship of Mr. Ebenezer Prout the Cantata received an excellent rendering, the choral parts being given with much decision and with a truthful expression—especially in the wailing chorus for female voices—which ensured its success with the audience. The choral piece "Awake, thou that sleepest," the vigorous writing in which shows the hand of a consummate master throughout, went to perfection, and was rewarded with warm and well-deserved applause. The solo parts were efficiently sung, the graceful duet, "Love divine," being particularly effective; and in every respect the reception of the Cantata proved that a cordial welcome will assuredly be accorded in this locality to the sacred productions of native composers, even if ignored by more important associations than that which has so suddenly spread a love for good music around the East of London. The first part concluded with a fine performance of Mendelssohn's 114th Psalm, "When Israel out of Egypt came," the difficulties of which were surmounted with the utmost ease, although such ease was evidently the result of earnest and severe training. The second part commenced with Beethoven's Symphony in D, No. 2, the careful rendering of which reflected the greatest credit upon every member of the band; and this was followed by Schumann's picturesque Chorus "Gipsy Life," the points of which had evidently been well studied by the choir. After an effective delivery of Haydn's Recitative and Air "With joy the impatient husbandman" (from "The Seasons"), by Mr. Hilton, Rossini's melodious Chorus "Charity" (the solo part effectively given by Miss Marian Williams) was sung, and the Concert concluded with Adam's dramatic but somewhat noisy Overture "Giralda." Mr. Prout, who was much applauded both on entering and leaving the orchestra, conducted with his accustomed efficiency. Already the arrangements for next season are nearly completed, for an announcement in the Book of Words informs subscribers that amongst the works to be performed are Mendelssohn's "Lobgesang," 95th Psalm, and Finale to "Loreley," Schumann's "Hymn to Night," Alice Mary Smith's "Ode to the North-East Wind," Hoffmann's Cantata "Melusina," Goetz's 137th Psalm, Beethoven's "Pastoral" Symphony, Schubert's "Song of the Spirits over the Waters," and Bennett's Overture "The Naiads."

MISS AGNES ZIMMERMANN'S CONCERT.

THE Annual Evening Concert of this gifted pianist took place on the 13th ult., at St. James' Hall, when a numerous audience assembled to bear testimony to the high estimation in which the eminent talents of the lady have long been held in this country, and which, by her recent concert-tour abroad, have quickly gained a considerable reputation for her also on the Continent. A programme of an interesting character had been provided on the occasion, consisting in its instrumental portions almost exclusively of modern chamber-music; "young France" being represented by M. Saint-Saëns's Pianoforte Quartet in B flat, Op. 41, and modern Germany by two of its chief present representatives of the classical school, viz., Johannes Brahms and F. Kiel, the former in his Violin Sonata, Op. 78, and the latter in his "Deutsche Reigen." We have already spoken at some length of Brahms's Sonata, on the occasion of its first performance at one of the Monday Popular Concerts during last season, and now merely add that the work, with its dreamy idealism and ingenious interweaving of the composer's own "Regenlied," decidedly gains upon a second hearing. It was admirably interpreted by the concert-giver and Herr Straus, as were the German dance movements for pianoforte and violin by Kiel, although the latter were scarcely heard to advantage, having been placed at the end of a somewhat lengthy programme. Miss Zimmermann's only solo performance was Schumann's "Faschingsschwank," which she gave with a degree of spirit and subtle poetic suggestiveness reminding us of a similar interpretation by the gifted widow of the composer. It is scarcely necessary to add that the pianist was greatly applauded. Mr. Santley sang in his best style two Lieder by Brahms, and songs by Scarlatti and Gounod; and Mdlle. Fides Keller finely declaimed a Psalm by Padre Martini, and two songs by Beethoven and Brahms respectively. Miss Zimmermann was ably assisted in the rendering of the Quartet by MM. Straus, Zerbini, and Lasserre.

SACRED HARMONIC SOCIETY.

ALTHOUGH there is still some doubt as to the removal of the Society from Exeter Hall, the general belief was that the Concert on April 30 was the last that would be given in this locality, and it need scarcely be said, therefore, that an enormous audience assembled on the occasion. Handel's Oratorio "Israel in Egypt"—a work which the Sacred Harmonic Society has done so much to popularise—was appropriately chosen for what was considered until shortly before the Concert the final performance in Exeter Hall, the principal parts being sustained by Miss Annie Marriott, Madame Patey, Mrs. Suter, Messrs. E. Lloyd, Hilton, and Henry Cross. The choruses were given throughout with much precision; and although they occasionally lacked that contrast of tone which the due rendering of the text demands, the attacks were thoroughly satisfactory, and the "Hailstone" Chorus was so finely sung as to elicit an encore. Had Madame Patey not indulged in a display of her low notes in "Their land brought forth," and Mr. Lloyd in a display of his high notes in "The enemy said," both airs would have been excellently rendered; but as the audience applauded Madame Patey, and encored Mr. Lloyd, we do not think it probable that either of these artists will be likely to sing on a future occasion to the artistic few who prefer Handel's music as he wrote it. The Duet "The Lord is a man of war" was well given by Messrs. Hilton and Henry Cross, and redemanded; and the little Miss Marriott had to do was sufficiently carefully sung to create a favourable impression. Sir Michael Costa conducted, and received an ovation at the conclusion of the performance which must have convinced him that his long services on behalf of the Society are thoroughly appreciated.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

THE two Easter Term Concerts of the Cambridge University Musical Society were given in the Guildhall on the 21st and 25th ult. According to annual custom, the first was a Chamber Concert, the programme containing a MS. Pianoforte Quartet in F by Mr. C. Villiers Stanford, Schumann's Pianoforte Quartet in E flat, and Brahms's Sonata for piano and violin (Op. 78). On the 25th, when full choral and orchestral forces were employed, Goetz's sublime setting of Schiller's poem "Nœnia" was the most interesting feature of the programme. Despite the beauty and originality of the work, and a praiseworthy performance, "Nœnia" was received with some degree of coldness, thanks in part to the purely poetical nature of the music. Herr Straus, for whom Professor Macfarren wrote his Violin Concerto in G minor about seven years ago, evidently prizes the honour then accorded to him. On this occasion he played the work without book, and further testified to his respect for the composer by insisting upon an additional rehearsal immediately prior to the Concert. The merits of the Concerto have already been discussed, and we need only reiterate the opinion that no finer work for violin and orchestra has been produced since the time of Spohr and Mendelssohn. Bach's grand double-chorus, "Now shall the grace," was well rendered; and a capital performance of Beethoven's "Eroica" Symphony concluded the Concert. Mr. Villiers Stanford conducted throughout in a manner which showed a keen insight into the music, and he further appears to possess the inestimable faculty of being able to impress his subordinates with his own ideas as to matters of detail in performance. It is no excessive eulogy to say that he may be placed on a level with the best of living English conductors.

MR. HENRY LESLIE'S CHOIR.

THE Third Concert of the season was given on the 7th ult. before a large audience. Although Bach's Motett "The Spirit also helpeth us" and Mendelssohn's "Hear my Prayer" (the soprano solo sung to perfection by Madame

If we believe that Jesus died.

FULL ANTHEM.

I. Thess. iv. 14, 18.

Composed by Sir JOHN GOSS.

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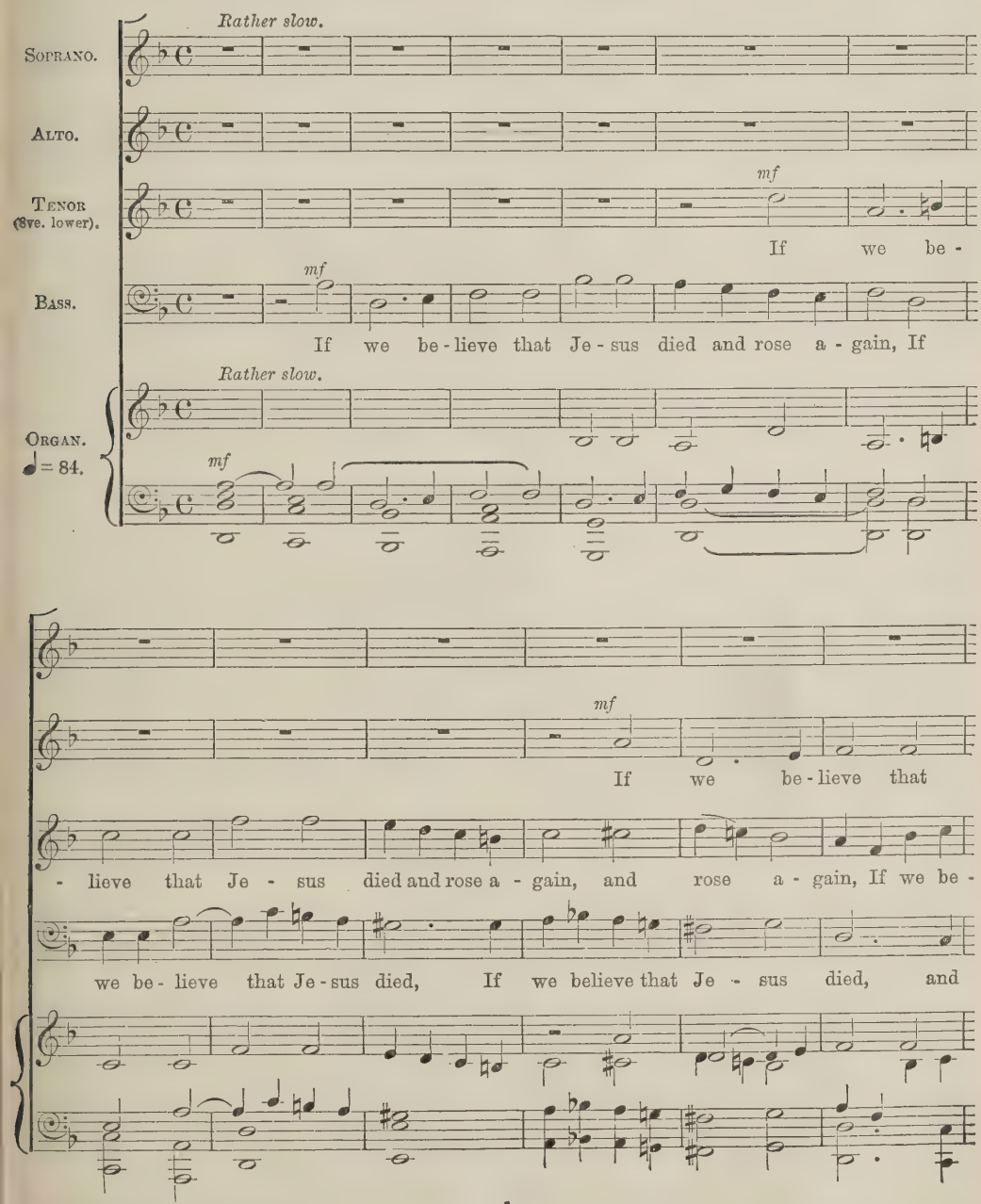
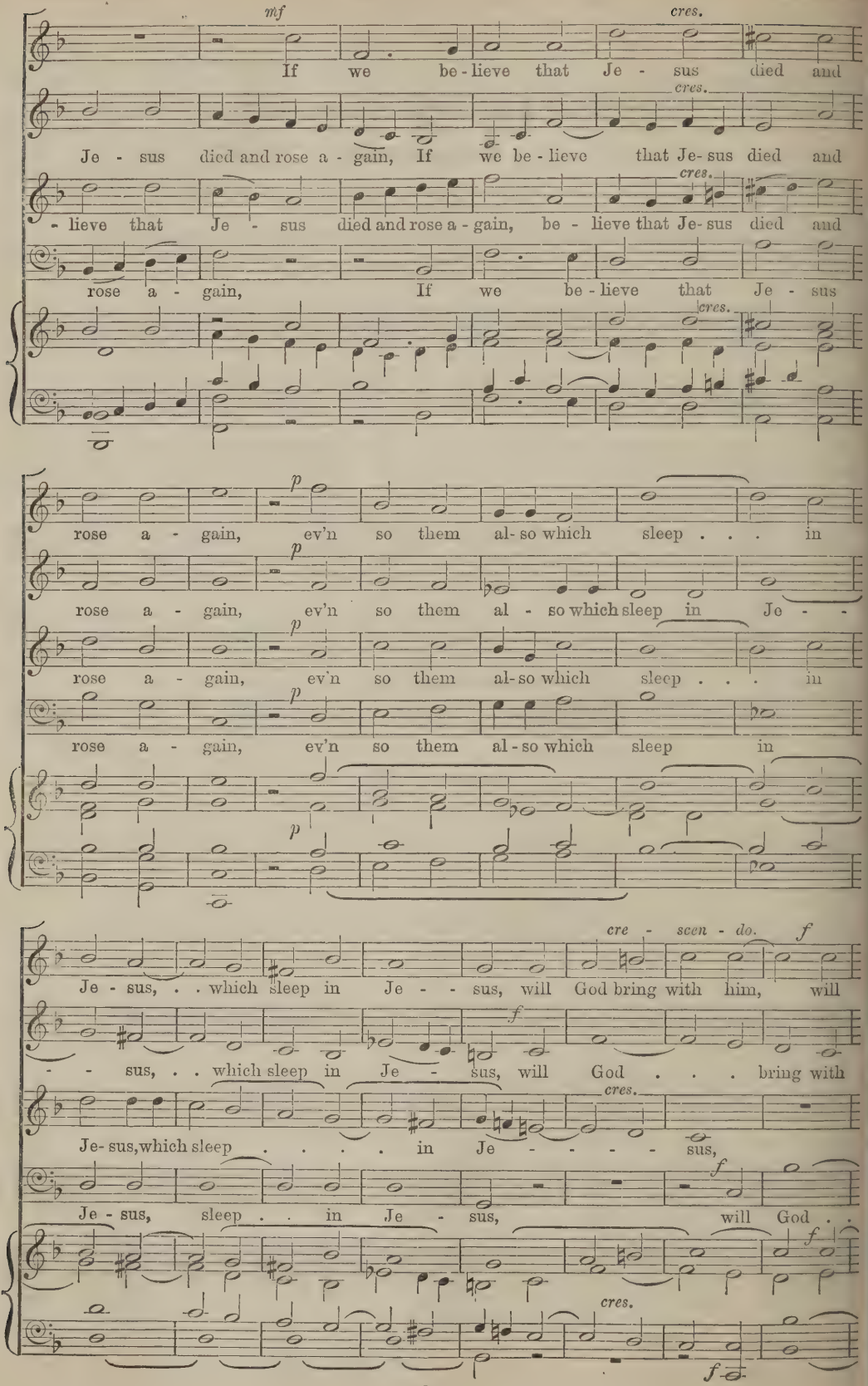
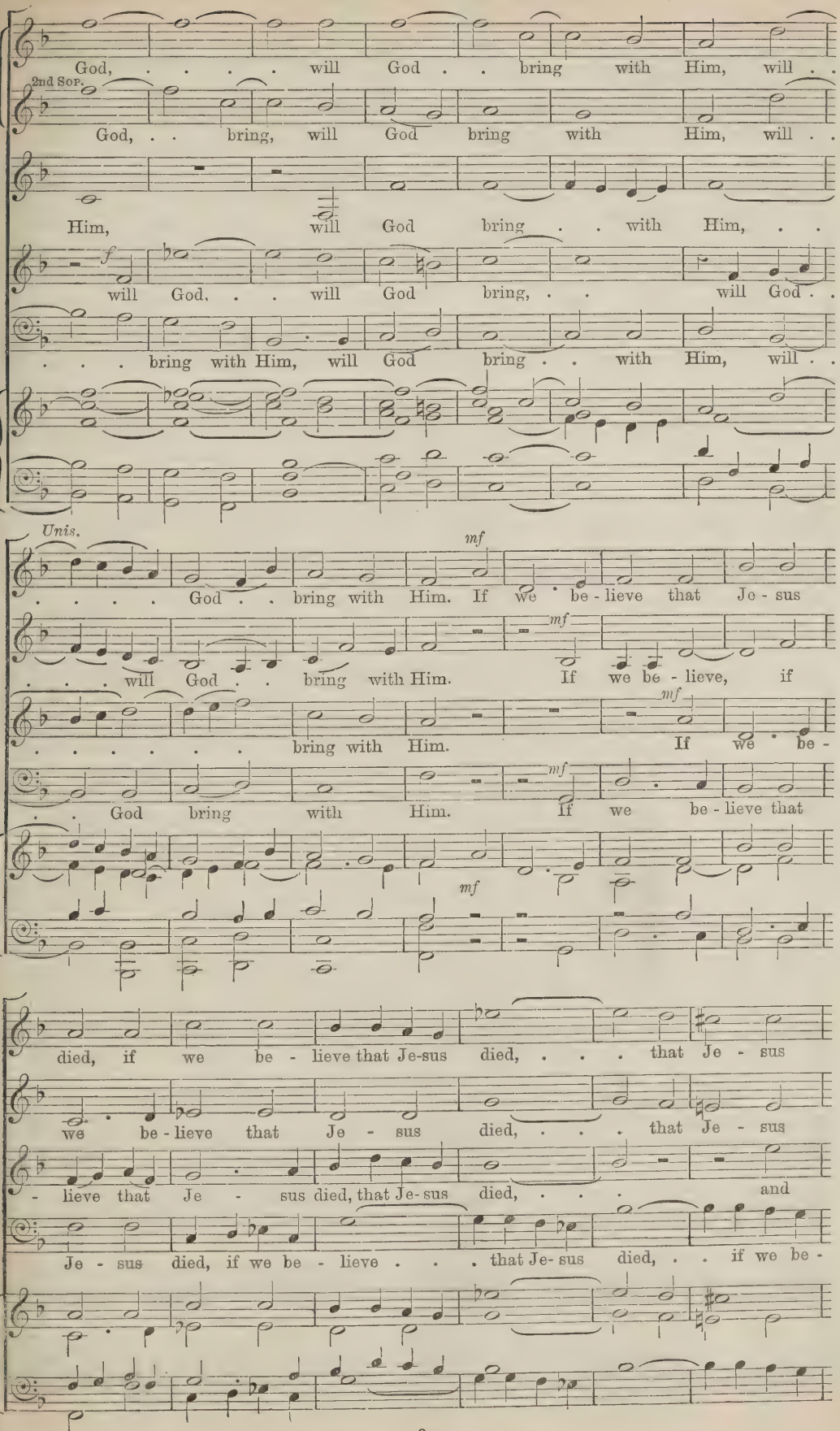
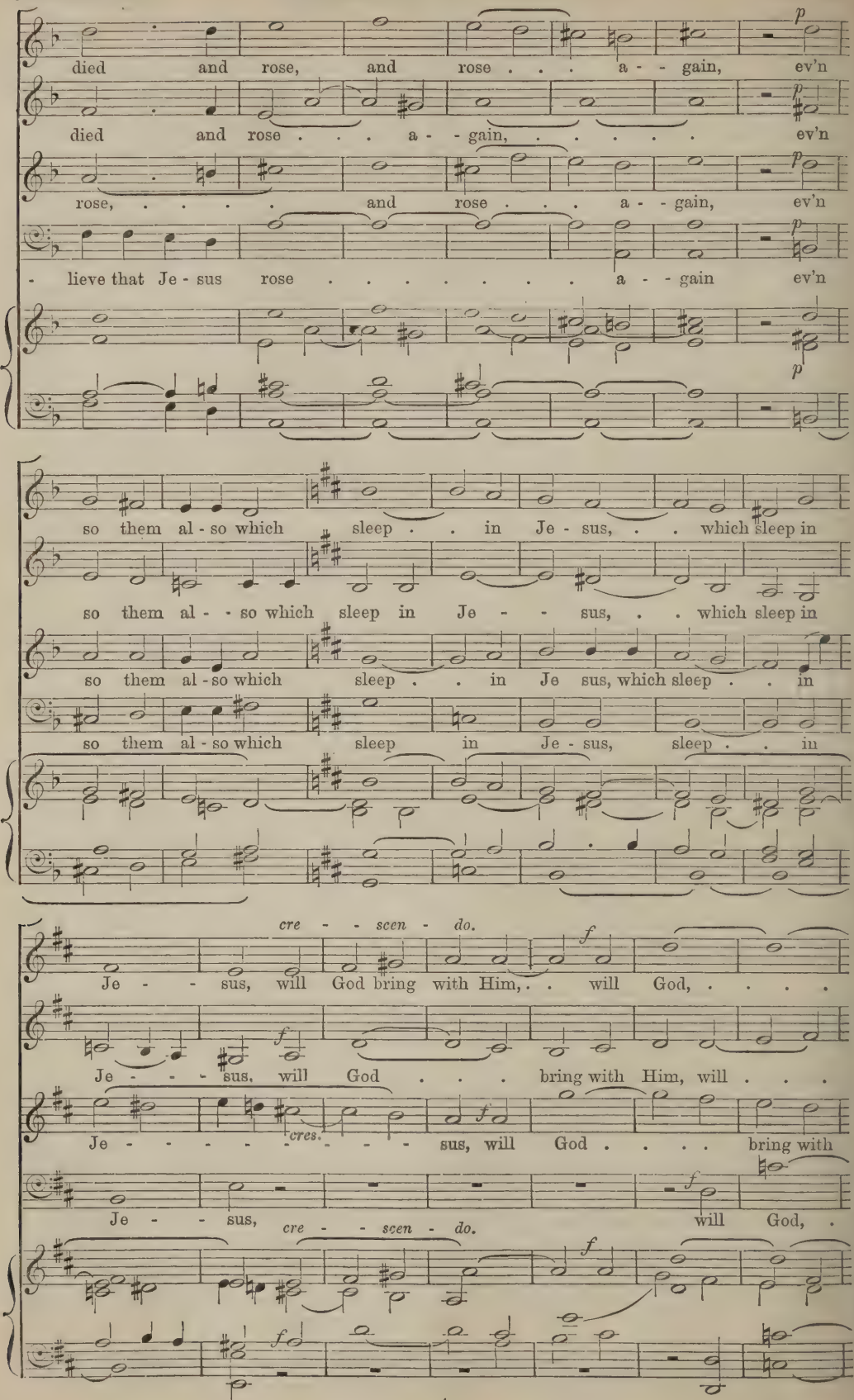
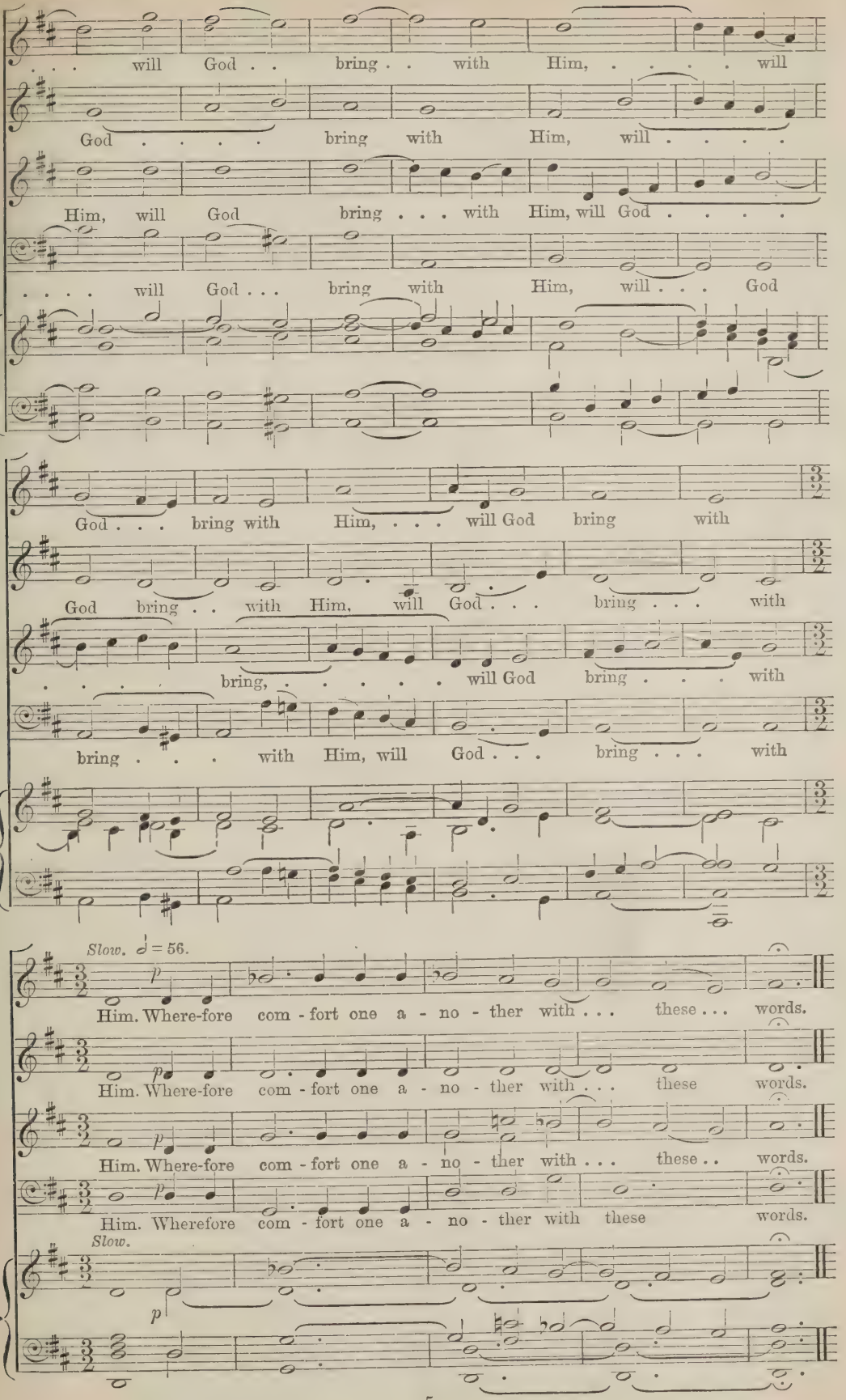

Rather slow.
Soprano.
Alto.
Tenor (8ve. lower).
Bass.
Organ.
♩= 84.
mf
If we be -
If we be - lieve that Je - sus died and rose a - gain, If
Rather slow.
mf
mf
If we be - lieve that
- lieve that Je - sus died and rose a - gain, and rose a - gain, If we be -
we be - lieve that Je - sus died, If we believe that Je - sus died, and


mf
cres.
If we be-lieve that Je - sus died and
Je - sus died and rose a - gain, If we be-lieve that Je-sus died and
- lieve that Je - sus died and rose a - gain, be - lieve that Je-sus died and
rose a - gain, If we be-lieve that Je - sus
p
rose a - gain, ev'n so them al-so which sleep . . . in
rose a - gain, ev'n so them al - so which sleep in Je - -
rose a - gain, ev'n so them al-so which sleep . . . in
rose a - gain, ev'n so them al-so which sleep in
cre - scen - do.
f
Je - sus, . . which sleep in Je - - sus, will God bring with him, will
- - sus, . . which sleep in Je - sus, will God . . . bring with
Je-sus, which sleep . . . . in Je - - - - - sus,
Je - sus, sleep . . in Je - sus, will God . .


God, ... will God . . bring with Him, will . .
2nd Sop.
God, . . bring, will God bring with Him, will . .
Him, will God bring . . with Him, . .
f
will God, . . will God bring, . . will God . .
. . . bring with Him, will God bring . . with Him, will . .
Unis.
mf
. . . . . God . . bring with Him. If we be - lieve that Je - sus
mf
. . . will God . . bring with Him. If we be - lieve, if
mf
. . . . . bring with Him. If we be -
mf
. . God bring with Him. If we be - lieve that
mf
died, if we be - lieve that Je-sus died, . . . that Je - sus
we be - lieve that Je - sus died, . . . that Je - sus
- lieve that Je - sus died, that Je-sus died, . . . and
Je - sus died, if we be - lieve . . . that Je-sus died, . . if we be -


died and rose, and rose . . . a - - gain, ev'n
died and rose . . . a - - gain, ... ev'n
rose, ... and rose . . . a - - gain, ev'n
- lieve that Je - sus rose . . . . . a - - gain ev'n
p
so them al - so which sleep . . in Je - sus, . . which sleep in
so them al - - so which sleep in Je - - sus, . . which sleep in
so them al - so which sleep . . in Je sus, which sleep . . in
so them al - so which sleep in Je - sus, sleep . . in
cre - - scen - do.
f
Je - - sus, will God bring with Him, . . will God, ...
Je - - - sus, will God . . . bring with Him, will . . .
Je - - - - - - cres. - - - sus, will God . . . . bring with
Je - - sus, cre - - scen - do. will God, .


. . . will God . . bring . . with Him, ... will
God . . . . bring with Him, will . . . .
Him, will God bring . . . with Him, will God . . . .
. . . . will God . . . bring with Him, will . . . God
God . . . bring with Him, . . . will God bring with
God bring . . with Him, will God . . . bring . . . with
. . . . bring, ... will God bring . . . with
bring . . . with Him, will God . . . bring . . . with
Slow. ♩ = 56.
p
Him. Where-fore com - fort one a - no - ther with . . . these . . . words.
Him. Where-fore com - fort one a - no - ther with . . . these words.
Him. Where-fore com - fort one a - no - ther with . . . these . . words.
Him. Wherefore com - fort one a - no - ther with these words.
Slow.
p

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Albani) were amongst the principal items in the programme, both are so familiar as to need but a general line of commendation upon their rendering. The new part-songs were "Love wakes and weeps" (J. G. Callcott), and Tennyson's "Song of Freedom" (W. G. Cusins), Mr. Callcott's composition eliciting, by right of its melodiousness and simplicity, the largest share of applause. Sir R. Stewart's arrangement of "The Bells of St. Michael's Tower" and Morley's Madrigal "Now is the month of Maying" were warmly redemanded; and a Rondo Capriccioso by M. Saint-Saëns, played by a clever young violinist, Herr Isidor Schnitzler, created a marked effect. Miss Mathilde Lennon should be warned against forcing her fine contralto voice, even should she win applause for her efforts; her singing was praiseworthy in intention, but she must listen to good counsel if she aspires to a permanent position in the concert-room. Besides singing the principal part in "Hear my Prayer," Madame Albani contributed some vocal solos; and two songs, well sung by Mr. Frederick King, were also included in the programme. The singing of the choir throughout the evening was of the highest order; and Mr. Henry Leslie, who conducted, received a well-merited tribute of applause, silent regret at his announced intention of retiring mingling, no doubt, with those audible demonstrations to which he has for so many years been accustomed.

ASCENSION DAY AT WESTMINSTER ABBEY.

THE Special Service which for the past three years has marked Ascension Day in Westminster Abbey was again held there on the afternoon of that day, the 6th ult.

The *very* shortened form of service used on the occasion militated much against the effect upon the congregation. We can scarcely think that the Shortened Form Act was intended to apply to the Services of an important Festival like Ascension Day, to countenance, for example, the employment of only one special Psalm, where three are expressly enjoined. If, as we can but suppose, the ordinary Service could be held at some other hour, why not dispense with the apology for Evening Service, for it was scarcely more, and let the Special Service consist, say, of only a sermon and more, if not all, of the Oratorio? We regret that the example set last year of placing the singers in their proper position, namely, at the east end, between the congregation and the altar, with the band immediately west of them, was not adhered to at this year's Festival: the temporary orchestra in the nave is neither sightly nor commendable, musically or otherwise.

The first item in the Service that claims especial notice is the exceedingly effective way in which the orchestra came in at each recurrence of the words "Lift up your heads," &c., and "He is the King of glory" in the 24th Psalm, enforcing thus the teaching of the day, and striking, as it were, the key-note of the Festival in an exceedingly felicitous manner. The Magnificat and Nunc dimittis were by Mr. Joseph C. Bridge, of Chester Cathedral, which setting having already been fully noticed in these columns, both on the occasion of the Festival at Chester last year, for which it was composed, and also in the Reviews, does not now call for further remark. The selection from "Elijah" was, as far as we remember, the same as on former occasions; the solos were all taken by members of the Abbey Choir, who are much to be congratulated on the possession of such singers as Messrs. Hilton and Dalzell. The treble portion of the chorus was exceedingly good, but we can scarcely say the same of the remaining parts; the tenors and basses were decidedly weak and at times uncertain; the orchestra, too, was scarcely so efficient as it might have been, and fell considerably short of the perfection which we consider we have a right to expect from Westminster Abbey; in several places however, notably the charming cello solo in "It is enough," excellently rendered by Mr. Ould, there was much to be commended. The sermon, preached by Canon Farrar, was on behalf of Foreign Missions, and came immediately after the Chorus "Thanks be to God"; at its close the second portion of the Oratorio, commencing at the Recitative "Man of God," was given without further omissions. As on previous Festivals, Dr. Stainer presided at the organ, a somewhat difficult task considering the position of the player as well as the nature of the instrument itself, and Dr. J. F. Bridge occupied the post of Conductor.

THE LONDON GREGORIAN CHORAL ASSOCIATION.

THE Eighth Annual Festival of the above Association took place on the evening of Thursday, the 13th ult., in St. Paul's Cathedral. The arrangements were for the most part similar to those of previous occasions, but the number of the choir was smaller, the members present falling short by about 200 of the full number. This deficiency was, however, scarcely appreciable, so vast is the concourse of singers that yearly assemble under the Gregorian standard: for instance, the procession, which forms one of the leading features of these gatherings, took no less than twenty-three minutes in passing, although the choirs walked four abreast; and the Processional Canticles, the Benedicite (sung to a Sarum form of the 5th Tone), followed by the long hymn "Æterne Rex altissime," were concluded before the clergy were seated.

Under such circumstances it is perhaps not altogether surprising that sound, we might say noise, rather than music, is the prevailing feature, and that anything approaching to refinement in the singing is conspicuous by its absence.

The Psalms were three special ones, cx., cxiii., and cxvii., and the Magnificat an arrangement of the Tonus Peregrinus by J. S. Bach. The Antiphons to both this and the following Canticle were omitted, and the Office Hymn, which in the carefully prepared Service Book preceded the Magnificat, was sung after the third collect. Immediately before Bishop Walsham How's sermon——a word of warning, perhaps somewhat necessary, against insincerity and lip-service only—came the Anthem, Tallis's "If ye love Me," and here the coarse tone of the choir, especially the trebles, was painfully apparent, and not less so was that nameless bad style which is infallibly the characteristic of those choirs that are devoted to the class of music of which the Association is the champion. After the sermon, during the collection of the offertory, the hymn "Crown Him with many crowns," was sung to Sir George Elvey's well-known tune, the effect of which was considerably heightened by Mr. Warwick Jordan's additional accompaniments for the trumpets, trombones, and horns, which had been of great use throughout the earlier portion of the Service; and then, immediately before the blessing, came a solemn Te Deum, sung to an arrangement by the Rev. S. S. Greatheed of Merbecke's melody, in which the Plain-Song Choir and the Harmony Choir took alternate verses. The prayers were intoned by the Rev. H. C. Shuttleworth, Minor Canon of St. Paul's; and the Conductor was the Rev. H. Walter Miller, Vicar of Richmond. Mr. C. Warwick Jordan, as in past years, presided at the organ, and played as Voluntaries before the Service compositions by Corelli, Merkel, Smart, E. H. Turpin, and C. J. Frost, and Bach's Fugue in C major as the concluding Voluntary.

FESTIVAL OF THE SONS OF THE CLERGY.

THE 226th Anniversary Festival of the Corporation of the Sons of the Clergy was celebrated on Wednesday, the 12th ult., and the Service which forms the opening and a prominent feature of the Festival was, as in past years, held in St. Paul's Cathedral. At half-past three o'clock, the choir and clergy having met, at the west door of the Cathedral, the attending members of the Corporation, together with the Archbishop of Canterbury and the Lord Mayor, the procession moved slowly up the centre aisle to the choir stalls; and when all were seated, Sullivan's Overture "In Memoriam"—which, by the way, occupied a similar position in the Festival of 1877—was admirably played by the orchestra under the *bâton* of Dr. Stainer. The novelty, for which on these occasions we are now accustomed to look, lay in the setting of the Magnificat and Nunc dimittis, which had been specially written for the occasion by Mr. C. Villiers Stanford. As we may possibly have to speak of this work before long in another portion of our columns, we will content ourselves for the present by remarking that, both in conception and

execution, it is unquestionably the work of a thorough musician, such as we know Mr. Stanford to be, and that it received full justice at the hands both of the band and choir. The Anthem selected for the occasion was Spohr's 84th Psalm, "How lovely are Thy dwellings fair." The choruses were excellently sung, and the intervening quartet was given by what would have on ordinary occasions been the *whole* of the Cantoris side of the Cathedral Choir, the unusual register of the voice parts, coupled with the acoustic properties of the building, rendering the innovation almost imperative. The sermon, which, according to ancient custom, was preceded by the Old Hundredth Psalm, in which the congregation were requested to join, was preached by the Rev. Charles Marston, Vicar of Clevedon, Somerset; and at its close the "Hallelujah" chorus formed a fitting conclusion to a most successful Festival Service.

A NEW Oratorio by Dr. Joseph Parry, of Aberystwith, entitled "Emmanuel," was performed for the first time, in St. James's Hall, on Wednesday evening, the 12th ult., when a large audience, mainly composed of natives of the Principality, found vent for national pride and musical enthusiasm. Indeed, excepting at purely German concerts, rarely has the atmosphere of a London music-room been more heavily charged than on this occasion with that electrical quality which needs only the true spark of merit to explode in thunderous applause. The spark, nay, some will excitedly say the continuous flame, was forthcoming in Dr. Parry's music, and few, therefore, even of the cold and doubting Saxons present could altogether remain unaffected by the fervour of the Celtic company. There is much in "Emmanuel" to justify the warmth displayed, for its composer shows he possesses a faculty of musical expression that never halts or stumbles; with an agreeable fancy that finds scope in orchestral devices, and a spirit that seizes hold of the attention of auditors by force of themes strenuously worked. It is to be regretted that the Welsh musician did not select some less elevated subject than that supplied by a poet who evidently does not fear to intrude where Milton tremblingly shut his wonder-stricken eyes. A libretto which spreads itself over an infinity of time, from the Creation and fall of angels to the entry of sin into the world and the redemption of mankind; a libretto that treats, in the most familiar, if not flippant manner, of mysteries awful in import and unfathomable in depth, is scarcely fit to be chosen for the tentative effort of a young composer. Had Dr. Parry selected some simple story of human interest, that spoke of stirring incidents, and expressed passions common to our nature, then, more than probably, he would have risen to the height of his argument, and have produced a work whose utterances would have developed the thoughts and depicted the scenes told by the poet. But the flight in "Emmanuel" is immeasurably too high, and stretches vastly too far for untried wings. There is, however, so much in the Oratorio that promises well for success in other branches of musical literature that every encouragement, short of flattery, must be accorded to one who has studied long and earnestly in his art. At the same time prudent advice should be given him to remedy manifest defects, and a word of warning should especially be made to avoid plagiarism. Throughout the work there are passages and even movements that remind one of the great masters. The Chorus, No. 14, calls up sensations experienced when hearing Mozart's "Dies iræ" in the "Requiem," and the movement is quickly followed by phrases not unlike weird fancies from Wagner's "Lohengrin." Something more than the form of Mendelssohn is detected in the chorals, and Bach is not altogether unperceived. But there is always a certain ease and freedom of treatment in the Oratorio. Some of the fugues now and then fall short in the working out. For instance, a Handelian subject is given out by the bass in the Chorus, No. 27, to the words "The law hath been honoured," which receives but scanty development; yet, it must be owned, a subsequent theme in the same number, set to the words "Rejoice in the highest," is very ingeniously and elaborately treated. The influence of the great father of oratorio, Handel, is felt throughout the work. With many shortcomings "Emmanuel" is nevertheless a credit to the young musician, and will doubtless receive honour in the Principality for its high tone of thought and expression. It was well performed; the band being good and the chorus excellent; whilst the solo singers, Misses Mary Davies, Marian Williams, and Lizzie Evans, and Messrs. Shakespeare and Lucas Williams, were, one and all, most efficient, and strove with success to make their share of the work worthy of the occasion. Dr. Joseph Parry, who conducted, was, as already mentioned, applauded vociferously.

THE Corporation and Companies of the City of London have of late shown an unwonted interest in music, and the earliest recipients of their zealous patronage are the pupils of the "National Training School of Music." The musical profession generally, with every true lover of the art, are bound to gratefully recognise the laudable efforts on the part of the City fathers to encourage the fair science. The Corporation have already founded several scholarships, and have set apart a certain number of their body, under the title of "The Deputation in relation to the National Training School of Music," to look after their little band of scholars. Under the superintendence of the "Deputation," Dr. Sullivan, on Tuesday afternoon, the 25th ult, brought down the pupils of the institution of which he is the principal to the Mansion House, to exhibit their progress. It is not the first time the students have met there, but perhaps upon no previous occasion has greater interest been taken in the proceedings. The fine hall was filled with a fashionable company, including the Duke of Edinburgh, the Lord Mayor, and other distinguished persons, who, by warm and frequent applause, manifested their high appreciation of an institution that not only is capable of showing at present excellent results of fulfilled duties, but also of giving earnest of more increased usefulness in the future. The programme, apparently framed for the purpose of displaying to the best advantage the individual capacities of each performer, was consequently of a very mixed character. Miss Eugenie Bénard gave a good reading of the Andante and Finale of Mendelssohn's Concerto in G. A Quartet for four violins, by Maurer, was agreeably played by Miss Riley, Miss Ward, Mr. Parfitt, and Mr. Crook; and Schumann's Variations for two pianofortes were rendered in excellent style by Miss Adelaide Thomas and Miss Mary Thomas. Mr. Parfitt's violin solo was not without merit, but the pianoforte solos by Mr. Eugene d'Albert—(*a*) Andante from First Sonata (Schumann), (*b*) Etude in A minor, Op. 25 (Chopin)—were, without doubt, the most successful instrumental performances. This young gentleman needs no apology on the score of brevity of years, for he plays with all the certainty, expression, and fire of a practised artist. Miss Bessie Cox sang with great power Gounod's aria "Far greater is his lowly state," and Miss Cravino imparted fulness and richness of tone to Weber's "A lonely Arab maid." A real "basso profondo" was discovered in Mr. Griffin, who declaimed "Se il rigor" (Halévy) with emphasis. When this gentleman gets rid of the uncouthness of tone often found in deep voices, and can sing in tune, he will, doubtless, be an acquisition. Miss Eleanor Farnol was not sufficiently subdued in her air "Nella calma" (Gounod), but Mr. Blower manifested good training and an agreeable voice in "Hybrias the Cretan" (Elliott); neither should the merits of Miss Marianne Jones be overlooked, for she sang Verdi's trying bolero "Les vêpres Siciliennes" with taste and skill. Dr. Sullivan's chorus for female voices, "Climbing over rocky mountains," closed this most interesting and successful Concert.

AN Afternoon Concert of more than average interest was given by Miss Helen Arnim at the Steinway Hall on Thursday, the 20th ult. The concert-giver had secured the assistance of Mdlle. Friedländer, Messrs. Shakespeare and Oswald, Dr. Hans von Bülow, Mr. Walter Bache, and Herr Kummer. Notwithstanding the attraction of these popular names, the hall was by no means crowded. The programme opened with the Sonata in G major, Op. 78, for violin and piano (Brahms). This work is undoubtedly one of the most beautiful pieces ever written by the esteemed and accomplished composer; the Adagio, especially, is full of beauty and tenderness of feeling. The entire Sonata was delicately played by Herren Bülow and Kummer—the Doctor appearing in one of his happiest moods. Associated with Mr. Walter Bache he played in Raff's "Chaconne," with variations for two pianos—a composition which may be said to appeal more directly

to the student than to the general public, for though full of clever devices, with occasionally charming thoughts, it is nevertheless in some way or other disappointing. It received, however, a reading full of nervous power at the hands of its exponents. The solos selected by Herr Bülow—(*a*) Catholic Legend, "St. Francois marchand sur les flots," Liszt; (*b*) "Lacerta," Impromptu, Bülow; (*c*) Polonaise (Op. 53), Chopin—were hardly the most desirable for him to have chosen. Regarding the first, is it not doubtful whether much good can be accomplished by using music as a means to depict floods and such-like phenomena? Those present at Steinway Hall not provided with programmes might possibly have taken this piece to represent the earth when without form and void, or any like state of chaos. The Impromptu, composed by the pianist himself, being evidently written to display the skill of the executant, served its purpose admirably on this occasion. The Polonaise was played in a somewhat exaggerated fashion, passages being interpolated that were never written by Chopin. Miss Arnim was recalled after an excellent rendering of "Confusa si miri" (Handel), and in conjunction with Mdlle. Friedländer sang two duets by Dvorák, compositions which have little but novelty to recommend them.

THE fourth Concert of the South London Choral Association took place on Tuesday, the 11th ult., and it may at once be said the performance was in every way highly successful. This Society has for some few years past been doing earnest work in the south of London, by teaching vocal music on the Tonic Sol-fa method, and by practising compositions of a thoroughly English character. The time engaged in class duties and the more general rehearsals was not spent in vain, for when at length public opinion was challenged in St. James's Hall, it was evident on the first hearing, to those who take an interest in such excellent institutions, that the Choir had been carefully trained; and although regret must be felt at the rumour that a well-known and long-established body, which has made glee and madrigal singing a specialty, is to be disbanded at the end of the present season, satisfaction must be felt at seeing a young Society such as this coming forward, and proving itself able and willing to supply the loss. The Association appears to be based on sound principles, for the full forces are divided into three grades—elementary, intermediate, and advanced—and no member is allowed to pass from one division into a higher without a proper examination, so that only those in the third section can take part in public concert duties. Nearly all the choral numbers of the programme on the 11th ult. were familiar to lovers of part-music; some of the old favourites, such as "The bells of St. Michael's tower" (Knyvett), were especially appreciated; and a rapturous encore was accorded to the more modern specimen, "The sands of Dee" (Macfarren). Songs were contributed by Madame Osgood, Miss Orridge, and Signor Foli. The American soprano was called upon to repeat "Robin Adair," and a like compliment was paid to Miss Orridge for an excellent rendering of "The storm" (Hullah). Signor Foli threw the full force of his fine voice into a new song, entitled "Who cares" (Mora). Mr. Leonard C. Venables conducted with care and judgment. Mr. W. H. Harper accompanied.

MR. OLIVER KING, whose appointment as Pianist to H.R.H. the Princess Louise (Marchioness of Lorne) we recorded in our February number, has since his arrival in Canada thoroughly earned the high opinion of competent judges, both by his pianoforte performances and his compositions. The *Ottawa Daily Citizen*, in a notice of his Pianoforte Recital recently given, says:—

> Mr. King belongs to the advanced German school in composition and playing. His execution is remarkably brilliant; having great power and suppleness of wrist, he is enabled to give, with good effect, such portions as the "Coquette" and "Lettres Dansantes," in Schumann's "Carnival," to say nothing of the prodigious octaves in the Liszt pieces. His finger passages, too, show the signs of thorough training, shakes and other *fioriture* being clear and crisp in the extreme. He delighted us by the fire, energy, and genuine artistic enthusiasm which he threw into his performance. Liszt's "Waldesrauschen" and "Gnomenreigon" pleased us exceedingly. Among the many great difficulties with which these pieces abound, all of which were surmounted with apparent ease, we would specially notice the octaves for the left hand, and also the difficult descending passages at the close of the first piece, taken at a great speed, but executed with remarkable distinctness. The effort necessary to overcome such difficulties as these frequently causes inferior players to forget that execution is only a means to an end. This was not the case on this occasion, for the audience were compelled to realise to the utmost the poetic and descriptive character of each of these pieces.

That Mr. King has also made his mark as a creative artist, the following extract from the same journal will amply testify:—

> Two years ago, when, as we believe, Mr. King's compositions came to this country for the first time, we were struck with their great merit, and felt that their composer was quite out of the common run of young English musicians. Now that we have had the pleasure of hearing them played by himself, we are confirmed in our good opinion. They belong to the modern school, and at times recall Schumann, but only in treatment, as the works of any particular school must more or less recall the heads of that school; the ideas are thoroughly original and well worked out. Mr. King, in his compositions, only appeals to the more cultivated of musical people. These pieces are full of thought, and are difficult both to read and execute, but well repay the time and trouble devoted to their study.

AT the opening of Convocation for the Province of Canterbury on Friday, the last day of April, the special Latin Service (consisting of the Litany, Anthem, Sermon, and Gloria in excelsis) held only on this particular occasion, and which, therefore, owing to the long session of the late Parliament has not been required for more than six years, took place in St. Paul's Cathedral. A fair number of the Bishops of the Southern Province were present, and the junior of them, the Bishop of Lichfield, monotoned the Litany, at the close of which came an Anthem written specially for the occasion by Mr. George C. Martin. Although quite unpretentious in character, it is a work of great beauty and clever structure, and in some parts, particularly a treble solo "Consolator optime," it is absolutely lovely. The words are those of an old Latin hymn, "Veni, Sancte Spiritus," attributed to King Robert II. of France, a translation of which appears in "Hymns Ancient and Modern" (No. 156, revised edition); but as this version will, we fear, be of no avail in adapting the anthem to the requirements of the English Church, it is to be hoped that the composer may be able to find other English words that will not destroy the spirit of the music, which, wedded as it at present is to Latin words, cannot become so well known as it certainly deserves to be. After the Latin sermon which followed (preached by Dr. Balston, Archdeacon of Derby, a former head-master of Eton), and immediately before the final blessing, pronounced by the Archbishop of Canterbury, came Weber's Gloria in excelsis, from the E flat Mass, in which the use of the Latin words told to great advantage; in fact, several portions of our Church Service, notably the Communion Office, are so incomparably finer and more impressive in Latin that, at the risk of a charge of heterodoxy, we cannot help expressing a wish that that language could more frequently be employed for them.

A COMPLIMENTARY Concert by the Brixton Choral Society was given to its Conductor, Mr. W. Lemare, at the Angell Town Institution, on the 24th ult., when Mendelssohn's "Athalie" formed the main feature in the programme. The principal soprano part was sung with considerable dramatic effect by Madame Worrell, and in the contralto solo Miss Marian Burton displayed to advantage a fine powerful voice. Miss Ada Tolkien was the second soprano. The lyrics were recited by Mr. Charles Fry, who was warmly applauded after the long accompanied recitation. The work having been several times performed by this Society, the choir had the advantage of familiarity with the music, and the choruses were well and effectively given. The accompaniments throughout were played on the organ by Mr. Humphrey J. Stark. The second part of the Concert was miscellaneous, the above-named singers (to whom were added Miss Bertha Young, Miss Muriel Wood, Miss Louie Wood, and Mr. Clarke) and the reader being heartily applauded in their various solos. The principal items were a short Cantata, "The Wood" (excellently adapted to English words by W. Grist), composed and conducted by M. Duvivier, for male voices with saxhorn accompaniment, the performance of which was not, however, satisfactory, and a selection from Mr. Lemare's Operetta "A Calm Sea," in which the composer also appeared as accompanist and vocalist, besides conducting the performance of "Athalie." The hall was fairly well filled.

THE Annual Concert given by the Students of the "National Academy for the Higher Development of

Pianoforte-playing" was held at the Langham Hall on Saturday, the 8th ult. Useful as meetings of this kind are to show the progress made by pupils in the course of the year, and interesting as it must be to relatives and friends to witness the endeavours of those anxious to acquire fame, yet to the critic or general visitor the matter resolves itself into a mere expression of congratulation to the successful aspirants, and comfort and encouragement to those who have yet much to learn before being qualified to play in public. The proceedings on the occasion under notice were no exception to the rule, for much was immature, yet there were many evidences of promise. The success of the afternoon may be accredited to Miss Randegger, a young lady who possesses capital *technique*, a good memory, and, who, outwardly at least, appears free from nervousness. In years to come Miss Randegger will doubtless keep alive a name so well known in musical circles. An interesting item of the programme was the first movement of a Concerto by a student, Master Dubrucq, performed by the composer. The youthful writer evidently has made himself acquainted with the forms adopted by established masters, and has expressed his musical ideas in an orthodox manner. The entire efforts of the pupils reflected credit on their teachers and on the Institution with which they are connected.

THE concluding Concert of the present season of the St. John's Choral Society was given at St. John's Schools, Upper Holloway, on Friday, the 14th ult. The principal vocalists were Mdlle. Avigliana, Mr. D'Arcy Ferris, and Mr. Alfred Moore. The first part of the programme consisted of Macfarren's "May Day." The choruses were well rendered, especially "Lads and lasses, hasten all"; and Mdlle. Avigliana, as the *May Queen*, gave the one song in the work, "Beautiful May," with great taste and feeling. The second part was miscellaneous, the Choir giving part-songs—"Sunset" (Berger), "A night song" (Benedict), and chorus, "Gipsy Life" (Schumann)—in a manner denoting constant practice under the guidance of their Conductor, Mr. David Beardwell. The accompaniments were excellently sustained by Mr. Frank Manly, assisted by Mr. Frank Thomas. Mdlle. Avigliana, Mr. Alfred Moore, and Mr. D'Arcy Ferris received encores for their vocal solos, and Mr. Frank Manly and Mr. David Beardwell for the Duet (for two pianos), "Andante and Variations," Op. 46 (Schumann). The President (the Rev. W. H. Dearden), in a few words, conveyed the thanks of those present for the treat afforded, and wished Mr. Beardwell and Mr. Manly success for next season. The Society will meet again in the first week of October.

MDLLE. ANNA MEHLIG gave a Morning Concert at St. James's Hall on Tuesday, the 4th ult. The performance commenced with Beethoven's "Kreutzer" Sonata. This familiar work, which in the highest sense of the word may be termed a show-piece, served on this occasion to display triumphantly the command possessed by Mdlle. Mehlig and Herr Straus over their respective instruments. It need not be said the two artists were recalled to the platform with enthusiasm at the conclusion of the duet. The concert-giver selected as solos, Prelude and Fugue in A minor (Bach), two Studies and Impromptu (Chopin), Soirées de Vienne (Schubert), La Campanella (Liszt), and Valse Caprice (Rubinstein). Whilst praise must be awarded to the lady's playing in the Prelude and Fugue, in spite of the *tempo* being too fast, and also for the execution of the Liszt and Rubinstein pieces, it must be confessed deficiencies were felt in the poetic treatment, more especially of the compositions of Chopin and Schubert, which seemed to be wanting in colour and strength. The violin solo, the name of which was omitted from the programme, faultlessly played as it was by Herr Straus, failed, by reason of its poverty of ideas and feebleness of purpose, to make much impression. Madame Sophie Löwe appeared to advantage in songs by Franz and Brahms, but was hardly so successful in "Der Erl-König," a song that often loses much of its effect by being sung by a lady.

THE Fifth Triennial Festival of the Handel and Haydn Society at Boston, U.S., closed on the 9th ult., with a performance of Handel's "Solomon." The chorus of the Society, which has been noted for many years as one of the best in existence, certainly *the* best in the country, showed some improvement over that of any former occasion in balance of parts, quality of tone, attention to dynamics, and prompt and vigorous attack, which was recognised by the vast audiences assembled in the exceptionally fine Music Hall, and in the generous applause bestowed without stint, albeit not always with discriminating judgment. Miss Thursby, Miss Cary, Mr. Adams, and Mr. Whitney were an efficient quartet; and Miss Kellogg, Miss Winant, and Mr. Winch were heard in many selections with warm marks of approval. Signor Campanini won fresh laurels in his work during the festival week, his delivery of "Cujus animam" in Rossini's "Stabat Mater," and the music of Verdi's Requiem Mass being exceedingly fine. Among the compositions selected for performance were the "Deluge," by Saint-Saëns, and the "Last Judgment," by Spohr. The Festival was a decided success, both pecuniarily and artistically. Mr. Zerrahn led the chorus and orchestra with his accustomed ability, and Mr. Lang presided most efficiently at the organ.

AN Evening Concert was given by Miss Cecile S. Hartog at the Royal Academy of Music on Tuesday, the 25th ult. The following artists appeared: Vocalists, Madame Mary Cummings, Fräulein Keller, Mr. Shakespeare, and Herr Henschel; Instrumentalists, Mdlle. Vaillant, Messrs. W. H. Hill, Daubert, and Oscar Beringer; Accompanists, Miss Carmichael and Signor Randegger. The programme consisted mainly of well-known pieces, an exception being a MS. Quartet in A major, composed by Miss Hartog, a work which shows considerable power of expression combined with charm of thought. Of the four movements, the Scherzo is, on the first blush, the most pleasing. The fair *bénéficiaire* displayed her capabilities as an executant in "Faschingsschwank aus Wein" (Schumann), and "Spinnerlied" (Wagner-Liszt). Pianists of great attainments are fortunately so numerous nowadays that all candidates striving for positions as solo players must be prepared to be judged by a very high standard. To say that Miss Hartog has attained the height of her artistic ambition would be as useless as it would be unfair to deny her the possession of promising talent.

AN Evening Concert given by Miss Roselli at the Steinway Hall on the 4th ult. attracted a numerous and fashionable audience, who by applause, perhaps more generous than discriminating, testified warm appreciation of the ample and varied musical fare provided. Although the printed notice, claiming indulgence for Miss Roselli on account of hoarseness, was circulated in the room, we cannot withhold congratulations fairly earned by the manner in which the lady accomplished her task. Among the most successful efforts of the evening must be named a new song entitled "Mary Hamilton," well sung by Miss Helen Meason, a young artist gifted with a pure, fresh voice, which has evidently been trained in a genuine school. Madame Enriquez displayed her voice to advantage in Spohr's "Rose softly blooming," and Mr. Cummings delighted every hearer by a perfect delivery of Félicien David's "O ma maîtresse." Mr. Cusins contributed two effective pianoforte solos. Misses Beata Francis, Minnie Welbe, Messrs. Ghilberti, Frank May, and Monari Rocca, performed satisfactorily the varied duties allotted to them. Signori Li Calsi and Visetti conducted.

MR. HENRY CROSS'S Concert took place at the Steinway Hall on Thursday evening, the 6th ult., when the following artists appeared: Mesdames Cross-Lavers and Frances Brooke, Misses Helen D'Alton and Damian, Signor Odoardo Barri, Messrs. Hanson, Stanley Smith, and Henry Cross; solo pianists, Madame Winspeare Foli and Signor Tito Mattei. The programme, consisting almost entirely of well-known ballads of average merit, calls for little comment, and the general performance partook of that level quality which makes the critic's task easy. Encores were awarded to Miss Damian for an effective rendering of Barri's "Saved from the storm," and to Signor Tito Mattei for his brilliant playing in a composition of his own called "Espoir." The concert-giver appeared in "Honour and arms" (Handel), and "Round the capstan" (Carnall), and won warm applause by his good voice and intelligent singing.

OUR readers may recollect that a communication from Mrs. Mounsey Bartholomew recently appeared in THE

MUSICAL TIMES, in which allusion was made to a letter from Mendelssohn to the late Mr. Bartholomew, which accompanied the MS. copy of the song "O rest in the Lord." A short time ago Mrs. Bartholomew presented both these autographs to the Guildhall Library, and we regret to say that when the librarian was about to place them before the committee they had disappeared. The advertisement, which was immediately issued, erroneously stated that it was the "score" of the song which was lost. The score is in the possession of the Mendelssohn family; but the two interesting autographs so highly valued by Mrs. Bartholomew should now be public property; and we sincerely hope that the extensive circulation given to the advertisement will speedily lead to the discovery of the missing relics.

WE are informed that an influential Committee has been appointed to carry out the idea of a memorial to the late Henry Smart. H.R.H. the Duke of Edinburgh and H.R.H. the Prince Leopold have kindly consented to allow their names to appear as patrons of the fund, and have expressed a lively interest in the success of the undertaking. When a sufficient sum has been raised, arrangements will be made for establishing a Musical Scholarship in Mr. Smart's name. It is hoped by the Committee that the leading organists throughout the country will give Recitals in aid of the fund. All applications for information may be addressed to Mr. S. Arthur Chappell, 50, New Bond Street, W., or to Mr. Robert S. Callcott, honorary secretary to the fund, 1, Campden House Road, Campden Hill, W.

THE funeral service of the late Sir John Goss took place on the 15th ult. in St. Paul's Cathedral, when Croft's Burial Service, and the Anthem, "If we believe that Jesus died," were sung by the Cathedral Choir. The interment which followed, in Kensal Green Cemetery, was largely attended. Immediately following the coaches of the chief mourners came carriages containing the life officers of Trinity College (of which the deceased was President), Professor Macfarren, Mr. John Gill, &c. (representing the Royal Academy of Music), a deputation from the College of Organists (of which he was Vice-President), a deputation from the Royal Society of Musicians, &c., &c., while around the grave were to be seen many prominent members of the musical profession.

ON Tuesday evening, the 11th ult., a Concert was given by the Spottiswoode Choral Society at the Holborn Town Hall, conducted by Mr. John Davis, the accompanist being Mr. C. Marshall. The first part considered of Weber's Mass in G, which was fairly rendered considering the small number of choristers. The singing of Miss Maile and Miss Lemmon was much admired. Mr. C. J. Thompson and Mr. Haddon sustained the tenor and bass solos. The second part of the programme comprised part-songs, songs, &c., and included Gade's "Spring's Message." Miss Maile, Miss Lemmon, and Mrs. Hayward were very successful in their respective songs, as was also Mr. Thompson and Mr. Hebditch. The part-songs were excellently sung by the choir.

AN Evening Concert was given in connection with Holy Trinity Church, Little Queen Street, Holborn, on April 29, by Miss Cope, the organist, the proceeds being devoted towards defraying the debt on the Church-room. W. M. Torrens, Esq., M.P., presided, assisted by the Rev. N. Bromley, the vicar. Two pianoforte solos were well executed by Miss S. Burden and Miss Lillie Smith (pupil of Miss Cope). The vocalists were Mr. R. Prestridge Tabb and Miss Hoare. Mr. Gatehouse gave an artistic rendering of two violin solos. The concerted music by Miss Cope's choral class was fairly well rendered. The grand piano was kindly lent by Mr. Collard Moutrie.

THE Annual Festival of the Church of England Sunday School Institute was inaugurated by a special service in the nave of Westminster Abbey on the evening of Monday, the 10th ult. The Service used was Stainer in B flat, written three years since for one of the Festivals of the London Church Choir Association, and well suited to large choirs and gatherings of the sort; and the Anthem Mendelssohn's Forty-third Psalm, "Judge me, O God." The singing of the choir, which consisted chiefly of members of the choir of the Association of Lay Helpers for the diocese of London, was scarcely all that could have been desired.

A NEW aspirant for vocal honours appeared at Steinway Hall on the 22nd ult., in the person of Miss Eleanor Burnett. This young artist, who has been studying in Italy for the last three years, possesses a contralto voice of great sweetness and compass, and by her singing of "Di tanti palpiti" she conclusively showed that, thanks to careful tuition and earnest cultivation, it was under thorough control. Miss Burnett was received most favourably, being recalled at the conclusion of her several songs. Valuable aid was rendered to the concert-giver by Misses Anna Williams, Agnes Zimmermann, and Carmichael, Messrs. Percy Blandford, Marzials, and Herr Straus.

THE Alexandra Palace reopened, under new management, on the 15th ult., when an Operatic Recital and Miscellaneous Concert took place, under the direction of Herr Meyer Lutz, the vocalists being Madame Blanche Cole, Miss Pulham, Mr. Barton M'Guckin, Mr. Newton, Mr. E. Roberts, and Mr. Aynsley Cook (who replaced Mr. Thurley Beale). Performances on the organ were given at intervals during the day by Mr. H. Collingwood Banks, who, in conjunction with Mr. Arthur Dorey, has been appointed organist. Mr. Banks and Mr. Dorey will play on alternate days during the season.

THE Kilburn Musical Society gave the fourth and last Concert of the second season at the Kilburn Town Hall, on Tuesday, April 27. The first part consisted of Rossini's "Stabat Mater," which was well rendered. The solo vocalists were Miss Catherine Penna, Miss Anna Hüttl, Mr. George Cox, and Mr. Walter F. Clare. The second part was miscellaneous. Miss Helen Hopekirk played two pianoforte solos, and Mr. Emil Mahr was encored for his playing of two Hungarian Dances on the violin. Miss Gollmick presided at the piano, and Mr. Ad. Gollmick conducted.

MR. TOBIAS MATTHAY, R.A.M., gave an Instrumental and Vocal Concert at Clapham Hall on the 14th ult. The artists were Mr. Ladislas Szczepanowski, violin; Mr. W. H. Hill, viola; Mr. W. E. Whitehouse, violoncello; Miss Marian Mackenzie, Mr. Ben. Davies, and Mr. J. T. Hutchinson, vocalists. Miss Mackenzie was highly effective in her rendering of Weber's "O Fatima," and Mr. Matthay was recalled for his masterly interpretation of Beethoven's Thirty-two Variations in C minor. Mr. Matthay's Prize Quartet for Piano and Strings was very favourably received.

WE particularly desire to draw attention to the publication of a photograph representing the group of eminent artists who performed Romberg's "Toy Symphony" at the recent Concert given by the Viscountess Folkestone in aid of the Hospital for Sick Children. The picture was taken by Mr. F. A. Bridge at rehearsal; and copies are to be sold for the same object as that for which the Concert was organised. The likenesses are extremely striking; and as a *souvenir* of the event, as well as on its own intrinsic merits, the photograph will no doubt command an extensive sale.

IT has been decided by a Committee of gentlemen of the town and neighbourhood to hold a Musical Festival in Lowestoft for the benefit of the Hospital. Two Concerts have been arranged for the 16th and 17th inst. The works for performance are "Messiah" (one evening), Dr. Bunnett's "Rhineland," Beethoven's "Calm Sea," "Zampa" and "Masaniello" Overtures, Berlioz's arrangement of Weber's "Invitation à la Valse," &c. Professional artists have been engaged from London, Ipswich, Norwich, Yarmouth, &c. The band and chorus will number upwards of 250. Conductor, Mr. F. A. Mann.

AN Evening Concert was given by Mr. T. G. Day on the 20th ult. at the Horns Assembly Rooms, Kennington, which was well attended and highly successful. The *bénéficiaire*, a young pupil of the Royal Academy of Music, was warmly and deservedly applauded in his pianoforte solos; and the vocalists, the long list of which included Miss Mary Davies and Miss Marian Mackenzie, received several encores. In the instrumental department Mr. Day was assisted by

Mr. William C. Hann (violoncello), and the accompanists were Messrs. C. T. Corke and Sidney Hill.

IT will be remembered that the University of Dublin, in 1862, led the way and introduced the following literary preliminary examination for graduates in music: 1. English composition, history, and literature; 2. A modern foreign language (French, German, or Italian); 3. Latin, or instead of it, a second modern language; 4. Arithmetic. We understand that after the present year the literary qualification will be raised, of which due notice will be given.

ASCENSION DAY coming within the octave of Dedication Services at the large new Parish Church of St. Mary, Newington, the occasion was marked by a Special Choral Evensong, at which Mendelssohn's "Lobgesang," with orchestral as well as organ accompaniment, formed an important feature. Mr. William Lemare, organist of the church, conducted.

THE fourth Annual Choral Festival of Nonconformist Choirs took place in the City Temple on the 13th ult., under the direction of Mr. E. Minshall, who presided at the organ. The choir numbered about 400. Garrett's Evening Service in D and Barnby's Anthem "I will give thanks" were the chief items of the Service, and were well rendered.

AFTER many years of service, Mrs. Stirling-Bridge has resigned the post of organist to the Church of St. Andrew Undershaft, Leadenhall Street, now the Cathedral, so to say, of the Bishop of Bedford; and Mr. Faulkner Leigh is also about to retire from the choirmastership of the same church. The vacancies thus created have, we understand, already been filled.

THE Concert of the Hampstead Choral Society on the 27th ult., and the Highbury Philharmonic Society on the 31st ult., occurred too late for notice in the present number. At the former Henschel's "Out of Darkness," Mendelssohn's "Judge me, O God," and Gade's "Crusaders" were announced; and at the latter Dr. Bridge's new Cantata "Boadicea" was to be performed for the first time.

A RUMOUR has spread that Herr Richter's appearance at Her Majesty's Theatre is not the result of a regular business engagement, but of a love for hard and gratuitous work. This, we believe, is not the case. Mr. Mapleson will enjoy the benefit of Herr Richter's services, and pay for them.

A FESTIVAL Service was given at St. Luke's Church, Berwick Street, W., on Sunday, the 16th ult. Smart's Morning and Communion Service, Attwood's Anthem, "Come, Holy Ghost," and several hymns were well rendered. In the evening, Ebdon's Service, G. A. Macfarren's "O Holy Ghost," and hymns were sung.

MISS JESSIE MORISON gave a Pianoforte Recital at St. James's Hall, on the 12th ult., before a highly appreciative audience. A programme was provided which amply proved the power of the *bénéficiaire* to interpret every style of composition, and her performance elicited warm and well-deserved applause.

WE are glad to find that Mrs. Mudie-Bolingbroke has returned to the concert-room with an increase of vocal power. Her recent singing at the Sheldonian Theatre, Oxford, was the theme of universal admiration; and we hear that she will shortly be heard in the metropolis, where we predict for her a cordial welcome.

THE following are the names of the six candidates who passed the final examination for the degree of Mus. Bac. at Cambridge in December last: C. Chambers, N. Kilburn, G. Shinn, J. Taylor (St. John's); J. Turpin, W. Skinner Vinning (Trinity).

THE valuable library of books on music, the drama, and general literature, collected by the late Mr. C. L. Gruneisen during his many years' connection with the journalistic literature of the day, will be sold by public auction by Messrs. Debenham, Storr, and Sons on the 3rd inst.

M. JULES COHEN'S "Estella" will speedily be brought out at Covent Garden. It is curious that the part of the heroine, originally written for Madame Nilsson, should be first played in England by the Swedish Nightingale's great rival, and almost within her hearing.

WE understand that Mr. Arthur Chappell will give a series of four orchestral Concerts in St. James's Hall, on Saturday evenings next winter, and that the experiment is likely to be continued by another *entrepreneur*.

MR. F. H. COWEN will be the Conductor at the Autumn Promenade Concerts at Covent Garden this year, Mr. Arthur Sullivan being unable to accept the appointment owing to other engagements.

THE sale of the copyrights and plates of Messrs. Metzler and Co., is announced by Messrs. Puttick and Simpson as commencing on the 31st ult. and to continue for five following days.

PROFESSOR MACFARREN will read a paper on "The Lyrical Drama" at the meeting of the Musical Association on the 7th inst.

MR. ALFRED J. EYRE has been appointed, after competition, to the post of organist at the Crystal Palace. The judges were Mr. A. Manns, Dr. Stainer, and Mr. E. Prout.

REVIEWS.

The Violin: its construction theoretically and practically treated, including an epitome of the lives of the most eminent artists, a Dictionary of Violin Makers and Lists of Violin Sales. By P. Davidson. New Edition, revised and considerably enlarged. [F. Pitman.]

THE first edition of this book, its author tells us in his preface, was published nearly eight years ago; and as there have been many demands for it lately, opportunity has been taken before reissuing it not only for careful revision, but for adding much valuable matter. That the work should find favour with all admirers of the subject upon which it treats can scarcely be wondered at; for the plain, straightforward manner in which it is written and the mass of important information it contains render it highly interesting to the popular as well as to the artistic reader; and there can be little doubt, therefore, that it will command an extensive sale. Mr. Davidson frankly confesses that he cares not for criticism upon the purely literary value of his book: "I only aim," he says, "at producing a work to be understood, not only by the common workman, but also by the owner of the classic instrument—a book full of plain directions, avoiding all high-flown language; and therefore I wish not to ground its claims upon any literary merits, but on those of a useful and practical handbook." The theoretical principles upon which the violin is constructed are discussed at much length, and every credit is justly given to the French philosopher, M. Savart, whose researches on the subject have unquestionably been of the utmost value. Our author truly says, "Violins appear to possess the widest range of prices perhaps over any other article of such original cost, as whilst we can obtain the one for two or three shillings, we find we cannot possess some of the finest Cremonese instruments for several hundreds of pounds; and when such is the case, curiosity must impress the most careless and superficial reader as to the cause of such apparently mad expenditure." The fact is undoubtedly that such makers as Stradivarius, Amati, and Guarnerius were artists; and that although it is easy enough to construct an instrument cut in the recognised form, stained, and duly anointed with turpentine varnish, the violins of Stradivarius have ever been, and will remain, priceless treasures, age only deepening and maturing their wondrous powers. A very interesting chapter in Mr. Davidson's work is that devoted to the "Mathematical Method of Modelling and Constructing the Violin." An excellent illustration of the instrument is given, and by means of twenty horizontal lines drawn through a graduated perpendicular line, an exact method of constructing each part is given, strict attention to these directions, we are told, enabling a skilful workman to construct "very passable violins." How far this is practicable it is impossible to say; but it must be admitted that the instructions are set forth with remarkable clearness, and the only difficulty will be to reduce the theory to practice, a task too often attempted but with a very barren result. In place of memoirs of the most celebrated makers, we have an attempt to describe the individual characteristics of their instruments. This will be found an exceedingly instructive

chapter; for as the author has been permitted to inspect some of the best specimens of their manufacture, he is enabled minutely to analyse the differences of material and workmanship. It is of course difficult for any person who has not made a deep study of this subject to avoid being imposed upon, and amateurs therefore should feel highly indebted to Mr. Davidson for the advice he gives them on the choice of an instrument. Speaking of the various devices resorted to by unscrupulous "repairers" to trap the unwary, he tells us that often when in old violins the belly becomes fractured, the other parts remain comparatively little worse; then, he says, the fraudulent renovator recommends a new "lid" or table to be put on, "in order to have the original one for the purpose of building up an apparently *genuine* Cremona; at other times a new back, or neck is added, when the original one may chance to be fractured, on the plea that such would be more suitable, so as to give strength and solidity to the instrument. Several thoughtless owners have had bitterly to regret their sanction to this base roguery, whilst in other cases no such sanction had ever been given, but merely a recommendation upon the part of the repairer. In the latter instance, after such an abstraction, the part is made up, and copied as closely as possible from the original; the instrument is returned, and eventually passes by the inexperienced for a genuine old violin, the chief merits being largely dwelt upon, and this excellence often attributed to the very part so abstracted." After some very good remarks upon the bow, the rosin, and the strings, and also upon the "Cremona Varnish," the secret of which we fear is lost, a few anecdotes more or less connected with stringed instruments are given, and with an alphabetical list of violin makers and an account of the various collections the work ends. Every credit must be given to Mr. Davidson both for the care and attention he has bestowed upon collecting the materials for his task, and the excellent manner in which he has arranged them. To the professor as well as to the amateur the book will prove invaluable for reference.

St. John the Baptist. A Sacred Oratorio. The words selected and the music composed by William Taylor, Mus. Bac., Oxon. [Novello, Ewer and Co.]

THE title-page of this Oratorio informs us that it was "composed in the year 1862, and first performed by the Kidderminster Philharmonic Society, November 12, 1867." So much, perhaps, it was good for the author to tell us, seeing that since that time a work on the same subject has been produced and won its way to fame. Mr. Taylor, however, need be under no fear that he will be considered a poacher on any musical preserve, for although he works on the old lines, he thinks for himself, and his music bears throughout unmistakable evidence of artistic skill and earnestness of purpose. That we do not see equal proof of inspiration must not be accepted as a reason why "St John the Baptist" should not be written; for the truthful critic cannot disguise the fact that, although talent abounds, genius is rare; and whilst many a sacred work therefore deservedly obtains a recognition due to its merits, but very few strike so truly to the heart of the listener as to glorify and deepen a text already held in reverence. It is impossible, of course, to do full justice to so important a composition as an Oratorio by merely perusing the vocal score with pianoforte accompaniment; for so much of the beauty of a musical work resides, or should reside, in the instrumentation, that it is almost like judging of a picture by an engraving; but Mr. Taylor has very judiciously indicated some of the principal points of the orchestration, and we are therefore enabled partially to imagine the general effect. The only purely instrumental movements in the work are the Overture and a Funeral March. The Overture commences with a subject in G major, with an arpeggio accompaniment (afterwards used in the Chorus "Holy, holy!") and then follows a Fugue in the tonic minor, well written, but not amply developed. The Funeral March is an appropriately pathetic movement, in E flat minor, which seems, however, to want the varied colouring of the orchestra for its due effect. Of the double-choruses throughout the Oratorio we must speak in high praise, No. 1, "Lord, Thou hast been our refuge," and No. 19, "In the beginning" (which contains some remarkably vigorous writing), being highly favourable specimens of the composer's sound musical knowledge and power of combining voices and orchestra. The Choruses "O Lord, we will praise Thee," "Lo, this is our God," and "Blessed is the man" (the last a brief, but melodious, choral movement), have also much merit; and a tenor Solo, "He was in the world," with Chorus, "God so loved the world," commencing with the voices in turn from acute to grave, has many charming points. Unquestionably the choral movements are the best in the work; for although we have cited the names of some with which we are specially pleased, there is no really weak writing in any one. The least attractive solos are those given to *John the Baptist*. The soprano Aria "Ho! every one that thirsteth" has a refined and graceful subject; but all the pieces in which the voices are combined seem more spontaneous than the songs or recitatives. A Trio, "Thou wilt keep him," combined with Chorus, "Trust ye in the Lord," deserves mention as a good example of pure vocal writing, and as a proof that the composer has studied in a good school. On the whole the text is well selected; but, as we have already said, the chief merit is in the choral pieces; and we can scarcely wonder therefore that the words for these movements have been perhaps more carefully chosen than those for the solo portions. Mr. Taylor, however, deserves high praise for the manner in which he has performed his double task, and this we conscientiously and unreservedly award him.

Henry Smart's Compositions for the Organ. Analysed by John Broadhouse. Reprinted from the *Musical Standard*. [W. Reeves.]

ANY artist who aids in disseminating a knowledge of the organ compositions of the late Mr. Henry Smart is a contributor to the highest testimonial that can be raised to his memory; and the little book now before us shows that Mr. Broadhouse is not only an earnest but an able toiler in the cause. Brief as are the extracts given from his works, they are amply sufficient to illustrate the remarks upon their characteristics, and sufficient also, we sincerely hope, to stimulate the reader to explore a mine which displays such tempting treasure upon its surface. We quite agree with Mr. Broadhouse that all those pieces written by Mr. Smart especially for the organ must be performed upon the organ only, if their due effect is to be realised. "Played on the pianoforte," he says "(when passages will admit of it), they seem to require an instrument infinitely more noble—more epic, we were about to say—than the 'drawing-room orchestra';" and certainly, although good music can never quite lose its intrinsic beauty, this is an absolute truth as regards some of his finest pieces, particularly the Andante in G major, "the *motiv* of which," Mr. Broadhouse reminds us, "seems to demand to be played on the grand and nobler 8-feet tone of a cathedral organ, and to be heard in the grand and nobler space of a cathedral aisle." We should especially recommend a study of some of the themes with variations named in this book as a proof that work of this kind can have but an ephemeral existence when attempted by those who can merely split chords into *arpeggio*, and surround the subject with pretty passages. Mr. Smart's organ works should live, not only from their own intrinsic merits, but because they show that a real artist, instead of falling into the fashion of the time, throws his whole energy into reforming its abuses.

Organ Compositions. By Gustav Merkel. *Zehn Vor- und-Nachspiele*, Op. 134. *Sechste Sonate*, Op. 137. [Leipzig: J. Rieter-Biedermann.]

AMONG organ composers of the present day, Herr Gustav Merkel holds a foremost place. His works are distinguished by sound learning and refined taste. While the requirements of modern feeling are by no means disregarded, the nobility and dignity of style befitting the king of instruments are preserved, and we may therefore regard the Dresden court organist as a legitimate representative of the school of Bach and Mendelssohn, the two composers who have shed the greatest lustre on this department of musical production. The ten commencing and concluding voluntaries are published in two books, five in each book. They are all equally devotional in style, the writing being mostly in four-part counterpoint, though but little use is

made of imitative passages. The most pleasing of the set are No. 5, a sketch recalling Mendelssohn's favourite Prelude in G, and Nos. 8 and 10, two melodious pieces with a slight piquant flavour, suggestive of a sedate Scherzo, if the expression may be pardoned. The Sonata commences with an Introduction, *grave* in E minor, leading to an effective fugue on the choral "Aus tiefer Noth." The placid opening of the next section, Adagio in C, comes in welcome contrast; but the quiet vein is not maintained, for the music becomes agitated and discursive, modulating *più moto* to A flat, though, of course, a return is eventually made to the original key. This movement is beautiful and even original. Then comes a vigorous Introduction to the Finale, which itself consists of a fugue based on a remarkably bright semiquaver subject in E major, and worked up to a splendid peroration, taxing the executive skill of the player to no small extent. The entire work is masterly, and organists will find it a welcome addition to their repertory of pieces for Recitals or for Church use.

Lullaby (*Wiegenliedchen*).
Grand Parade (*Grosser Parade*).
The Water Mill (*Die Mühle am Bach*).
For the Pianoforte, by Theodore Kullak.
[Ashdown and Parry.]

THE works of Kullak are not as well known in this country as they deserve to be; and yet in all his writings for the pianoforte—especially those for young players—not only are the themes attractive, but there is a refinement in the passages which cannot but help to act beneficially on the taste of juvenile performers. The three pieces before us may be strongly recommended for both the qualities named. No. 1 is extremely simple; but the subject is melodious, and it will certainly commend itself to teachers as an agreeable relief from the "lessons" in an Instruction Book, which, as we all know, little pupils are glad to escape from as soon as possible. No. 2 is somewhat more important, but quite easy enough for the purpose intended. The second theme, in the subdominant, cannot fail to please, as well for its tunefulness as for its contrast with the opening subject. No. 3 has a placid melody, with a persistent semiquaver accompaniment throughout, and apart from its value as an elegant drawing-room piece, it will be found an extremely useful study.

FOREIGN NOTES.

TWO of the most important annually recurring events in German musical life took place during last month, viz., the Music-Festival of the Lower Rhine, held this year at Cologne, from the 16th to the 18th ult., and the meeting of the Allgemeine Deutsche Musik-Verein, which assembled at Baden-Baden during the days from the 19th to the 23rd ult., and which invariably includes some interesting musical performances, in addition to the social intercourse of its members which these annual gatherings are intended to promote. The musical programmes of both will be found in the column reserved for that purpose. The Cologne Festival was conducted by that veteran musician, Herr Ferdinand Hiller, and was, according to the *Cologne Gazette*, a great artistic success, both as regards vocalists and instrumentalists, some 600 choristers and an orchestra of about 130 professors having taken part in the performances. Among the artists taking part in the Festival may be mentioned Frau Clara Schumann and Herr Joachim. Of the performances held in connection with the Baden-Baden meeting, that of Weissheimer's Opera "Meister Martin und seine Gesellen," the libretto of which is founded on Hoffman's well-known tale, is said to have scarcely gained more than a *succès d'estime;* while among orchestral novelties a Symphony, No. 2, by A. Borodin, a Russian composer, attracted universal attention.

Another interesting event of the past month was the unveiling of the Beethoven statue at Vienna, an account of which will be found in another part of our present number.

We have received the annual printed report of the Berlin Hochschule für Musik, an institution connected with the Royal Academy of Arts of Prussia, which bears witness to the activity displayed by its numerous and eminent professors, under the direction of Herr Joachim.

The Wagner "cyclus" at Hamburg, comprising the performance in regular succession of the whole of the poet-composer's music-dramas is, according to the Leipzig *Signale*, being carried on with much enthusiasm, the undertaking being justly described as a gigantic one, especially taking into consideration the fact that the Hamburg Stadt-Theater depends in a great measure upon public support as regards its financial administration.

Pergolesi's operatic Intermezzo in two acts, composed in 1732, and entitled "La Serva Padrona," was recently performed with much success at the Hamburg Stadt-Theater.

Dr. Hans von Bülow conducted, on the 5th ult., a grand concert given in aid of such members of the orchestra of the Leipzig Opera as are not entitled to a pension, the performances including Beethoven's Ninth Symphony. Dr. Franz Liszt, who is just now staying at Weimar, had come over to witness the performance of his favourite pupil.

Bizet's "Carmen" has recently been produced for the first time at the Dresden Opera, without success.

A new composition by Max Bruch is announced, consisting of a Fantasia for violin, with orchestral accompaniment, in which use has been made of some original Scotch airs. The work is dedicated to Señor Sarasate.

Dr. Hermann Zopff contributes an interesting article to a recent number of the *Allgemeine Deutsche Musik Zeitung*, on the want of skilful treatment of the human voice in the present day, and its consequent disastrous effects upon the vocal organ.

The unique periodical representations of the "Passions-Spiel" at Oberammergau commenced on the 17th ult., and will be continued once a week until the end of September. The choral and orchestral portions of the play are, like the rest of the performance, intrusted to inhabitants of the village, who, it is said, deliver themselves very creditably of their task. The music is not of a very high order, having been written by a local schoolmaster at the beginning of the present century, since when it has undergone various modifications. The performance of the play as a whole is, however, admitted on all sides to be highly dignified and impressive, all the actors appearing entirely absorbed in their parts, there being an entire absence of the playing to the audience to which our modern comedians have accustomed us.

At the Paris Grand-Opéra Madame Montalba has recently made a successful *début* as *Valentine* in "Les Huguenots," and will most likely prove a valuable addition to the *personnel* of that institution. Repetitions of the magnificent performances of Verdi's "Aïda" have continued to form the chief attraction of the present limited *répertoire* of the Opéra.

The Paris Société des Compositeurs de Musique has offered the following prizes for the competition of the present year: For a Symphony, 1,000 francs; for a Pianoforte Concerto with orchestra, 500 francs; for a historical work on the Symphony, its origin, and development, including the Beethoven period, 300 francs; and for a four-part male chorus, 100 francs. Further particulars may be obtained of the secretary, M. Limagne, Rue de l'Annonciation 17, Paris-Passy.

M. Alexandre Guilmant, whose Organ Concerts have attracted considerable attention during two previous seasons in Paris, has announced a series of four performances, on the 20th and 27th ult., and the 3rd and 10th of the present month respectively. A feature of special interest will be the introduction of Handel's Organ Concertos, with orchestral accompaniment, which have never before been executed in Paris. M. Colonne is the conductor of the orchestra.

Richard Wagner, according to the *Allgemeine Deutsche Musik Zeitung*, was recently received with much ceremony at the Conservatoire of Naples. The German *maestro* was greeted at the entrance to the institution by the director and the committee of management. In the concert-room, where all the pupils had assembled, a performance then took place of Tannequin's "Battle of Marignano," a species of programme-music emanating from the sixteenth century, which was followed by a Violin Sonata by Corelli, executed on eight violins. The poet-composer expressed himself highly gratified with what he had heard, and pro-

mised to write a chorus for the vocal body of the institution.

At Turin, Signor Usiglio's opera, founded on Goldoni's "Le Donne Curiosi," is being performed with much success at the Teatro Vittorio Emmanuele. The last popular concert of the season took place on the 23rd ult., the programme of which we give in another column.

We have received the first number of a new periodical entitled *The Zitherist*, which will be the "central organ for all zither clubs," and which is published at Prague, in the English language. We cordially wish every success to our young contemporary, devoting itself to what it enthusiastically calls "the most charming of instruments."

At Rome died, at the age of thirty-four, Giuseppe Libani, a few days after the distinguished success of his latest opera "Sardanapal" at the Teatro Apollo, the first performance of which he was unable to witness. Among earlier operatic works of the deceased *maestro* may be named "Gulnara," and "Il Conte Verde."

At Frankfurt died recently Peter Friedrich Julius André, the fourth son of the genial composer and theoretical writer, Joh. Anton André, and himself a musician of great merit. He was also the author of some excellent arrangements for the pianoforte of the Symphonies of Mozart and Beethoven.

We have also to record the death of a veteran musician, Carl Krebs, the father of the eminent pianist, Marie Krebs, and for many years Capellmeister at the Dresden Opera. He died at the age of seventy-seven.

We subjoin, as usual, the programmes of concerts * recently given at some of the leading institutions abroad:—

Paris.—Conservatoire, Pupil Concert (April 25): Overture, "Midsummer Night's Dream" (Mendelssohn); Air from "Giulio Cesare" (Handel); "Sanctus" from "Messe Solennelle" (Rossini); Fragments from "Oberon" (Weber); Andante and Finale from "Kreutzer" Sonata (Beethoven); Overture, "Zampa" (Hérold); Cavatina from "Un Ballo in Maschera" (Verdi); Duet from "Fernand Cortez" (Spontini); Fragments from "Messiah" (Handel). Festival of the Société des Concerts du Trocadéro (May 2): Toccata and Fugue for organ (Bach); Chorus from "Castor et Pollux" (Rameau); Pastorale and Scherzo for pianoforte and organ (Guilmant); Huntsmen's Chorus from "Euryanthe" (Weber); March from "The Ruins of Athens" (Beethoven); Chorus of Nymphs from "Psyché" (Thomas); Gavotte (Padre Martini); Andante and Finale from Sonata for pianoforte and clarionet (Weber). Historical Concert at the Opéra (May 22): Fragments from "Alceste" (Lulli, 1674); Fragments from "Fêtes d'Hébé" (Rameau, 1739); Fragments from "Iphigénie en Tauride" (Gluck, 1779); Fragments from "Anacréon" (Grétry, 1797); Finale of third act, "Moïse" (Rossini, 1827); "La Vierge," sacred legend (Massenet). Trocadéro Festival Concert (May 25): "L'Arlésienne" (Bizet); Rhapsody No. 1 (Lalo); Romance in G for violin (Beethoven); Recitative and air, "Lohengrin" (Wagner); Fragments from "Coppélia" (Délibes); Overture, "Sigurd" (Reyer); Prelude (Bach); Scherzo from "Midsummer Night's Dream" (Mendelssohn); &c.

Leipzig.—Concert in aid of the Orchestra Fund, directed by Hans von Bülow (May 5): Overture, "Benvenuto Cellini" (Berlioz); Fantasia in C major (Schubert-Liszt); "Kaisermarsch" (Wagner); Ninth Symphony (Beethoven).

Cologne.—Music Festival of the Lower Rhine (May 16, 17, and 18): Overture, "Zur Weihe des Hauses" (Beethoven); Oratorio, "Israel in Egypt" (Handel); Symphony No. 8 (Beethoven); Andante for stringed orchestra (Haydn); "Die Nacht," hymn for chorus, soli, and orchestra (Hiller); Pianoforte Concerto, A minor (Schumann); Cantata, "O ewiges Feuer" (Bach); Overture, "Im Hochland" (Gade); Air from "Così fan tutte" (Mozart); "Schicksalslied" (Brahms); "Ave Maria," for one voice, with stringed orchestra (Verdi); Symphony, A minor (Mendelssohn); Violin Concerto (Beethoven); Scene and air from "Traviata" (Verdi); Overture, "Freischütz" (Weber).

Baden-Baden.—Meeting of the Allgemeine Deutsche Musik-Verein (May 19 to 23): Opera, "Meister Martin und seine Gesellen" (Weissheimer); "Kaisermarsch" (Wagner); Ballade for orchestra (E. E. Taubert); Violoncello Concerto (E. Hartmann); "Die Löwenbrant," ballad for one voice and orchestra (W. Weissheimer); Overture, "Torquato Tasso" (Schulz-Schwerin); Concertstück for violin, A major (C. Saint-Saëns); Symphony No. 2 (A. Borodin); Introduction and Choruses from "Christus" (Liszt); String Quintet, Op. 10 (O. Dessoff); "Dolorosa," cyclus of songs (A. Jensen); Sonata for pianoforte and viola, F minor (A Rubinstein); Songs (E. Lassen and R. Franz); Pianoforte Trio, Op 9 (C. Rübner); Prelude and Fugue, E flat major, for organ (Bach); Adagio from Third Sonata, for violin and organ (Bach); Two Sacred Songs (A. Becker); Rhapsody No. 1, for organ (Saint-Saëns); Organ Fantasia, C sharp minor (F. Kiel); Adagio religioso, for violoncello and organ (A. Wolfermann); Cantique français de Denizot, for organ (Pierre François Boëly); Two Songs (P. Cornelius); Introduction and Allegro from Organ Sonata, Op. 42 (A. Guilmant); Overture, "King Lear" (Berlioz); Concertstück, C minor (Saint-Saëns); Two orchestral pieces to "Roméo et Juliette" (Dumoulin); Jeanne d'Arc, dramatic scene (F. Liszt); Phaëton, symphonic poem (Saint-Saëns); Fragments from "Tristan" (Wagner); Pianoforte Quartet (Bungert); Theme with variations and Polonaise, for pianoforte (Tschaikowski); Sestet, in G major, Op. 36 (Brahms); vocal soli.

Turin.—Last Concert Populaire (May 23): Sinfonia caratteristica, Elegia and Tarantella (Bottesini); Andante from Symphony in B minor (Mendelssohn); Carnavale (Guiraud); Overture, "L'Etoile du Nord" (Meyerbeer).

Baltimore.—Students' Concert of the Peabody Institute (April 17): String Quartet, F major, Op. 1 (E. A. Jones); Songs (Liszt and Wagner); Pianoforte Quartet, G minor. No. 1 (Mozart). Peabody Concert (April 24): Symphony, C minor, No. 1 (Gade); Songs (Gounod); Concert-Romance and Jewish Trilogy (Hamerik). Peabody Choir Concert (May 1): Fragments from "The Creation" (Haydn); Fragments from "The Messiah" (Handel); "Ave verum" (Mozart).

Syracuse. N.Y.—University Concert (April 20): Sonata for violin and pianoforte, Op. 7 (Grieg); Grand Sonata, C major, for two pianofortes (Himmel); Organ solo (Flagler); Pianoforte Concerto, F minor (Chopin), with orchestral accompaniment adapted for organ (Flagler); Quartet, E flat, pianoforte and strings (Schumann).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

CORRESPONDENCE.

ORCHESTRAL NOTATION.

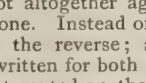
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent, "F. C.," advocates the abolition of transposing instruments, and calls the orchestral score a "Chinese puzzle." Has he ever seen a score for a military band? In this more than half the instruments transpose, whereas in the former only the horns, trumpets, and clarionets usually so misbehave themselves, and they not always.

Now, as to the brass instruments, there would be little difficulty in getting the performers to play their parts quite satisfactorily from non-transposed copies. It is a common thing for parts written for trumpets in all keys to be played upon cornets in B flat or A. I do not say this is satisfactory, but it proves how easy transposition is upon the three-valve brass instrument.

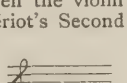
With the clarionet the case is different. On account of the more complicated fingering, the majority of players would find it no easy task to play from a non-transposed copy on the B or A clarionets: and if they could surmount this difficulty the result would not always be happy. It is not an unheard-of thing for a performer to do all his work on only one clarionet, viz., that in B flat, thereby very much mutilating the score; and there would be a great temptation towards following this bad example if the players were only able to do it. It is the interest of composers, therefore, to let the clarionet-players have their parts as at present; and, as I would not advise them to leave the transposition to the copyist, the clarionet parts in a score are best not altered.

"F. C." is mistaken in his estimate of orchestral players. They are not such a "dull set," "devoid of ear." Considering the wretched remuneration doled out to them, their performance, as a rule, is far more artistic than might be expected. I cannot altogether agree with his remarks concerning the trombone. Instead of being "enormously difficult," it is quite the reverse; and the unfortunate result is that parts written for both alto and bass trombones are too often attempted on the tenor instrument in B flat. Passages such as—



in "Der Freischütz," are often omitted, the octave higher being substituted; and the higher notes for the alto trombone are either transposed an octave lower, or given out with such coarseness on the higher registers of the B flat instrument as to cause frequent complaints of undue loudness. This would not happen so frequently if the performers found the same difficulty as the clarionet-players in rendering a part written for an instrument they are not handling.

It may be interesting to record that some of the best writers have made even the violin a transposing instrument. In Ch. de Bériot's Second Air Varié the fourth string is tuned up to—



and all the notes played on that string are written a whole tone lower than they sound.—Your obedient servant,

J. CONWAY BROWN, L. Mus., F.T.C.L.

ORCHESTRAL NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The excellent letter of "F. C." in your last issue deserves the attention of all musicians who wish to make a most desirable reform in instrumental scoring. The transposition required for certain instruments is most perplexing, and it is certainly amazing that so many years have elapsed without an effort being made to write notes for those particular instruments as they should be played. Mr. E. Prout has, however, I trust paved the way for this changing of the false to real notes, and if the form he employs in the valuable Primer on "Instrumentation" be adopted, a great boon would be conferred on the rising generation of musicians. As Mr. Prout says, with regard to the horn: "From this peculiarity of notation it results that whereas all notes written in the G clef sound on the horn *lower* than they are written, those in the F clef sound *higher*, excepting in the key of C, B, B flat, and A *basso*." I, therefore, would cordially agree with all the suggestions of "F. C.," but would (perhaps presumptuously) go in for the abolition of not only the tenor clef but also the alto clef. From experience in choir-training I have seen the great difficulty evinced by amateur singers in reading off the old alto and tenor clefs; in fact, in very many cases I had to transpose both clefs into the treble or G clef in order to make them readable. The abolition of both these clefs in the editions of masses, oratorios, &c., published by Messrs. Novello about half a century since, was a great advantage for choirs and choral associations. The quarto editions of the masses, &c., edited by Vincent Novello, and published at the house in Dean Street, contain the substitution of the treble clef for the tenor and alto, although retained in the folio editions at the same period. This desirable change was also adopted in D'Almaine's edition of Handel's Oratorios, by Addison.

If our composers of orchestral music will "do likewise," all confusion of clefs will be avoided. It will be as easy to employ the treble clef instead of the alto (just as the tenor) when writing for the horns, and this change will reduce all complications to the two necessary clefs, viz., treble and bass.—Yours obediently,

W. H. FLOOD.

SPEED OF HYMN-TUNES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—With regard to a letter which appeared in your impression of last month, under the heading of "Speed of Hymn-Tunes," may I be allowed to offer a few remarks on Mr. Hopper's complaint of the want of "real congregational singing." For my part I know of more than one church where "real congregational singing" (as congregational singing goes) actually exists, and I am compelled to admit that the noise and confusion at these unfortunate places is wholly indescribable. The terrible din occasioned by an indiscriminate shouting throughout the services, mingled with the unnatural efforts of certain of the male voices to represent the tenor or bass, as the case may be, and the equally distracting attempts on the part of a portion of the female voices to interpolate a kind of alto, called "seconds," is to my mind a thoroughly vulgar and degrading performance in a place, of all others, where everything should be done "decently and in order." Such a state of things is in itself most undesirable, and not the least of its many evils is the fact that it certainly tends to demoralise any choir worthy of the name. So much for "real congregational singing" as it is. Now for the "remedy." How is it to be brought about? Surely, only by a proper attention to the musical education of all classes. What was common to every intelligent person three centuries ago is now but rarely met with outside the ranks of the profession. I allude to the *art of singing at sight*. It is to be hoped that the Government will one day see fit to provide in an efficient manner for the study of vocal music in our national schools, and then we may perhaps expect the upper and middle classes to acquaint themselves with the *one thing necessary* for universal congregational and choral singing. Until then, "*real* congregational singing" in the true sense of the word can never exist. The one "remedy" Mr. Hopper suggests, that of taking all tunes at a "*slow pace*," is I think both mischievous and impracticable. The text and general character of the music must always indicate the *tempo*. With every apology for monopolising so much of your valuable space,—I am, Sir, your obedient servant,

May 8, 1880. HARRY A. BULLOCK.

TO THE EDITOR OF "THE MUSICAL TIMES."

DEAR SIR,—Mr. Hopper's letter in the May number of THE MUSICAL TIMES touches a subject of more than passing interest. I venture to suggest two things which will lead to the result he desires, viz., congregational singing in proper time.

1.—The tune of a hymn should not be changed when once the most fitting has been selected. When a melody is associated with a particular hymn it always helps to recall the words to the mind, and is itself suggested by them. Hence, also, no tune should be sung to more than one set of words.

2.—At all services when there are more than two hymns sung, the choir and congregation should sing alternately. When the people find that they have to depend upon themselves (led by the organist playing the air very distinctly, and marking the time well with the pedal notes), it is astonishing to find how they respond to the challenge and sing with courage.

Granted these two points and the question of speed will settle itself. The people soon notice the difference in the rate of their verses and those sung by the choir, and gradually get into the right *tempo*. I have tried this plan for over a year and can testify to its success.—Yours truly,

A VILLAGE ORGANIST.

CHOPIN'S PRELUDES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent on this subject in your last issue is mistaken in supposing "the story of Chopin's Preludes having been composed at Majorca" to be supported by Georges Sand's "autobiographical statement." Her statement extends to the finest of the preludes only. The words are: "C'est là [Majorque] qu'il [Chopin] a composé *les plus belles de* ces courtes pages qu'il intitulait modestement des préludes" ("Histoire de ma Vie," iv., 439). Nor does she definitely name the prelude composed by Chopin in a trance during the storm. Mr. Francis Hueffer has no doubt good authority for identifying it with that in B minor (*Fortnightly Review*, Sept., 1877), but his authority is not the "Histoire de ma Vie."

Gutmann's statement about the preludes is, therefore, quite incompatible with the statement of Georges Sand, and, if it were not so, we should be justified in rejecting it. Under the circumstances it is impossible to suppose that Georges Sand was mistaken.

I remain, Sir, yours faithfully,

May 5, 1880. AN OXONIAN.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. L. S.—*The words of Callcott's* "Queen of the Valley" *are from Southey's* "Madoc." *There is a play called* "The Conquest of Granada by the Spaniards," *written by Dryden in* 1672.

FLUTER.—*The D flute would play in C.*

SUBSCRIBER.—*The work on the Chevé Method is published by Moffat and Paige, 28, Warwick Lane, E.C.*

SUBSCRIBER.—*Make inquiry at the College where you desire to take your degree.*

LENZ.—*The first question of our correspondent cannot here be answered. The puzzle of the "Sphynxes" may be thus explained. No. 1. S. C. H. A. No. 2. AS. C. H. No. 3. A. S. C. H. S (Es) is German for E flat, AS. is German for A flat, and H is German for B natural. All the pieces are composed on these notes.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALBION.—The fourth Annual Choral Demonstration by the schools forming the Liverpool Church of England Sunday School Institute took place in the Philharmonic Hall on the 13th ult. The choir consisted of one thousand voices. The programme was of a most interesting and attractive character, and the rendition of the varied items was highly satisfactory. The soprano solo in *Hear my Prayer* was artistically sung by Madame Billinie Porter, and valuable aid in soli and verse parts was given by Miss Janet Grieve, Mr. C. W. Robinson, and Mr. William Roberts. Mr. Dawson presided at the organ.

ALEXANDRIA, EGYPT.—On Wednesday, April 14, the members of the Alexandrian Musical Society gave their Inaugural Concert, under the direction of Mr. James Swallow. The Sala Storari, where the Concert was held, was crowded to overflowing by an appreciative audience. The programme was a varied and interesting one, the singing of the choir speaking volumes for the skill and careful training of Mr. Swallow. The solo vocalists were Mdlle. Raimondi, Mrs. Massie Blomfield, Mr. Wilkinson, and Signor Colomberti. Madame Raimondi contributed a violoncello solo, and Mrs. Blenkinsopp and Signor Sabatelli presided at the pianoforte.

ALNWICK.—The members of the Alnwick Choral Union marked the close of the first session by an evening Concert in the Corn Exchange on Thursday, the 13th ult. The programme was well selected, and included Haydn's Surprise Symphony (No. 3) by the band, and selections from Haydn's *Seasons*, in which both band and choir acquitted themselves well. The solos were effectively rendered by Miss Cockburn, Mr. G. Scott, and Mr. J. Bell. Haydn's Trio in G, for piano, violin, and violoncello, was admirably performed by Miss Wright, Mr. B. Thompson, jun., and Mr. C. Stuart. Mr. C. E. Moore conducted, and Mr. A. J. Gosden, A. Mus., presided at the organ and pianoforte.

ANDOVER.—The fourth and last Concert of the season was given by the Musical Society in the Town Hall on Thursday, the 20th ult. The whole of the programme, which was miscellaneous, was rendered by members of the Society, and was a great success. Pinsuti's "Spring Song," Pearsall's "Who shall win my lady," Macfarren's "You stole my love," and Adams's "Comrades in arms," were especially well sung. Mrs. Hargreaves, Miss Wood, and the Rev. H. Mare were very successful in their solos; and the trio from the *May Queen*, "The hawthorn in the glade," was charmingly sung by Miss Nellie Wood, Mr. R. Footner, and Rev. A. D. Cope; Miss Ella Patch contributed pianoforte solos. In the interval between Parts I. and II. the President (Rev. C. Collier), on behalf of the singing members, presented the Conductor (Mr. J. W. Chuter) with a handsome silver-mounted *bâton*, in recognition of his services during the past two seasons.

BARNSTAPLE.—On the 1st ult., a Concert was given in the Music Hall, at which the following artists appeared: Miss Muriel Wood, Madame Edwyn Frith, Mr. Arthur Wilmot, Mr. Edwyn Frith, vocalists; and Madame C. C. Rossiter, solo pianoforte and concertina. The performances throughout were excellent.

BARROW-IN-FURNESS.—The members of the Choral Society, under the conductorship of Mr. E. Brown, brought a successful season to a close on Thursday evening, April 29, when the Rev. Sir Fred. Ouseley, Bart., Mus. Doc., Prof. of Music, Oxon., delivered a most instructive lecture on "Madrigals," in the Town Hall, Sir James Ramsden, President of the Society, in the chair. The lecturer dwelt at length upon the origin of madrigals, their former popularity, and their gradual decline. At intervals specimens of madrigal composition, selected by Sir Fred. Ouseley to illustrate his lecture, were excellently rendered.

BELFAST.—A large audience assembled on the closing night of the Belfast Choral Association, April 30, every part of the Ulster Hall being well filled. The vocalists were Miss Agnes Larkcom, Mr. G. H. Welch, and Mr. Thomas Kempton. The first part of the programme, which was almost entirely sacred, included a Prelude and Fugue in E minor of Bach, well played on the Mulholland organ by Mr. John H. Carroll, and several vocal pieces chiefly selected from the Oratorios. The second part contained some choruses and part-songs, given by members of the Association, all of which were excellently sung and warmly received; a clever part-song called "The River," composed by Mr. W. W. Pearson, and dedicated to the Conductor and members of the Association, eliciting an unanimous encore. Mr. W. J. Kempton conducted, and Mr. J. H. Carroll accompanied the solo vocal music on the pianoforte and the choruses on the organ.——A Concert was given in Clarence Place Hall, on the 19th ult., Herr Reichardt Wagner acting as pianist and Conductor, assisted by a number of his pupils and well-known amateurs. Several glees were well sung by the choir.

BIRMINGHAM.—The first season of the Saturday Popular Concerts was concluded on the 24th of April, when Mr. Stockley's admirable orchestra performed a varied selection of high-class music. Miss Agnes Miller was the pianist, and the vocalists were Fraulein Schauenburg and Mr. H. R. Piercy, Mr. H. C. Wysham as flute soloist, Mr. F. Robinson as accompanist, and Mr. Stockley as Conductor, were admirable in their respective parts.——The Amateur Harmonic Association gave an open Rehearsal in the Town Hall on Thursday, the 6th ult., the programme including Mendelssohn's *Athalie* and Sullivan's *On Shore and Sea*. Mr. Charles Fry declaimed the lyrics in the first-named work with great effect. There was a good band, which, besides accompanying, gave an excellent performance of the Andante from Gade's Symphony in C minor, Op. 5. Mr. Stimpson presided at the organ, and Mr. Stockley conducted.——The Philharmonic Union gave a performance of Handel's *Jephtha* on Thursday, the 13th ult. The principal vocalists were Miss Giulia Warwick, Madame Poole, Miss Bailey, Signor Fabrini, and Mr. Blower. The work was given with organ only, the accompaniments skilfully played by Mr. Stimpson. Dr. Heap conducted.——Mr. Richard Rickard gave a Pianoforte Recital in the Town Hall on Thursday, the 20th ult. The programme comprised works by Vinzenz Lachner, Mozart, Beethoven, Field, Moszkowski, Schumann, Chopin, and a Ballade by the concert-giver. In all these pieces he displayed great ability and power, especially in Schumann's Etudes symphoniques, Op. 13. Miss Marian Williams was the vocalist, and was highly effective in all her songs. Mr. W. G. Halliley was an efficient accompanist.

BISHOP-AUCKLAND.—The second Concert of the season was given by the Auckland Musical Society on Wednesday, the 5th ult., the programme consisting of *Hezekiah* (a short Oratorio by Dr. Armes, Organist of Durham Cathedral) and the first part of Mendelssohn's *Elijah*. Both works were given with an orchestra of about forty performers, and chorus of one hundred. Dr. Armes conducted his own Oratorio, which was enthusiastically received. The solo vocalists were Miss Arthur, Madame Poole, Mr. Lucas Williams, Mr. G. H. Welch, and Herr Winterschladen. *Elijah* was directed by the Society's Conductor, Mr. Kilburn, Mus. Bac., Cantab.

BLACKBURN.—The second Organ Recital in connection with the Parish Church Bazaar was given in the Parish Church on Monday evening, April 26, by Mr. Hayward. There was a large attendance. The programme was a varied and interesting one, selected from the works of J. S. Bach, Beethoven, Guilmant, Handel, Lefébure-Wely, Berthold Tours, and Weber.

BOGNOR.—A Concert was given on Tuesday, April 27, by the Choral Society, under the conductorship of Mr. T. E. Aylward, Organist of Chichester Cathedral. The first part of the programme consisted of Sir S. Bennett's *May Queen*, the principal vocalists in which were Miss May Bell, R.A.M., Madame Wessmuller, and Messrs. C. E. Pillow and Seymour Kelly (Chichester Cathedral), all of whom were thoroughly efficient. The choruses generally were well rendered, showing careful training on the part of the Conductor. Mr. H. E. Smith, Organist of Mitcham, presided at the piano, and Mr. E. Osmond, Organist of St. John's, gave valuable assistance at the harmonium.

BRECHIN.—The closing Concert for the season of the Amateur Musical Society took place in the Mechanics' Hall on Tuesday evening, April 27. The Concert commenced with the first two divisions of Haydn's Oratorio *The Seasons* (*Spring* and *Summer*). The solos were exceedingly well rendered, and the choruses were given with expression and due attention to the *bâton* of the Conductor. The second part of the programme was miscellaneous. As usual, the Conductor was Mr. C. J. Smith, of Perth. The Concert was in every respect a great success.——At a meeting of members of the Brechin Amateur Musical Society, held in the Episcopal School-room on Monday evening, the 17th ult., a testimonial was presented to the Society's Conductor, Mr. C. J. Smith, Perth. In the absence of the President the Rev. James Crabb made the presentation in well-chosen language, expressing the satisfactory progress attained under Mr. Smith's guidance. Mr. Smith returned thanks in a very happy speech. The gift was a valuable gold English lever watch, and bore the following inscription: "Presented to Mr. C. J. Smith, Perth, by the members of the Brechin Amateur Musical Society, as a token of their appreciation of his thoroughly efficient services and gentlemanly bearing as their conductor. Brechin, May, 1880."

BRISTOL.—On Monday, the 10th ult., another of Mr. George Riseley's Popular Concerts was given, when the band performed Beethoven's Symphony No. 8 (Op. 93), the Overtures *Marco Spada* (Auber) and *L'Italiana* (Rossini), Raff's Fest March, and a Gavotte Fantastique, by Mr. G. R. Chapman, conducted by the composer. Mr. J. L. Roeckel gave a fine rendering of Hummel's Larghetto and Rondo Brillante (Op. 56) on the pianoforte, the band parts being also capitally performed. The vocalists were Miss A. Myers and Miss M. J. Jones. Mr. A. W. Waite led the band and Mr. George Riseley conducted.——On Thursday, the 13th ult., a special Choral Service was given in the Cathedral by the Bristol Church Choral Union, an Association recently formed for the purpose of improving, as far as possible, the musical portion of Church Services. The Association consists at present of twelve choirs, and these with the Cathedral choir comprised more than 400 members, who took part in this first Service of the Association. The Service consisted of Tallis's Responses, special Psalms, Sir John Goss's Magnificat and Nunc dimittis in A, Croft's grand Anthem, "Cry aloud and shout," and Dr. Stainer's Anthem, "O clap your hands." The sermon was preached by the Rev. Canon Norris, and, as the choirs retired in procession from the Cathedral, Mr. Riseley played Mendelssohn's Organ Sonata No. 5. Mr. John Barrett, Organist of Christ Church, Clifton, conducted the Service.——On Thursday, the 20th ult., the Bristol Musical Festival Society gave a Concert in the Colston Hall. The works performed were Goetz's Cantata *Nœnia*, and Handel's Oratorio *Jephtha*. The rendering of the choral portions by the Society's choir was excellent. The solos throughout were taken by Mr. John Child, and members of the choir, all of whom were highly successful. The accompaniments were given on the organ by Mr. George Riseley, and Mr. D. W. Rootham, the Chorus-master of the Society, conducted.

BURY ST. EDMUNDS.—The first Concert of the Musical Society took place on Friday, the 14th ult., under the conductorship of Mr. E. A. Sydenham, Organist of St. James's Church. The first part of the programme consisted of a selection from *The Messiah*, which was rendered in an excellent manner. The second part was miscellaneous, the chief feature being an Andante con Moto for harmonium and piano, written by Mr. Sydenham, and played by Mrs. Ford and the composer with much taste. The work is one of which he may be justly proud, and the most critical cannot but acknowledge it to be a composition of high merit. The duet, "I heard a voice," sung by Miss Prigg and Miss M. Gould, was deservedly encored. Mr. Bevan acquitted himself in good style, and the remaining solos and choruses were well rendered. Mr. Pratt, jun., of Ipswich, accompanied the whole of the choral music on the harmonium. There was a large audience.

CHELTENHAM.—The last Concert for the season of the Musical Society was given on Saturday, the 8th ult., the works selected being Gounod's *Messe Solennelle*, and a selection from *Faust*, performed by a band and chorus of about 140. The soloists were Miss Dunn, Rev. H. Kynaston, and Rev. H. C. Baxter in the Mass, and Mrs. Ferguson, Herr Lortzing, Mr. Bullen, and Mr. Peppin in the Opera. Mr. A. Dyer conducted.——Dr. Hans von Bülow gave a Pianoforte Recital at the Corn Exchange on the 19th ult., which was well attended. The programme was of the highest interest, and the playing of each piece was warmly applauded by a thoroughly appreciative audience.

CROYDON.—A very successful Concert took place at the Public Hall on the 13th ult. The artists engaged were Miss Hebe Barlow, Miss Ellen Marchant, Mr. John Child, and Mr. Egbert Roberts, all of whom were extremely successful. Madame Prytherch was an able accompanist. The band of the Coldstream Guards formed an important feature of the Concert.

DEVIZES.—An open rehearsal was given by the members of the Amateur Vocal Society on Tuesday evening, the 4th ult., in the Town Hall, the programme being apportioned between sacred and secular music. Mr. Clarke proved, as usual, a most efficient Conductor.

DOLLAR.—The members of the Dollar Musical Association gave a highly successful performance of Handel's *Messiah* on April 30. The solos were rendered in an artistic manner by the members of the Association, assisted by Miss M. J. McHardy, Mr. Robert McHardy, and Mr. Wilson. There was a small but efficient orchestra, led by Mr. A. Laubach. Mrs. Boswell, of Balmutt, presided at the harmonium, and Mrs. Leonard at the pianoforte. The choruses were sung in a manner reflecting great credit on the Conductor, Mr. J. M. P. McHardy.

EASINGWOLD.—On Friday evening, the 21st ult., the members of the Choral Society, conducted by Mr. W. Bensley, gave their final Concert of the present season. The first part of the programme was miscellaneous, and the second part consisted of Sterndale Bennett's *May Queen*. The choruses were given with great precision, and the solos were well sustained by Miss Mullens, Miss S. J. Hobson, Mr. Watson, and Mr. M'Call. The orchestra consisted of a very efficient string-band ably led by Mr. T. Smith; Miss Johnson presided at the piano.

EASTBOURNE.—On Monday evening, the 10th. ult., a performance of Handel's Oratorio *Judas Maccabæus* was given at the Pavilion, Devonshire Park, by the members of the Musical Society, assisted by Miss Beata Francis, Mr. Harper Kearton, and Mr. Charles Lloyd. Mr. J. H. Deane presided at the harmonium, Miss Roper at the piano, and the Concert was under the management of Dr. Sangster. The choruses were rendered by the members of the Society, and the band of the Orchestral Society was augmented by London professionals for the occasion.

EBBW VALE.—A very successful Concert was given at the Mechanics' Institute on Wednesday, April 28. The artists were Miss L. Williams, Mr. Jacob Herbert, and Mr. John Williams, vocalists; and Mr. Ap Rogers, violin. Several glees, under the conductorship of Mr. John James, were well sung. Mr. George Stephens contributed pianoforte solos, and also rendered efficient service as accompanist.

EPPING.—A Concert was given in the Town Hall on the 12th ult. at which the instrumental music was the chief feature of the evening. The performances of Professor Baynton, Mr. Charles Jones (first and second violin), Mr. Arthur Jones (violoncello), and Mr. Davy (cornet) were particularly good. The principal vocalists were the Misses Hodge, Miss Elsa Odell, and Mr. Basil Hargrave. Miss Odell (pupil of Professor Baynton) made her first appearance as a violinist.

FARNHAM.—A Pianoforte Recital was given at the Corn Exchange on the 20th ult. by Miss Nellie Chaplin, L.A.M. Her execution of a selection of pieces by the best composers, ancient and modern, well merited the applause bestowed. The vocalists were Miss Lizzie Tily, Messrs. Scammell, Hanker, and W. Tily.

FROME.—On Wednesday evening the 5th ult. a lecture on Congregational and Class Singing was given at the Auction Mart by the Rev. Thomas Helmore (Priest in Ordinary of Her Majesty's Chapel Royal). After impressing upon his hearers the absolute necessity of knowing the rudiments of music in order to sing in such a manner as not to offend the ears which God has given them, the lecturer said, "They must not suppose that the rules of art were unnatural. On the contrary, they were most natural, as it had been said that 'Nature was indebted to art for many of the great things she had.' They found in a school that the scholars naturally fell into the same form and tone; and so in the earliest ages of mankind they naturally fell into the same kind of speech, &c. The native Christians at the Antipodes, who had been accustomed to singing their spirited war-songs together, rendered the service, when translated, with one mighty voice, and thought the English mode of rendering it was the most insipid possible. In the early times, the Christian service was like claps of thunder. And of the early plans of worshipping God unitedly, one of the first and most simple was the monotone. On turning to their Festival Books, they found the General Confession was said in a monotone. In monotonic recitation they must remember that the voice must be more sustained and vibrating than in ordinary speech. The General Confession was not often said in a 'humble voice,' as ordered in the Rubric, because the people did not know the difference between a *clear* voice and an *obscure* voice." This was explained and illustrated, the audience also practising the recitation in an obscure voice. "In harmonic renderings of the responses, the 'Plain-Song,' or most essential part, was often omitted without the omission being detected even by prominent musical men. The tendency of harmony in the responses was to prolong the notes. The instrument should be merely a support to the voice, and especially so in parts of the service where the accompaniment was not absolutely necessary but only simply desirable. Music, if it did anything in Divine Service, ought to make it more emphatic and effective, or else it was perfectly worthless. The music for the answer 'And take not Thy Holy Spirit from us' was generally sung softly in services; but he thought it should be sung as loudly, as it was equally important as the other petitions." The rev. lecturer then mentioned that Plain-Song was adapted by Merbecke to our English Prayer-book from the Ancient Services, and pointed out the simple rules as to the termination of the verses, which had been in force for a thousand years, but which he was sorry to say were broken by clergymen in nearly all the Cathedrals at the present time. After some excellent remarks upon Gregorian Singing, the hymns for the Festival were practised, the audience joining in on alternate sides. At the conclusion of the lecture the Rev W. J. E. Bennett briefly gave the thanks of the meeting to Mr. Helmore for his kindness, and expressed a hope that he would come among them again at another time. It must be added that some of the boys of the Parish Church choir were on the platform, and with Mr. F. Harrold, Choirmaster, ably led the singing; Mrs. F. Harrold presided at the harmonium.——On Tuesday afternoon the 11th ult. the first Festival Service of the Choral Association of Parish Choirs in the Deanery of Frome was held in the Parish Church, by permission of the Vicar, the Rev. W. J. E. Bennett, President of the Association. The choirs taking part in the Service numbered upwards of 200 voices, about 130 of which belonged to surpliced choirs. The various portions of the Service were carefully rendered, and reflected great credit upon the Choirmaster, Mr. F. Harrold. The honorary Precentor of the Festival was the Rev. T. Helmore, M.A. Mr. F. Harrold presided at the organ. The first processional was the "Benedicite, omnia opera," taken to a Gregorian chant, sung in alternate treble and tenor (with men's voices of every register) in unison, the former accompanied on the trumpet by Mr. Cruttwell, and the latter on the euphonium by the Rev. G. R. Woodward. The antiphon was expressively sung before and after the Magnificat, which was taken from "Palestrina" (an arrangement of Mr. Helmore's). The prayers were read by Mr. Bromage, the lessons by Mr. Square, and the sermon was preached by the Vicar.

GREENOCK.—On Monday, the 10th ult., the Greenock Tonic Sol-fa Harmonic Society gave a successful Concert in the Temperance Institute. The programme consisted chiefly of glees and part-songs, which were rendered in a careful and finished manner. Solos were sung by Messrs. R. Murray, J. Wilson, and A. Lyon. Mr. D. Inglis was the accompanist, and Mr. John McCallum conducted.

HAMILTON, CANADA.—On Thursday, April 29, Mr. W. E. Fairclough, the Organist of the Cathedral, gave his second Annual Concert in the School-room. The programme included Schubert's Marche Héroïque in C, Op. 121; Theme and Variations, Andante and Scherzo, from Schubert's Quintuor, Op. 114; Ernst's Elégie, for violin; Weber's Rondo from Sonata, Op. 49; Mendelssohn's song "Zuleika"; and Donizetti's "O mio Fernando." The solo violinist was Mrs. Adamson, and the vocalists were Miss Maggie Barr and Miss Kate Davis, of Boston.

HATCHAM.—At the Annual Easter Meeting of the Church Society of St. James's, Mr. S. F. Smith, the Organist, was presented by the Vicar, Rev. H. A. Walker, on behalf of the choir and congregation, with a handsome watch, gold chain and pendant cross, together with a most complimentary letter. The presentation took place at the Vicarage.

HERTFORD.—On the Feast of the Ascension there was an early celebration of Holy Communion at St. Andrew's Church, and full choral Evensong. At the last-named service the Choir (surpliced) was assisted by the members of the St. Andrew's Choral Society. Prayers were read by the Rev. Woolmore Wigram, Rector of the parish. The musical portion of the service was conducted by Mr. W. Baldry; Mr. C. E. Holmes, Organist and Choirmaster, presiding at the organ. An excellent selection of music was sung. The service was well rendered throughout. The offertory was devoted to the choir fund.

ILFRACOMBE.—An excellent performance of Mendelssohn's Oratorio *Elijah* was given by the members of the Choral Society on Thursday evening, April 29. The solo vocalists were Miss Willis, Mrs. Besley, Mr. Sydney Harper, and Mr. Parsons. Miss Francis presided at the pianoforte, and Mr. B. P. Willis conducted. There was an efficient band led by Mr. M. G. Rice.

KINGSBRIDGE.—The last Concert for the season of the Kingsbridge Vocal Association was given at the Town Hall, on Tuesday evening, April 27. The first part of the programme consisted of Mendelssohn's 42nd Psalm and the Motett *Hear my Prayer*. In the second part, which was miscellaneous, the first movement of Beethoven's Pianoforte Concerto in C minor was well performed by Miss Annie Pitts, accompanied by a Chamber Orchestra. Mrs. Squire presided at the pianoforte, and with Mr. Squire played De Beriot and Osborne's Duo Fantasia on *Guillaume Tell*. Mr. Craddock rendered good service at the harmonium. The solo vocalists were Miss H. Nunn and Miss E. Pitts.

LEICESTER.—The annual Invitation Concert of the Amateur Vocal Society, took place at the Temperance Hall, on Tuesday evening, April 27. The programme was divided into two parts, sacred and secular. The former included Mozart's Mass in C, No. 1, the grand choruses in which were done full justice to, and the second part consisted of Gadsby's dramatic Cantata *The Lord of the Isles*. The solos in the Cantata were creditably sung, and the choruses on the whole well given. Miss Deacon filled the post of accompanist with her usual ability, Mr. Hancock rendered valuable assistance on the harmonium, and Mr. H. B. Ellis conducted with judgment and precision.——The annual Invitation Concert of the Orchestral Union was given on Wednesday evening, April 28, at the Lecture Hall Museum, and was attended by a numerous and fashionable audience. The programme was well selected, and included Schubert's Overture in C major, Beethoven's Symphony in D major, Mendelssohn's Concerto for violin (Mr. Ward playing the solo), Schubert's unfinished Symphony in B minor, and Gounod's "Funeral March of a Marionette." Miss Bessie Cox was the vocalist. Mr. C. Hancock accompanied the songs, and Mr. H. B. Ellis conducted.

LOWESTOFT.—The new organ erected by Messrs. Morten and Taylor, of London, in St. Peter's Church, was recently opened by Mr. Henry Stonex, of the Parish Church, Great Yarmouth, who displayed to great advantage the power and resources of the instrument.

MARGATE.—A highly successful Concert was given on Whit-Tuesday, on behalf of the Victoria Hospital for Children, Chelsea. M. Ovide Musin's violin performance, accompanied by Mrs. Gould, was heartily appreciated by a numerous and select audience. The vocalists were Miss Haverson, Mrs. Furlong, Miss Damian, Mrs. Fassett, Mr. Furlong, Mr. Enderby, Mr. Gay, and Mr. Stuart Sankey.

MATLOCK.—On Wednesday, the 5th ult., the Matlock Choral Society closed their season by a performance in the Assembly Room of Van Bree's Cantata *St. Cecilia's Day*, followed by Sir Sterndale Bennett's *May Queen*. The principal vocalists were Miss Annie Street, Mr. Grayson, and Mr. Crowther. The solos were very efficiently rendered, and the choruses were exceedingly well given, the members having been well trained under the supervision of the Conductor, Mr. Smith, of Derby.

NORWICH.—The second Concert of the present season of the Norwich "Gate-House" Choir took place in Noverre's Rooms on Friday evening, April 30. The vocal portions of the programme consisted of Haydn's Motett *Insanæ et vanæ curæ*, Spohr's Cantata *God, Thou art*

great, Pinsuti's "Where wavelets ripple gaily," and Bishop's "Where art thou, beam of light?" The instrumentalists were Mr. H. Kingston Rudd (pianoforte), Mr. George A. Clinton (clarionet), and Signor Pezze (violoncello). The Concert was exceedingly successful, and gave great satisfaction to a crowded audience.——The eighteenth Concert of the Norfolk and Norwich Musical Union took place in St. Andrew's Hall on Wednesday evening, the 12th ult., when Sir W. Sterndale Bennett's Cantata *The May Queen* was performed. The solo vocalists were Miss Agnes Larkcom, Miss Bertha Alden, Mr. H. J. Minns, and Mr. J. H. Brockbank. In the second part of the programme, which was miscellaneous, an Overture of Dr. Hill's was played for the first time; and another novelty was a duet for clarionet and pianoforte, by Dr. Bunnett, composed expressly for the Concert, Mr. F. Bell and the composer being the executants. The choir contributed Schumann's "The haunting bell," and the band the Ballet Music to Schubert's Opera *Rosamunde*, and Handel's *Ptolemy* March. Dr. Bunnett conducted, Miss F. M. Morse presided at the pianoforte, and Mr. Walter Lain at the organ.

NORWOOD.—The tenth Concert of the Choral Society was given on Tuesday evening, April 27, at the Lower Norwood Institute. The principal feature of the Concert was the first public performance of Dr. Bennett Gilbert's new dramatic Cantata *Ramiro*, which was well performed and highly appreciated. The solos were taken by Miss Dick, who possesses a good soprano voice and sings with taste and feeling, Mr. George Trotman, and Mr. F. T. Wright. Mr. H. Dubber conducted, and Madame V. Lablanche presided at the pianoforte.

OSWESTRY, SALOP.—On Tuesday evening, April 27, the members of the Whittington Musical Society gave a very successful Concert in aid of its funds. The following ladies and gentlemen kindly assisted: the Hon. Mrs. Cotton, Miss Cust, Miss Lloyd, Miss Vibart, Rev. T. Redfern, Captain Arkwright, Mr. Arthur E. Akeroyd, Mr. A. Knight, Mr. Fall, and Mr. Hall.

PLYMOUTH.—An excellent performance of Mendelssohn's *Elijah* was given on the 12th ult., in the Guildhall, by the members of the Vocal and Orchestral Societies, under the conductorship of Mr. S. Weekes, Mus. Bac. The solos were exceedingly well rendered, and entirely without the aid of professional vocalists.

REDHILL.—The members of the Harmonic Society gave a most successful performance of Handel's Oratorio *Israel in Egypt*, in the Market Hall, on the 20th ult. Mr. Henry T. Pringuer, B. Mus., Oxon., F.C.O., conducted. The orchestra, numbering fourteen performers, was led by Herr Louis Ries, and the principal vocalists were Mrs. Bradshaw McKaye, Miss Annie Marriott, Mr. Sidney Tower, and Messrs. Forington and Robert Hilton.

REDRUTH.—A Concert was given on April 28 in the Town Hall by Mr. C. W. Robinson, in aid of Falmouth Church Organ Fund. The services of Mr. Edwyn Frith's Concert Party were secured for the occasion. The singing of Madame Edwyn Frith was especially admired. The other vocalists were Miss Muriel Wood, Mr. Arthur Wilmot, and Mr. Edwyn Frith. Madame Rossiter's solos on the concertina and pianoforte were excellent. The Concert was most successful.

RETFORD.—The second Concert of the season of the Choral Society took place in the Town Hall on Tuesday evening, the 4th ult. The first part of the programme consisted of Barnett's *Paradise and the Peri*, which was well rendered. The soloists were Miss Jenkinson, Miss Birkett, Miss Wright, and Messrs. Dunkerton, Denman, Brameld, and Bradshaw. Mr. F. W. Wells presided at the piano, Mr. G. F. Ashley at the harmonium, and Mr. Hamilton White conducted.

SALISBURY.—An excellent Invitation Concert was given in the Assembly Rooms on the 29th April, by the members of the Salisbury Vocal Union. This Society, formed by Mr. John M. Hayden for the especial study of unaccompanied vocal music, gave a highly satisfactory rendering of glees and part-songs. The soloists were Miss Copp, and Messrs. Wade, Hayden, and Crick of the Cathedral Choir. Miss Bessie Alexander presided at the pianoforte, and Mr. Hayden was the Conductor.

SHERBORNE.—A Musical Service was given in the Abbey Church on the 6th ult., which was thoroughly appreciated by a large audience. After a special hymn for Ascension Day, selections from *The Messiah* were sung. Mr. G. F. Stokes, Mr. T. D. Davies, and Master Hill took the solos, and Mr. Lyle presided at the organ.——The members of the Musical Union gave, at an extra Concert on Thursday evening, the 13th ult., a performance of *Silvia*, an "Idyl," set to music by their Conductor, Mr. L. N Parker. The solo vocalists were Mrs. R. Ensor, Mrs. Carr Glyn, Mr. Hayden, and Mr. H. St. B. Goldsmith. The choruses were sustained by the Musical Union, and the accompaniments were scored for an orchestra. Altogether the performance was a great success, and Mr. Parker is to be congratulated on having composed such a work, and also on the way in which it was executed by the principal singers, band, and chorus.

SOUTH LINCOLNSHIRE.—A very successful Concert was given in the Town Hall, on Wednesday evening, the 12th ult., under the auspices of the Philharmonic Society, conducted by Mr. W. H. C. Foster, Organist of Holy Trinity Church. The programme was well selected, and fully appreciated. The solo vocalists were Mrs. Upton, Miss Isabel Chatterton, Mr. Charles Blagbro, and Mr. Tom Lawton. The band was led by Mr. W. Rysdale, Mr G. Brumby presided at the harmonium, and Miss Lizzie Foster at the piano.

SPILSBY.—The Amateur Choral Society's tenth Concert was given on April 27, under the conductorship of Mr. Keller. The performance consisted of Mendelssohn's *Lauda Sion*, a miscellaneous part, and *The Erl-King's Daughter*, the Cantatas being produced with full choir and orchestral accompaniments. The principal vocalists were Miss Talfourd, Miss Rose Maddison, Miss Walker, the Rev. T. W. Sale, B. B. Dyer, Esq., and Mr. Dunkerton.

STOKE-UPON-TRENT.—On Tuesday evening the 11th ult. the members of the Stoke Philharmonic Society gave an excellent performance of Mendelssohn's *Hymn of Praise* in the Town Hall. The choruses throughout were given with faultless precision, and the orchestra was thoroughly efficient. The air "Praise thou the Lord" was well sung by Mrs. Bellamy, and Mrs. Bakewell sang effectively with the same lady in the duet "I waited for the Lord"; Mr. Joseph Maas being highly successful in the tenor solos. Dr. Heap conducted. The *Hymn of Praise* was followed by a miscellaneous second part, commencing with a Concerto in G minor for the violin (with orchestra), by Max Bruch, skilfully played by Mr. Ward, the leader of the band. This was followed by a song, "Annabel Lee," composed expressly for Mr. Maas by Dr. Heap. Mr. Maas's rendering of the song was enthusiastically encored. Dr. Heap's scholarly Concert-Overture in C, No. 2, was performed by the band, and the Concert closed with the Overture to *Oberon*.

SWINDERBY.—Mr. F. Docker, of St. Andrew's, Wells Street, presided at the opening of the organ, lately erected in the Parish Church by Messrs. Morten and Taylor, of London. The Recital was thoroughly appreciated by a large audience. The organ, which has been built under the superintendence of Mr. Docker, gives great satisfaction.

SYDENHAM.—The members of the Amateur Choral Society, conducted by Mr. Robert Beringer, gave an excellent Concert on the 12th ult., in the Lecture Hall. The first part of the programme consisted of Beethoven's *Ruins of Athens*, the choruses in which were admirably rendered. The solos were taken by Miss Batchelor and the Rev. G. C. Robinson.

TORQUAY.—The new organ for Upton Church, built by Messrs. Hele and Co., of Plymouth, was opened on the 12th ult. in the building for which it is intended. The church was crowded to hear a Recital given by Mr. T. Craddock, Mus. Bac., his programme being admirably adapted for displaying the powers of the instrument as well as his perfect command over it. The Rector gave a short address during the service, in which he expressed his complete satisfaction with the "magnificent organ."

TRURO.—An Operatic Concert, under the auspices of the Truro Philharmonic Society, was given in the Concert Hall on the 4th ult., Flotow's *Martha* being the Opera selected. The choruses were sung by members of the Society, and the solos by Miss Robertson, Miss Fanny Robertson, Mr. Lewis Evans, Mr. Bernard Lane, Mr. Farley Sinkins, and Mr. C. R. G. Grylls. The band was led by Mr. Henry E. Reed, Mr. R. H. Carter officiated as Organist, and Mr. Nunn conducted. The performance was very successful and highly appreciated by a large audience.

WALSALL.—The members of the Philharmonic Society and the Choral Union gave their first Concert in the Agricultural Hall, on the 5th ult. Mendelssohn's *St. Paul* was the Oratorio selected. The professional soloists were Miss Maud Kelly, Mr. H. Kearton, and Mr. Oliver Milward; Miss Walton and Messrs. Shaw and Power, members of the Society, also rendering valuable aid. The chorus consisted of about 150 voices, conducted by Dr. Heap, of Birmingham. The band was led by Mr. T. M. Abbott, and Mr. F. H. Taylor presided at the harmonium.

WANTAGE.—A performance of Handel's *Samson* was given in the Corn Exchange by the Parish Church Choir on Monday, April 26, under the conductorship of their Precentor, the Rev. H. H. Woodward, Mus. Bac. The members of the Choir sang with precision and steadiness, and the solos were excellently rendered by the Rev. W. Neville, the Rev. W. H. Bliss, Miss Trevenna, and Miss L. Toye.

WARRINGTON.—On the 3rd ult. the second Concert of the Latchford Choral Society took place, Macfarren's *May Day* and a miscellaneous selection being performed. The soloists were Mrs. Newcombe, Miss James, and Miss Morris, the latter of whom rendered her part in *May Day* in an excellent manner. "Annabel Lee," a new song composed by Mrs. Newcombe and sung very effectively by Miss James, was well received by the audience. A special feature in the evening's entertainment was the artistic playing on the zither by Mr. Edwards. The choir gave a careful rendering of the choruses in *May Day*, and a word of praise is due to Mrs. Newcombe, who accompanied throughout.

WELLINGTON, NEW ZEALAND.—The Choral Society gave the second Subscription Concert of the seventeenth season at the Arcade, on Thursday, March 11. The first part of the programme consisted of a selection from Handel's Oratorio *Samson*, the solos in which were well sung by Miss Randall, Mrs. Webb, and Mr. Edwards. The "Dead March" from *Saul* was well played by the band, led by Mr. L. Z. Herrmann. Mr. Angelo Forrest conducted, and Miss Cherrett presided at the pianoforte. In the second part, which was miscellaneous, Mr. Forrest gave an excellent rendering of Mendelssohn's Pianoforte Concerto in G minor.

WOLVERHAMPTON.—The third and last Subscription Concert for the season of the Festival Choral Society took place at the Agricultural Hall, on Monday evening, the 10th ult. There was a full band and chorus of 200 performers, under the conductorship of Mr. W. C. Stockley, and the solo vocalists were Miss Marriott, Mrs. Ridley, Mr. Hollins, and Mr. Bridson. The works performed were Weber's Mass in G, Dr. Heap's Benedictus, and Smart's *Bride of Dunkerron*.

WORCESTER.—At the third Concert of the season of the Philharmonic Society, on the 4th ult., the great attraction was the appearance of Mr. Joseph Maas, who received a perfect ovation. The other vocalists were Miss Royd, who was highly successful, Mrs. Coombs, and Mr. Stoyle. Mr. Ffrench Davis contributed harp solos with much effect. Mr. Done conducted, and Mr. A. R. Quarterman accompanied.

WORKSOP.—On Friday evening the 7th ult. the newly formed Choral Society gave their first entertainment in the Assembly Room, Corn Exchange, when Cowen's Cantata *The Rose Maiden* was performed. Mr. Hamilton White conducted. The principal vocalists were Miss Rissmann, Miss Hardcastle, Mr Dunkerton, and Mr. Jackson. The Cantata was throughout admirably rendered in all its parts. The choruses were one and all splendidly sung. The accompaniments were played by Mr. F. W. Wells (pianoforte) and Mr. G. F. Ashley (harmonium). After the Cantata a miscellaneous programme of songs, part-songs, choruses, &c., was given with much success.

ORGAN APPOINTMENTS.—Mr. Howard Leask, Organist and Choirmaster to Upper Holloway Chapel, N.—Mr. W. H. Bonner, Organist and Choirmaster to the new Wesleyan Chapel, Plaistow, E.—Mr. J. H. Eyre, Organist and Choirmaster to Ecclesfield Parish Church.—Mr. Francis Elrington Thompson, Organist and Choirmaster to Chigwell Parish Church, Essex.—Mr. Richard Frederick Tyler, Organist and Choirmaster to St. John's Church, Woolwich.—Mr. A. W. W. Vorne-Palmer to Christ Church, Belper, Derbyshire.—Mr. Thomas Stroud to the Parish Church of Holy Cross, Westgate, Canterbury.—Mr. John B. H. Ring to Holy Innocents Church, Hornsey, N.—Mr. R. Virgo Miles, Organist and Choirmaster to St. Thomas' Church, Upper Clapton.—Mr. Oliver O. Brooksbank, F.C.O., to Alton Parish Church, and Director of Alton Choral Union.

OBITUARY.

At Brixton Rise, S.W., on the 10th ult., after a long illness, Sir JOHN GOSS, Mus. Doc., composer to H.M.'s Chapels Royal, and late Organist of St. Paul's Cathedral, in the eightieth year of his age.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JULY 1, 1880.

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A VERY powerful Council, composed of ladies and gentlemen distinguished by social position or by literary and artistic attainments, is earnestly working in a thoroughly useful and philanthropic enterprise known commercially as the "Coffee Music Halls Company, Limited." The social objects of the Association are obvious enough from the title. The commercial element it comprises is no novelty in similar undertakings at the present day. It has been found advantageous not only in relieving the burdens of the charitably disposed, but as a straightforward method of indulging the just pride of the classes for whose benefit the enterprise is instituted.

In February last Dean Stanley presided at a meeting in aid of the Coffee Music Halls Company held in the Jerusalem Chamber of Westminster Abbey. A drawing-room meeting with the same object was held on the 22nd ult. at the town residence of Lady Harcourt Johnstone, in Belgrave Square. Amongst the ladies present on the occasion were Lady Harcourt Johnstone, the Marchioness of Abergavenny, the Duchess of Richmond and Gordon, Lady Frederick Cavendish, the Marchioness of Lothian, Lady Henley, Lady Perry, Miss E. Whitbread, the Dowager Countess of Buchan, Mrs. Fitzgerald, Mrs. Richard Edgcumbe, Mrs. Robb, and Mrs. Hodgson Pratt. The business formalities of the meeting were in the hands of Sir Harcourt Johnstone, M.P. (in the chair), Dr. Norman Kerr, Mr. Probyn, Mr. Hodgson Pratt, and Mr. Edgcumbe.

From what was stated by these gentlemen, it appears that the formation of the Coffee Music Halls Company was suggested by the success of the Coffee Tavern movement. It was observed by Dr. Norman Kerr, a well-known and active promoter of the movement, that something more is wanting to attract people in greater numbers, notwithstanding the marked success of the Coffee Tavern, as far as its influence has extended, in cultivating sober habits and rational recreation.

On casting about for an additional attraction, music was naturally fixed upon as at once the most seductive, the most innocent, and perhaps, all things considered, the cheapest. The cheapness is evidently a point, for the different speakers at the meeting, whilst enlarging on the moral benefits to their fellowmen the promoters of the company had most at heart, were never weary of repeating that it was above all things intended to be a commercial success, and not for the sake of the five or ten per cent. dividend on one, ten, or a hundred of the 50,000 shares any of us might take at £1 each fully paid, but that people should understand there was in this case no question of patronising benevolence or of wheedling them into propriety, but simply of providing them with non-intoxicating liquors (if they are pleased to consider that an advantage), with songs they can listen to in the company of their wives and daughters, and with music the best of its kind, or of any kind they desire and elect to pay for, as free and independent men. Dr. Norman Kerr reminded us that the Council, active and passive, had been so constituted as to contain members of all professions—architects to elect sites for the buildings and superintend the arrangements in regard to their safety, ventilation, and means of exit; bankers and merchants to audit and regulate the finances of the company; lawyers to prevent the young undertaking from falling into evil hands, or at least anybody else's hands but their own; clergymen and ministers of all denominations to give an air of catholicity to a charitable purpose; doctors, as Dr. Kerr himself suggested, to take care of the parsons; and finally we have the practical musicians, whose duties will not be to rigorously prescribe modes of a certain ethos thought most conducive to sobriety, or to limit the orchestra to "strings" because they were sacred to Apollo, or to abolish flutes because they were once specially dedicated to the worship of Bacchus, but simply in a common-sense fashion to see that what music is given at all is well given. When, in the prospectus of the company, we are informed that pleasure in music is "instinctive," and read of the directness of its appeal, "even in the absence of any sort of culture, education, or mental exertion on the part of the hearer," some of us who have spent our lives in the culture of music, and are not quite certain whether we know anything about it yet, might at first sight take objection to the æsthetical science of the Coffee Music Halls Company; but it must be understood that in the first place the "culture" referred to is not necessarily musical culture, and that from the point of view taken in the prospectus, what it asserts is not only true of music but of all arts in the same category, such as poetry and the dance, in which the rhythmic element distinguishes them from the plastic arts. As it has been over and over again remarked, we dance or dangle a baby before we sing to it. The rhythmic is the most primitive among the elements of art. In a movement by Beethoven we have the same materials of tone as in the "Queen's Navee"; but it is precisely the simpler rhythm of the song which, apart from its appropriateness to the words, constitutes the first element in popular music; and with an inartistic and musically uncultivated public might, with the same qualification, partly account for the preference given to the music even of Handel to that of Wagner or Schumann.

The Coffee Music Halls Company probably knows what it is about in regard to music as well as other arrangements it appears to have attacked in a business-like method. It has seized music as a moral agent, direct or indirect. To strictly define the direct moral agency of music would be difficult, but there can be no doubt as to the value of the indirect agency of music. Dr. Norman Kerr referred to its proved effects during the last twenty years in promoting temperance or in mitigating intemperance in Glasgow; and Mr. Probyn illustrated the question in his experiences of a country village where music was successfully tried as a counter-attraction to the public-house. He said also that, generally speaking, there was no other attraction for the poorer classes in this country but the public-house, and that society, owing to its indifference to this question, was virtually responsible for the inevitable evil results. Mr. Hodgson Pratt, in an eloquent address, took a still higher and more severe view of the case. He reminded the residents in Belgravia that in tempting those who assist in raising the value of property at the West-end to abandon the music of their native streams and woods to abide in the wretched alleys of London, they as it were robbed a region of its constituent and fertilising elements—elements of the ideal—which it was their duty to the best of their power to restore. That they might realise the misery of a wholly unideal life, he even went so far as to suggest that it would do Belgravians good to live for a month every year at Bethnal Green. The ladies of Belgravia are however at present better engaged in promoting by drawing-room meetings the great object for

which the Coffee Music Halls Company is established. A relatively small sum (£1,500) is now required to enable the company to commence operations; and only a few more weeks of labour in the cause must be rewarded by success. It argues something for the recognised power of the Association and for the prospects of its success that, according to a statement made by Dr. Norman Kerr, the mere rumour of the preliminary arrangements of the company has already induced an improved tone in the existing music halls. He informed the meeting that he had recently visited the principal music halls in the hope, or rather in the expectation, of hearing something objectionable, and was agreeably disappointed. The honorary secretary of the Coffee Music Halls Company is Miss Cons, 17, Grittleton Road, W. We gladly advertise the secretary's name and address because, apart from the enterprise as a form and branch of the temperance movement, we are convinced that well-regulated music halls are amongst the few means of public recreation adapted to our climate, and of more direct and immediate profit to music and, at all events, to musicians than music schools for the higher culture of the art, the effects of which will require a generation, perhaps a century, to reach the masses.

HECTOR BERLIOZ AND HIS CRITICS.

By Fr. Niecks.

(*Concluded from page 274.*)

The Italian Scudo, who owed his influence in France, as a musical critic, rather to his literary ability than to critical insight, delivered himself with regard to the "Damnation de Faust" of the following sentiments, and in doing so re-echoed, no doubt, those of the great majority of French musicians and amateurs at that time: "This strange composition baffles analysis. . . . The 'Marche Hongroise' is a frightful wild outburst. . . . A monstrous jumble. . . . The Rat and Flea songs are wanting in roundness, spirit, and gaiety. . . . The melodic thought of the 'Danse des Sylphes' is borrowed from a chorus in 'Nina,' by Paisiello, 'Dormi, o cara.' . . . In the third part only a few bars of a minuet are in some measure supportable." In later times Berlioz has found more favourable critics in France. A. Pougin, for instance, speaks of his music thus: "Can there be anything sweeter and more touching than the admirable 'Enfance du Christ,' whose exquisite and impressive charm some vainly attempted to deny? Can there be anything more striking and pathetic than certain pages of 'Roméo et Juliette,' of 'Béatrice et Bénédict,' and of 'La Symphonie fantastique'? Can there be anything more poetical, tender, and dreamy than certain *tableaux* of the 'Damnation de Faust'? Can there be anything more high-spirited, bold, brilliant, and chivalrous than the grand episodes of 'Harold,' 'Les Troyens'—than the fiery overtures of 'Roi Lear' and the 'Carnaval romain'?"

To the above might easily be added many critical utterances of French musical notabilities, for instance some of the composer and critic Ernest Reyer, an admirer and follower of Berlioz; but remembering Voltaire's saying, "Le moyen d'ennuyer est celui de tout dire," I shall confine myself to giving an account of the opinion of a writer who can be called neither a partisan nor an opponent of our composer. M. H. Lavoix fils devotes in his "Histoire de l'Instrumentation" a considerable space to Berlioz. He regrets the absence of the human voice in more than one page of the composer's works, and holds that Berlioz, who of all masters had the most thorough belief in the power of the instruments, was wrong in thinking the unaided forces of the orchestra sufficient to translate into music the most sublime conceptions of the great poets which his ardent imagination emboldened him to take up. With Berlioz an instrument is often a personage ("Harold en Italie"); sometimes the personage is represented by a melody ("Symphonie fantastique") which subsequently transforms itself in a thousand ways. The system of the *phrase mère* is also employed in a most striking manner in numerous works of Berlioz, in "Roméo et Juliette," in "La Damnation de Faust." The phrase of Mephistopheles ("Voici les roses") is given out now by instruments, now by voices; now it is changed in rhythm, now in time, till finally it appears in its last metamorphosis in the "Danse des Sylphes." Beethoven employed this procedure, Berlioz made it his own, and Wagner borrowed it from the latter without acknowledgment. The wonderful suppleness of Berlioz's orchestra is evidenced by a comparison of his various compositions that comprise the powerful and terrible "Requiem," the brilliant march of the "Damnation," the amorous and overflowingly passionate love-scene in "Roméo et Juliette," the fantastic and striking "Queen Mab" episode, the lovely, ingenuous "Enfance du Christ." "Every instrument has its *rôle*, every voice expresses a sentiment; and if sometimes Berlioz has gone astray in the pursuit of a too ambitious ideal, at least he has known how to make the orchestra, in numerous admirable pages he has left us, a faithful and sometimes sublime interpreter of his thought." We cannot here follow M. Lavoix in his appreciative comment on the poetically inspired love-scene of "Roméo et Juliette," on the tender, religious, pre-Raphaelite "Enfance du Christ," and on other compositions of Berlioz; still less can we follow him in his careful analysis of the master's instrumentation, and must therefore refer the student and the curious generally to pp. 429-443 of this gentleman's most instructive and interesting book. In passing I will advert to the most recent attempt at an estimate of Berlioz's genius, viz., Georges Noufflard's *brochure*, "La Symphonie fantastique de Hector Berlioz, Essai sur l'expression de la musique instrumentale." Although what is true in it is not always new, and what is new not always true, the reader will find in it, besides some doubtful matter, much that is worth remembering and even pondering over.

And now two opinions from nearer home. Professor G. A. Macfarren is reported to have said at one of the meetings of the Musical Association (see the Report of the Proceedings of this Society—Fifth Session, 1878-1879): "Berlioz had certainly musical genius, but it seemed more especially to have tended in the direction of musical colouring; and the attention he seemed to have given to this art of combining different qualities of sound had brought it to a more definite theory than perhaps any previous composer. . . . One rarely found in his music those remarkable compounds of melodic interest and that complete grasp of harmony which were the main charms in musical composition, and for contrapuntal ability he seemed, from the words quoted (in the paper read by Mr. Osborne), as much as from the absence of it in his works, to have had rather a dislike. So far as a small acquaintance with his productions enabled the speaker to guess at the groundwork of an opinion—for he could not be said to have formed one—he should suppose that his main thought in music was in the department of musical combination." In striking contrast with the cautious moderation of Professor Macfarren is the fearless incisiveness of Ed. Dannreuther. This critical Hotspur, who hesitates neither at a word nor an opinion when he thinks them to be the right ones, points out (in

Grove's "Dictionary of Music and Musicians," *voce* Berlioz) the phenomenal technical attainments of Berlioz, the surpassing perfection of his instrumentation, the originality and inexhaustible variety of rhythms, and the unparalleled "gigantic proportions, the grandiose style, the imposing weight of those long and broad harmonic and rhythmical progressions towards some end afar off, the exceptional means employed for exceptional ends—in a word, the colossal, cyclopean aspect of certain movements." Of a class of Berlioz's works, of which critics have said little, Dannreuther remarks: "French art can show nothing more tender and delicately graceful, more perfect in shape and diction, than certain of his songs and choral pieces." That the critic's attitude is not one of unrelieved admiration, the following passage will make clear: "But there is a portion of Berlioz's works from which many of his admirers, who are certainly not open to the charge of being musical milksops, recoil with instinctive aversion. One must draw the line somewhere, and the writer would draw it on the hitherside of such movements as the 'Orgies,' which form the finale of 'La Symphonie fantastique' and 'Harold en Italie,' or the 'Chorus of Devils' in the 'Damnation de Faust.'" But while protesting against the introduction of such "bloodthirsty delirious passion" into the realm of art, he admits that these "reprehensible pieces contain some of their author's most astonishing technical achievements."

Berlioz's music was in its earlier days a topic very fruitful of piquant sayings and *jeux d'esprits*. Some person remarked of it apologetically, "This is very beautiful, although it is not music." Another characterised the composer as a "Hellish Breughel with the colossal dimensions of a Michael Angelo." Of his instrumentation it was said that the harmonics of the violins and the tinkling of the small antique cymbals in the Queen Mab Scherzo resembled "the noise of badly greased syringes or the ringing of bells (*carillon de sonnettes*) at a tavern," and more comprehensively and if possible in stronger terms, that "Berlioz exacts from his orchestra quite peculiar howling, scratching, and rattling sounds." After the first performance of "Harold," a writer in one of the Paris journals began an article with the words, "Ha, ha, ha!—haro, haro! Harold!" At an Opéra-ball, Arnal exclaimed, "Yes, gentlemen, I shall let you hear a picturesque and imitative symphony, entitled 'Episode de la vie d'un joueur.' To make my thoughts understood I require neither words, nor singers, nor actors, nor scenes and costumes. All this, gentlemen, is in my orchestra. There you will see my personage act, there you will hear him speak, there I shall depict him from head to foot: on the second recurrence of the first allegro I will show you even *how he puts on his necktie*. O wonder of instrumental music! But I shall let you see still more remarkable things in my second *Symphony on the Civil Code*." Bad as this was, it was not the worst treatment Berlioz received, as is proved by an anonymous letter in which he was reproached with being wanting in courage for not blowing out his brains after his failures.

Wagner's grotesque exhibition of intolerant sectarianism, or rather individualism, in "Oper und Drama," where this superlatively great artist, creative in tone and word, shows his littleness in attempting to measure infinite art by his own finite self, may fitly be inserted in this part of my critical anthology, although my doing so will, no doubt, shock many. Wagner, who admits Berlioz's extraordinary musical intelligence, describes him as the most energetic offshoot of Beethoven in that direction from which the German master turned away. The amorous staring at the crabbed, hasty, bold, and glaring strokes of the pen with which Beethoven drew quickly, and without weighing selection, his attempts at the discovery of new capabilities of expression, produced Berlioz's artistic enthusiasm. Terror and rapture seized him at the sight of those enigmatical magic signs, into which Beethoven had charmed at once rapture and terror, in order to make manifest by their means the secret that he never could express in music, and yet imagined could only be expressed in music. At this sight the staring Berlioz was seized with giddiness; a fantastic chaos danced wildly before his eyes, whose natural visual power gave way to a dimmed many-sightedness (*Vielsichtigkeit*), in which the dazzled artist thought he saw flesh-clad forms, whereas in reality only spectral bones and ribs haunted his imagination. The thus excited giddiness, however, was nothing else but Berlioz's enthusiasm; when he awoke from it he perceived, with the lassitude of one stupefied by opium, a frosty emptiness around him, which he endeavoured to animate by artificially recalling the fever of his dream. To limn the strange pictures of his cruelly heated imagination he required an immense apparatus of complicated machines; for what he had to say was so unusual, so unnatural, that it could not be said in plain simple words. An exquisitely articulated and most ingeniously constructed mechanism was, therefore, to manifest what the human voice could not utter, because it was something inhuman. To satisfy the burning, consuming, and at first genuinely artistic impulse that animated him, Berlioz was driven through the unhealthy and inhuman to the point where, as a supernatural, fantastical dreamer, he could not but sink into an all-absorbing materialism, and where now, still consumed by a truly artistic longing, he lies irrecoverably buried under the jumbled mass of his machines. This is a summary, almost entirely in his own words, of Wagner's view of Berlioz in 1851, as may be ascertained by consulting pp. 348, &c., vol. iii., of his "Gesammelte Schriften." Let the reader extricate the particle of truth that lies buried under the jumbled mass of extravagant figure; it is a laborious, but perhaps not profitless task.

Having hitherto taken notice only of the criticisms by men of high standing in the musical art, it may not be amiss to give now a few moments' attention to the observations of one not belonging to the craft.

In one of his accounts of Parisian matters Heine writes, "People expect something extraordinary [of Berlioz's "Benvenuto Cellini"], as this composer has already accomplished extraordinary things. The tendency of his mind is towards the fantastic, allied not with feeling, but with sentimentality; he strongly resembles Callot, Gozzi, and Hoffmann." We will stop short at the comical comments on the "Symphonie fantastique" and its composer, and pass on to another of Heine's musical reports from the Seine capital, in which he makes an attempt at a characterisation of our composer's style. Applying to Berlioz the flattering words "*à tout seigneur tout honneur*," he begins by saying that at a concert given by the composer even the most indolent minds had been carried away by the power of genius which manifests itself in the great master's works. Thus far nothing could be more decorous and gratifying. But Heine, like Mephistopheles, soon got tired of the dry tone, and must again play the devil. "Here is a flapping of wings," he goes on in a very different strain, "that announces no common singing-bird. This is a colossal nightingale, a philomel of the size of an eagle, such as it is said there have been in the primeval world. Yes, I find in Berlioz's music, on the whole, something primeval, if not antediluvian,—

it reminds me of extinct species of animals, of fabulous kingdoms and sins, of heaped-up impossibilities, of Babylon, of the hanging gardens of Semiramis, of Nineveh, of the wondrous works of Mizraim, such as we see in the pictures of the Englishman Martin. Indeed, if we look for an analogy in the pictorial art, we find the most congenial similarity between Berlioz and the mad Briton, the same predilection for the monstrous, the gigantic, for material boundlessness. With the one glaring lights and dark shadows, with the other screeching instrumentation; with the one little melody, with the other little colour; with both little beauty and no feeling (*Gemüth*) at all. Their works are neither antique nor romantic, they remind one neither of Greece nor of the Catholic Middle Ages, but point up much farther to the Assyrio-Babylonio-Egyptian period of architecture and the massive passion that reveals itself therein." With this extravaganza of the sarcastic poet, wherein mixed with, and almost completely lost in, the ludicrous there is discernible a modicum of truth and sense, I shall conclude my anthology of criticisms. Having given ear to the accusers, however, it would be unjust to impose silence on the accused. So, as the latter has something to say for himself and wishes to be heard, we will let him speak his mind as soon as we have settled a matter in connection with the above. In justice to Heine and Berlioz it must be stated that the critic who has made his friends so often pray to be preserved from their friend, repented of his merciless criticism when he learnt that "L'Enfance du Christ" was a "sheaf of melodious flowers and a masterpiece of *naïveté*." The day after the first performance he sent the composer a charming note, in which he tells him that he cannot forgive himself for having been so unjust towards a friend. Berlioz, who quotes a part of Heine's criticism in the "Mémoires," follows it up triumphantly with this note, and reports also the words he spoke when he called on the invalid poet: "But why were you so careless as to express, like a vulgar critic, an absolute opinion on an artist whose work is so far from being known to you? You think always of the 'Sabbat,' of the 'Marche au Supplice,' of my 'Symphonie fantastique,' of the 'Dies iræ' and the 'Lacrimosa' of my 'Requiem.' I believe, however, that I have done and can do things of quite another character." In the limited acquaintance with the composer's works lies indeed the weakness of all the criticisms he has to bear. Speaking generally one may say that the little the critics knew of Berlioz did not entitle them to make such sweeping judgments as they often indulged in. Mendelssohn's opinion was not publicly expressed, not deliberately formulated for printed publication, otherwise one might justly blame him for having without hesitation judged a pre-eminently orchestral composer by a pianoforte arrangement. Schumann and Brendel were honest enough to let us know how much they knew of Berlioz's works, but only too many either think in the pride of their imagined æsthetical and intellectual superiority that a glance is enough for their all-comprehending, all-penetrating minds, or, if humble enough to feel their finitude and fallibility, are prevented by a false shame from confessing their condition. In short, grandiloquent falsehood is preferred to modest truth, and the result is neither pleasing to God nor serviceable to man.

And now we will let Berlioz proceed with his defence. "Generally my style is very bold, but it has not the least tendency to destroy anything whatever of the constitutive elements of the art. On the contrary, I endeavour to increase the number of these elements. I never dreamt, as people in France foolishly pretended, of composing music *without melody*. This school exists now in Germany, and I abhor it." *Et tu, Brute!* This poor new German school received some very severe cuts in its youthful days, but this from the man whom it cherished so much and honoured so highly, this was the most cruel cut of all. What Berlioz says of the nature of his melodies, namely, that they are of great dimension, often wedded to secondary melodies, and therefore not clearly distinguishable by short-sighted, infantine minds, that these melodies are unlike the little drolleries called by the low musical public melodies, reminds one somewhat of remarks made on the same topic by Wagner, of whom, however, Berlioz was at no time a very ardent admirer. By-the-by, do not forget to compare Fétis' and Schumann's contradictory opinions about Berlioz's melody. But I must not interrupt the speaker too long. "The dominant qualities of my music are passionate expression, inward ardour, rhythmical animation, the unlooked-for [*l'imprévu*]. When I say passionate expression I mean expression intent on reproducing the intimate sense of its subject, even when the subject is the contrary of passion, and where soft, tender sentiments and the most profound calm have to be expressed." These are irreproachable qualities, and well applied cannot fail to lead to excellent results. With regard to his "Requiem" Berlioz speaks thus: "It may be well to point out to you an order of ideas into which no modern composer except myself has penetrated, and of which the ancients did not even foresee the extent. I mean those enormous compositions designated by certain critics by the name of architectural or monumental music." Among which "certain critics" the reader will have no difficulty in recognising friend Heine. I may here parenthetically inform the reader that this defence of Berlioz consists of excerpts taken from a letter of his addressed with the MS. of his "Mémoires" to a gentleman who intended to write the composer's biography, and had asked for information from him. As the biography was not written, Berlioz added the letter, as a postscript, to his "Mémoires." "Those of my works described by the critics as architectural music are: my 'Symphonie funèbre et triomphale,' for two orchestras and chorus; the 'Te Deum,' of which the finale ('Judex crederis') is without doubt my grandest production; the Cantata for two choruses, 'L'Impériale,' executed at the concerts of the Palais de l'Industrie in 1855; and especially the 'Requiem.'" Berlioz remarks that those works in which he has made use of extraordinary means are exceptional. "In my 'Requiem,' for example, there are four orchestras of brass instruments, separated one from the other and dialoguing at a distance, placed around the grand orchestra and the mass of the voices. In the 'Te Deum' it is the organ which from one end of the church converses with the orchestra of two choirs placed at the other end, and with a third very numerous choir in unison, representing in the *ensemble* the people which takes part from time to time in the vast religious concert. But it is especially the form of these pieces, the largeness of the style and the formidable slowness of certain progressions, of which people do not divine the final aim, which give to these works their strangely gigantic physiognomy, their colossal aspect. The enormous size of this form is also the cause that people either understand nothing at all, or are overwhelmed by a terrible emotion. How often, at the performances of my 'Requiem,' was to be found by the side of a trembling hearer, moved to the very depths of his soul, another opening his ears as wide as he could without comprehending anything. The latter was in the position of those curious persons who ascend into the statue of San Carlo Borromeo

at Como, and who are very much surprised when one tells them that the *salon* where they have just sat down is the interior of the saint's head. . . . As to my compositions conceived in the ordinary proportions, and for which I had recourse to no exceptional means, it is precisely their internal ardour, their expression, and their rhythmical originality which have done them the most harm, because of the qualities of execution which they demand. In order to render them well the executants, and especially their conductor, must *feel* like me. An extreme precision, united with an irresistible *verve*, a regulated fire, a dreamy sensibility, a so to speak distempered melancholy are required, without which traits of my figures are altered or completely effaced. . . . The *maestria* in the art of instrumentation is accorded to me without contestation in France as elsewhere, especially since I have published on this matter a didactic treatise. But I am reproached with abusing Sax's instruments (without doubt because I often praise the talent of this clever maker). Now, I have hitherto employed them only in a scene of 'La Prise de Troie,' an opera of which nobody has as yet seen a page [this was written May 25, 1858]. I am also reproached with excess of noise, love of the bass-drum, which I brought into action in a small number of pieces where its employment is motivated, and I am the only one of the critics who has persisted for the last twenty years in protesting against the senseless use of the bass-drum, trombones, &c., in the small theatres, in the small orchestras, in the *chansonnettes*, where now they make use even of the side-drum. It was Rossini, in the 'Siege of Corinth,' who introduced the crashing instrumentation into France. . . . With regard to me, I believe that the comical error was caused by the festivals where people saw me often conduct immense orchestras." Enough, enough! Need I warn the reader not to accept the composer's asseverations too trustfully? If the declarations of the accusers and witnesses had to be received with caution, it ought not to be relaxed in listening to the defence of the accused. When I hear Berlioz deny his fondness for Sax's instruments, noisy instrumentation, &c., I cannot help remembering his enthusiastic account of a band of 320 wind instruments, conducted by Wieprecht, which he heard at Berlin. He mentions with a kind of voluptuous satisfaction the thundering rendering of the solo for brass instruments in the introduction of the overture "Les Francs-Juges," executed by fifteen great bass-trombones, eighteen or twenty tenor and alto trombones, twelve bass-tubas, and a swarm of trumpets. In the performance of Meyerbeer's "La Danse aux Flambeaux" by the same band he was particularly struck by the long trill on "d" executed by eighteen *trompettes à cylindres*. Again, after speaking in a laudatory manner of the Chorus of the Frankfurt Theatre, he remarks that in a chorus of only about forty voices there exists a harshness which is not to be found in larger masses. Very characteristic it is also that he considers the teaching of a *conservatoire* incomplete unless the *pizzicato* is taught to the violinists, and special classes are formed not only for the study of the tenor and basset-horn, but also for the saxophones, sax-horns, ophicleide, bass-tuba, and the various instruments of percussion. But the most striking remark in this respect is that about the desirability of a union of all the means at the disposal of the Conservatoire, the various theatres, and concert-societies of Paris, so that by the selection of the best elements "a magnificent *ensemble* of from 800 to 900 instrumentalists and vocalists may be formed." To realise this idea only two things are wanting, he says, a *local* to place the performers, and a little love of art to bring them together. Thus we see that the fondness for great masses, although protested against by him so strongly, betrays itself often enough in unguarded moments. Indeed, this same fondness forms part of his love of the grand and sublime—one of the most characteristic traits of his nature. As, however, the task I have proposed to myself on this occasion is that of a reporter, not of a critic, I must stop here; but in conclusion I shall ask the reader to compare the various opinions laid before him, and to note how all the critics,—with the exception perhaps of Fétis, Scudo, and Lobe, who have either hardly anything to blame or to praise—agree quite wonderfully on certain points. Read thus this anthology may, if the individual bias of each speaker is kept in mind in some degree assist in forming a judgment on the too much abused and too much neglected Hector Berlioz, an artist not perfect, but of many perfections.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VII.—SPOHR (*continued from page 280*).

About this time Spohr published his first work—a Violin Concerto—and had the rough experience which, at that period, every unknown man passed through in trying to gain the world's ear. "Full of impatience to see my work appear, I begged Herr Eck to write to Breitkopf and Härtel, of Leipzig, with whom he was in correspondence, to propose the publishing of the Concerto. The reply soon arrived, but was very discouraging to me. For the consolation of the young composer who can find no publisher for his first work, the conditions upon which the above-named firm consented to undertake its publication may be mentioned. I had myself given up all claim to payment, and only stipulated for some free copies. The firm required, however, that I should buy one hundred copies at half the selling price. At first my youthful artist-pride rebelled against such dishonourable conditions, as I deemed them. But the wish to see the publication of the Concerto so expedited that, upon our return to Brunswick, I might be able to present the Duke with a printed copy, joined to the hope that he would make me a present, assisted me to conquer my sensitiveness and agree to the conditions. The Concerto was finished in time, and, when I returned, the package was lying ready at a music-seller's in Brunswick; but it was not delivered to me before I had paid for the hundred copies." At St. Petersburgh Spohr met with Clementi and Field, and made entries in his diary concerning both, which show a good deal of frank appreciation: "Clementi, a man in his best years, of an extremely lively disposition and very engaging manners, liked much to converse with me, and often invited me after dinner to play at billiards. In the evening, I sometimes accompanied him to his large pianoforte warehouse, where Field was often obliged to play for hours, to display the instruments to the best advantage to the purchasers." The diary speaks with great satisfaction of the technical perfection and dreamy melancholy of that young artist's execution. "I have still in recollection the figure of the pale, overgrown youth, whom I have never seen since. When Field, who had outgrown his clothes, placed himself at the piano, stretched out his arms over the keyboard, so that the sleeves shrunk up nearly to the elbows, his whole figure appeared awkward and stiff in the highest degree; but as soon as his touching instrumentation began everything else was forgotten, and one became all ear. Unhappily I could not express my emotion and thankfulness to the young man otherwise than by a silent pressure of the hand, for he spoke no language

but his (English) mother-tongue." Spohr adds to his notice of Clementi a characteristic illustration of what he calls "Italian parsimony." "One day I found teacher and pupil (Field) with turned-up sleeves at the wash-tub, washing their stockings and other linen. They did not suffer themselves to be disturbed, and Clementi advised me to do the same, as washing in St. Petersburgh was not only very expensive, but the linen suffered greatly from the method of washing it."

It is noteworthy that, throughout the record of Spohr's wanderings at this impressionable period of his life, he refers only once to natural phenomena or any of the beauties of nature. A primrose seems to have been a primrose to him and nothing more. A sunset in the Baltic occasioned this unique reference to the marvels of a world that is full of marvels: "On one or two evenings, with a clear sky and calm weather, we had a sight such as one never sees in the same grandeur upon land—the sunset. It is impossible to describe the splendour of the ever-changing colours, with those also of the clouds scattered over the heavens, and which were again reflected in a sea as smooth as glass. The impression made by this heavenly sight in the solemn stillness of the evening, upon the whole ship's company assembled on the deck, will never be forgotten by me. I saw the most callous among them moved by it."

On his return to Brunswick and his service at the Palace, Spohr met with Rode, and was so charmed with his playing that he resolved to throw over the teachings of Eck, and copy the more famous artist. This shows considerable adaptability of mind and temperament, as well as great determination of character, for the task, as may be imagined, was far from easy. "I had no hesitation in placing Rode's style (then still reflecting all the brilliancy of his great master, Viotti) above that of my instructor, Eck, and in applying myself sedulously to acquire it as much as possible by a careful practice of Rode's compositions. In this I succeeded also by no means ill, and till I had by degrees formed a style of my own I was the most faithful imitator of Rode among the young violinists of the day. I succeeded more especially in executing in his style the eighth Concerto, the first three Quartets, and the world-famed Variations in G major. In these, both in Brunswick and afterwards, on my first grand artistic tour, I achieved great success." The Violin Concerto published by Breitkopf and Härtel was performed by Spohr at the Palace, while the impression made by Rode's playing was still fresh; but the young artist-composer achieved a signal success, upon which he dwells with unction: "I summoned all my resolution, and during the *tutti* of my Concerto, I succeeded in banishing from my mind all and everything around me, and gave myself up to play with my whole soul. The result was a success beyond expectation, for after the first solo general applause broke forth, which increased with every succeeding one, and at the end seemed as though it would never cease. The Duke, who during the interval sent for me to his box, expressed his full satisfaction. That day, therefore, is still borne in my remembrance as one of the happiest of my life." Spohr here incidentally mentions a curious circumstance, which seems to point to great artistic carelessness or prodigality. He composed a Concertante for violin and violoncello, with orchestra, lost the copy, and so entirely forgot all about it that the work was not even mentioned in the catalogue drawn up by himself. "Nevertheless, there must be some copy of it in existence, for I heard it once in 1817 or 1818, at a concert in Mainz, played by the brothers Gans, afterwards members of the Royal Orchestra at Berlin, who played it without acknowledging it as my composition. The piece of music seemed known to me, as though I had heard it before; but not until I had asked my neighbour for the programme of the concert, and seen my name affixed to the piece, did the recollection of that production of my youth recur to my mind. I now recollect nothing more of it than that it consisted of an Adagio and Rondo, the latter in 6-8 time. But I have forgotten the key." Spohr took far more care of his artistic self-respect than apparently he did of his productions, as an adventure that befel him at Leipzig shows. He had been asked to play at a large musical party, and selected one of Beethoven's Quartets (Op. 18) for the occasion. But the music was not to the taste of the assembly, who soon began to talk, and eventually made so much noise as to overpower the music. "I therefore rose up in the midst of my playing, before even the first theme was concluded, and, without uttering a word, hastened to put my violin in its case. This excited a great sensation among the company, and the master of the house advanced towards me with an inquiring look. I went forward to meet him, and said aloud, so as to be heard by the company: 'I have hitherto been accustomed to find my play heard with attention. As that has not been so here, I of course thought the company would prefer that I discontinued.' The master of the house knew not what reply to make, and retired much embarrassed. But when, after apologising to my colleagues for breaking off so suddenly, I showed an intention to go away, the host returned and said in a friendly tone: 'If you could be persuaded to play something else for the company, more adapted to their taste and capacity, you would find a very attentive and grateful auditory.' . . . I therefore willingly resumed my violin, and played Rode's Quartet in *Es*, which the musicians knew and well accompanied. A breathless silence now reigned, and the interest shown in my play increased with every passage. On the conclusion of the Quartet so many flattering things were said that I was induced to parade my hobby-horse—the Variations of Rode. With this I so enchanted the company that I became the object of the most flattering attention during the rest of the evening."

At this period Spohr had another love adventure, which he describes with his usual *naïveté*, although, while saying much for his worldly wisdom, it tells a good deal against his chivalry. He met with a singer named Rosa Alberghi at Leipzig, and the couple at once lost their hearts to each other. Rosa was "childlike and bland," and had brilliantly dark eyes; while Spohr could embellish Rosa's airs with new ornaments. So, under pretence of improving the singer, the violinist composer basked in the light of the singer's charms. The two travelled to Berlin in company, and there occurred an incident very creditable to the young man's good sense and firmness. He and Rosa were invited to a musical party at Prince Louis Ferdinand's, and met "a brilliant circle of decorated gentlemen and fashionably dressed ladies" in whose company they felt themselves honoured to be. Spohr played with great applause, and says, "My loved Rosa also won general admiration by her execution of an aria, in which she was accompanied by Dussek on the piano." So far well, but the sequel did not prove quite so pleasant: "After the conclusion of the music, the Prince offered his arm to one of the ladies, and led the company, who at a sign from him had done the same, to the dining-room, where a splendid supper had been laid out. Each gentleman, without ceremony, took his place by the side of his lady, and I by the side of my dear fellow-traveller. At first the conversation, though free and unembarrassed, was

marked with decorum. But when the champagne began to circulate many things were heard not suited to the chaste ears of an innocent girl. As soon, therefore, as my observation had led me to infer that the supposed distinguished ladies did not belong to the Court, as I had believed, but more probably to the ballet, I began to think of withdrawing unperceived from the company with my fellow-traveller. I succeeded also without being remarked or prevented in making good our retreat, and, reaching my carriage, I returned with Rosa to her expecting mother. The next day I was told that the prince's music parties generally ended in orgies." Spohr lodged in the same house with Rosa and her mother, and this close contact was unfortunate for the poor girl. The young man saw too much of her in point of fact, and his ardour at once began to cool. "Rosa had daily evinced an increasing attraction towards me, and manifested her partiality without disguise. I, on the contrary, on a nearer acquaintance was obliged to confess to myself that she was not suited for a partner in life for me, and I therefore carefully avoided being betrayed into any declaration. She was, it is true, an amiable unspoiled girl, and richly endowed by nature; but her education, apart from the polish of social forms, had been greatly neglected, and what was more especially displeasing to me was her bigoted piety, which had once even led her to attempt the conversion of the Lutheran heretic to the only true Church of salvation. I bore the parting with tolerable self-control, but Rosa burst into tears, and with the last embrace pressed into my hand a card, with the letter R worked upon it with her beautiful black hair, as a souvenir." But Spohr had gone too far with the girl to escape without some trouble, which he certainly deserved. Although separated, Rosa had by no means given him up, and very soon he learned that she and her father intended to visit the town where he was, the anxious parent, Spohr imagined with considerable uneasiness, being desirous of extorting a "declaration." They paid the visit, but Spohr had not the courage to undeceive the young singer. "Rosa's heartfelt joy to see me again, her lively unsuspecting simplicity, which did not permit her to feel the least doubt of reciprocated feeling, assisted me to the avoidance of any explanation." But the affair became awkward when Rosa, armed with a letter of introduction, called on Spohr's parents. "During a stay of several days Rosa so won their hearts by her amiability, that with unhesitating confidence she confessed her love for their son. Concluding from this, that I had returned her affection, my parents embraced her as my betrothed. I was greatly alarmed when I heard this in a letter from home; protested against the engagement, and assigned as ground for my refusal Rosa's want of education and the difference in our religious faith. My father would not see the matter in this light, and repeatedly declared that I was a fool to refuse so charming a girl." Not long after Spohr engaged himself to the lady who became his wife, and then very properly, if tardily, felt the injustice of his conduct to the loving little singer. He accordingly wrote asking her forgiveness. "I had, it is true, never made a declaration of love to her, but it had been too apparent in the earlier period of our acquaintance. To that was added the circumstance that my parents had greeted her in Seesen as my betrothed. What the arguments were that I resorted to in excuse for my injustice, I no longer remember at this distance of time. Probably I again adverted to the difference in religion, which could alone serve me as an excuse for withdrawal. The letter was at length finished, and with a lightened heart I took it to the Post. I anxiously expected an answer, but none came." Poor Rosa felt Spohr's conduct deeply. It, indeed, disgusted her with the world, and, like many other broken-hearted women, she entered a convent and took the veil. "I never could think of that charming maiden without sentiments of the deepest sorrow." Thus the master dismisses her, and it is easy to imagine that recollections of her love and of his faithlessness haunted him through life.

In 1805 Spohr left the service of the Duke of Brunswick and entered that of the Duke of Gotha as concert-director with a salary of five hundred thalers and allowances. It is a striking sign of the times then present that the Duke of Brunswick was soon after mortally wounded at Jena, and that Prince Louis Ferdinand, whom Spohr again visited, lost his life the next year at Saalfield. No sooner had Spohr taken up his residence at Gotha than the storm of war swept over the little State. But in the midst of it all the master went on with the composition of an Opera, experiencing far more zeal in the task than satisfaction with its result. He came to the bitter conclusion that the attempt was a failure, and began to fear that he had no talent for dramatic work. "There were, however, two things which I had forgotten duly to consider; first, that I had assumed a much too elevated style, for I had put my Opera on a par with those of Mozart, and, secondly, that I was wholly wanting in the practice and experience necessary for this kind of composition. This did not occur to me till some years afterwards, and encouraged me then to make another attempt." We now know that Spohr's hasty conclusion was nearer the truth than that to which his subsequent reflections pointed.

While in the service of the Duke of Gotha, the master had ample time for artistic tours, and immediately after the birth of his first child, he and his wife, an accomplished harp-player, set out in a specially constructed travelling carriage—which took the earliest opportunity of turning over. Some of his related experiences on this tour afford good indications of character. At Stuttgart he learned that cards were invariably played during the performance of music before the Court; and Spohr, in applying for leave to appear at the palace, actually went so far as to declare that he could not perform unless the king suspended his game. We can imagine the horror of the chamberlain at this boldness in a travelling fiddler. Spohr tells us that "he took a step backward, and exclaimed 'What! you would prescribe conditions to my gracious master. Never should I dare make such a proposal to him.'" On this the musician declared the negotiations at an end, and took his leave. Nevertheless, the Chamberlain took heart of grace, spoke to the King, and in the result was empowered to acquaint Spohr that "his Majesty would be graciously pleased to grant his desire on condition that the musical pieces he and his wife would play should follow in quick succession, so that his Majesty might not be too much inconvenienced." The scene at the performance should be told in Spohr's own words: "After the Court had taken their seats at the card-table, the concert began with an overture, which was followed by an aria. During this the lackeys moved to and fro with much noise to offer refreshments, and the card-players called out 'I play; I pass,' so loud that one could hear nothing connectedly of the music and the singing. The Chamberlain now came to inform me that I should hold myself ready. Upon this, he announced to the King that the strangers would begin their performances. Presently his Majesty rose from his chair, and with him all the company. The servants placed two rows of stools in front of the orchestra, upon which the Court seated themselves. Our play was heard in the greatest silence and with

interest, but no one dared utter a word of approval, as the King had not given the lead. The interest he took in the performances was shown only at the close of each by a gracious nod of the head, and scarcely were they over than all hastened back to the card-tables, and the noise began anew. . . . As soon as the King had finished his game and moved back his stool the concert was stopped in the middle of an aria by Madame Graff, so that the last notes of a cadence actually stuck in her throat. The musicians, accustomed to this vandalism, packed their instruments quietly in their cases, but I was deeply exasperated at such an insult to the art." Later on it will be found that Spohr was never slow to demand the respect due to music and its exponents. Under every circumstance of difficulty he stood up for the honour of his profession, and generally carried the point upon which he insisted. For the state of things in the petty Courts of Germany he frankly shows that he had the utmost contempt, and some of the incidents which struck him are related in a tone of amazement absolutely comic. The King of Wurtemberg, who was good enough to give up his cards while Spohr played, is the hero of one of these stories. At the Royal Theatre no one dared to applaud unless Majesty set the example. But the King kept his hands in a muff and only took them out to open his snuff-box. Having them out, he invariably applauded, no matter what was going on upon the stage, and the Chamberlain signalling the King's graciousness to the audience, they also were free to bring their palms together. Surely no burlesque writer ever imagined a situation more absurd.

In Stuttgart, Spohr met Weber for the first time and was not impressed. "Weber was then Secretary to one of the Princes of Wurtemberg, and cultivated the art as an amateur only. This, however, did not hinder him from composing with great assiduity, and I well remember hearing at his house some numbers from 'The Ruler of the Spirits.' But these, from my being always accustomed to take Mozart as the type and rule by which to measure all dramatic works, appeared to me so unimportant and amateur-like, that I had not the most distant idea Weber would ever succeed in attracting notice with any Opera." While thus slow to see the merits of Weber, Spohr was quick to be hurt by like inability on the part of others to discern his own excellence, and he refers to adverse criticisms with occasional fretfulness. At the same he knew how to confess himself in the wrong, and had the manfulness to give a party on one occasion in honour of Reichardt, as a token of gratitude for that critic's sharp strictures upon an early stage of his development as a violinist.

(*To be continued.*)

THE MUSIC OF THE GIPSIES.

By Carl Engel.

(*Continued from page 278.*)

For the purpose of examining the vocal music of the Gipsies, our attention requires to be directed especially to the accomplishments of these interesting vagrants in Russia and Spain. The Gipsy singers of Moscow are renowned far beyond the borders of Russia. Several English travellers who have heard them, speak of them with rapture. George Borrow, whose estimation of their talents may perhaps be regarded as rather biassed, because he was evidently a great friend of the Gipsies, and could converse with them in their own language, assures us that "amongst those of Moscow, there are not a few who inhabit stately houses, go abroad in elegant equipages, and are behind the higher order of the Russians neither in appearance nor in mental acquirements. To the female part of the Gipsy colony of Moscow is to be attributed the merit of this partial rise from degradation and abjectness; having from time immemorial so successfully cultivated the vocal art that, though in the midst of a nation by whom song is more cherished and cultivated, and its principles better understood than by any other of the civilised globe, the Gipsy choirs of Moscow are by the general voice of the Russian public admitted to be unrivalled in that most amiable of all accomplishments. . . . The sums obtained by these Gipsy females by the exercise of their art enable them to support their relatives in affluence and luxury; some are married to Russians, and no one who has visited Russia can but be aware that a lovely and accomplished countess of the noble and numerous family of Tolstoy is, by birth, a Gipsy, and was originally one of the principal attractions of a Gipsy choir of Moscow. . . . Their favourite place of resort in the summer-time is Marin Rotze, a species of sylvan garden about two versts from Moscow."

These statements are extracted from G. Borrow's work entitled "The *Zincali*," and published in the year 1843. However, the accounts given of the Russian Gipsy singers by subsequent English and American witnesses, are scarcely less laudatory. For instance, Bayard Taylor ("Travels in Greece and Russia," London, 1859; p. 367) says: "Moscow can boast of possessing a spot for summer recreation the like of which is not to be found in Paris. The Hermitage, the principal resort of the fashionable world, is a remarkably picturesque garden, with a theatre and concert-hall in the open air. On a stage at one end are assembled a company of Russian Gipsies, whose songs are as popular here as the Ethiopian melodies are with us. The Gipsies are born singers, and among the young girls who sing to-night there are two or three voices which would create an excitement even on the boards of the Italian Opera. The *prima donna* is a superb contralto, whom the Russians consider second only to Alboni. She is a girl of twenty-two, with magnificent hair of raven blackness, and flashing black eyes. There are from twenty-five to thirty singers in all, of whom two-thirds are females. A portion only appears to be of pure Gipsy blood, with the small deep-set eyes and the tawny skin of Egypt. Others are bright blonde, with blue eyes, betraying at once their parentage and the immorality of the tribe. The leader, a tall, slender, swarthy man, with a silver belt round his waist, and a guitar in his hand, takes his station in front of the women, who are seated in a row across the stage, and strikes up a wild barbaric melody, to which the whole *troupe* sing in chorus. It is music of a perfectly original character, with an undertone of sadness, such as one remarks in the songs of all rude nations, yet with recurring melodies which delight the ear, and with a complete harmony in the arrangement of the parts. Afterwards, the swarthy soprano sings the favourite *Troika* ('Three-horse Team'), gliding through the singular breaks and undulations of the melody with a careless ease, to which the exquisite purity of her voice gives the highest charm. In the course of the evening there was a dance which resembled in many respects that of the Arab *Ghawázee*, although not quite so suggestive."

The following anecdote is not told here for the first time, but as it tends to corroborate the favourable impressions of the witnesses just quoted, and as it can be given in a few words, it ought not to be omitted.

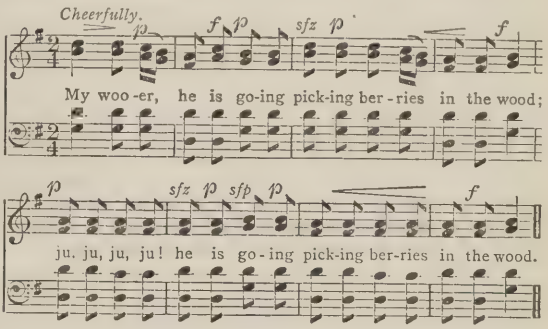
When the celebrated Italian singer Angelica Catalani heard in Moscow the most accomplished Gipsy songstress of that town, she was so highly delighted

with the performance that she took from her shoulders a splendid cashmere shawl, which the Pope had given her in admiration of her own talent, and embracing the dear Gipsy girl, she insisted on her accepting the shawl, saying that it was intended for the matchless *cantatrice*, which she now found she could no longer regard herself.

This scene must have occurred about the year 1820, when Angelica Catalani visited Russia. The reputation of the Gipsy songstresses in Moscow is therefore of considerably long standing. However, it would be a mistake to accept their performances as faithfully illustrating Gipsy music. Mr. Bayard Taylor's allusion to the so-called Ethiopian melodies is more suggestive than he, not being a musician, probably intended to imply. The negro minstrels met with in some European towns do not accurately represent negro musicians; nor is this surprising, considering that most of them are disguised Britons. In the beginning of the present century, long before the emancipation of the negro slaves in the United States, a primitive four-stringed banjo, a tambourine, and castanets consisting of jaw-bones, were the usual instruments constituting the band which accompanied their songs and dances. These amusements often began towards evening and lasted until late in the night. Slaves who distinguished themselves by their musical accomplishments would not unfrequently obtain permission from their master to travel through the country, in order to perform in the streets of towns and wherever they could find listeners willing to recompense them. For this permission they had generally to pay daily a dollar to their master. Moritz Busch ("Wanderungen zwischen Hudson und Mississippi," Stuttgart, 1854) relates that in the Northern States he met with several musical negroes who thus succeeded in realising a sum which enabled them to purchase their liberty. Frances Anne Kemble, the distinguished actress, who evidently possesses a keen appreciation of the beauties of genuine national music, describes the musical performances of the negro slaves ("Journal of a Residence on a Georgian Plantation in 1838 and 1839," London, 1863; p. 119), and clearly shows that they are different from those which are exhibited by the European imitators. And the English baritone, Henry Phillips, who heard in Macon, Georgia, the musical performances of ten negro slaves belonging to a planter, records ("Musical and Personal Recollections during Half a Century," London, 1864): "Two of them played on a banjo. The way they preluded their songs was diametrically opposite to the representations given us in England by those gentlemen who black their faces, and who, clever as they certainly are, do not represent the mode in which the negroes execute their songs."

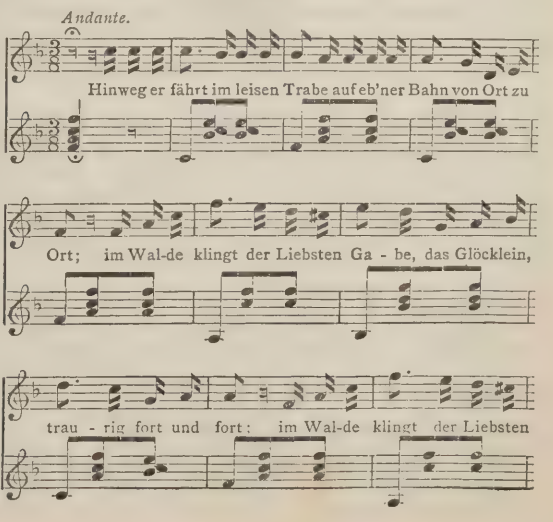
Much the same observations are applicable to the Gipsy musicians in Moscow, even allowing that all of them are really of the race to which they profess to belong. No doubt they find it advantageous to conform to the taste of their Slavonic patrons by entertaining them especially with Russian national airs interspersed with some choruses. Although it is impossible to subscribe to G. Borrow's opinion that "the principles of vocal music are better understood by the Russians than by any other nation on the civilised globe," it must be admitted that the Russians, like most Slavonic races, are remarkably fond of singing in harmony. Even the uneducated classes of the people appear to be gifted with an acute susceptibility for this kind of vocal music. When, in the beginning of the present century, during the war with Napoleon I., the Russian soldiers made their appearance in Germany, they surprised the German musicians not a little by singing in four-part harmony. Some of their favourite ditties, thus performed by them, were written down by the German listeners, and have subsequently been published. Every company of a Russian infantry regiment possesses a choir of from twelve to twenty members selected from the common soldiers, and trained to sing in harmony.

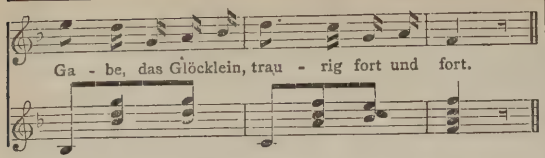
It must soon have suggested itself to the Russian Gipsies, in order to appeal more forcibly to the inherent taste of their auditory, to admit at least some chords into their vocal music executed in public. The passages thus rendered by them are certainly often simple enough, though not always so plain as in the following notation, which was written down from oral communication by a German musician residing in Russia, and published by him in the *Neue Zeitschrift für Musik*, Leipzig, 1836:—



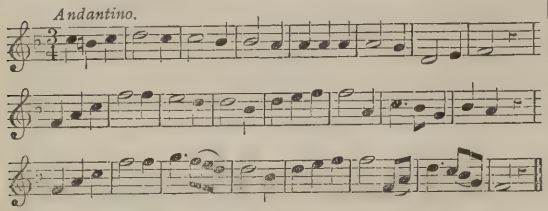
This unpretending air was sung by an assemblage of Gipsy men and women to accompany a dance, which two of their girls and one lad executed gracefully, moving about rather slowly in the Asiatic manner. Instead of castanets, used by the Spanish Gipsies, they held in their hands little bells, with which they produced tinkling rhythmical sounds. The music appeared much more original than might be conjectured from an inspection of the notation, the three chords of which the harmony consists being accented in a manner so peculiar and varied as to produce an effect strikingly new and exhilarating.

The professional Gipsy singers in Moscow not unfrequently repeat in chorus the last phrase of an air. By this procedure the solo singer has still ample opportunity to introduce into the air embellishments and variations of the theme which may occur to him. As the *Troika*, or "Three-horse Team" (German, *Das Dreigespann*), is, or at least was until recently, one of the most admired songs of these Gipsies, it may interest the reader to see here a notation of it with guitar accompaniment, as it is usually sung:—


Andante.
Hinweg er fährt im leisen Trabe auf eb'ner Bahn von Ort zu
Ort; im Wal-de klingt der Liebsten Ga - be, das Glöcklein,
trau - rig fort und fort: im Wal-de klingt der Liebsten



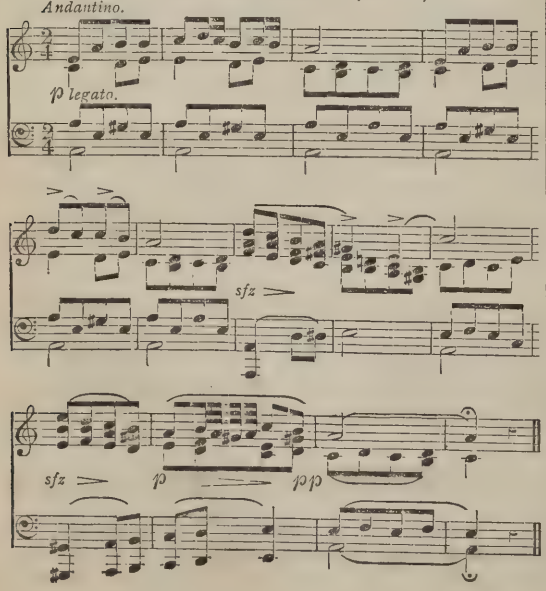
Another reading of this tune, which is said to be in special favour at Moscow, is as follows:—



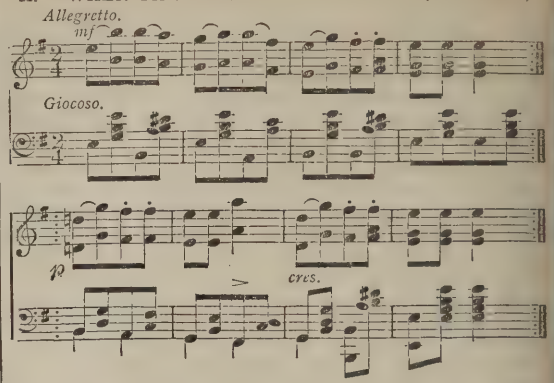
The subject of the poetry of the *Troika* refers to the sadness of separation of two lovers. It is, in fact, a kind of farewell song, and the words may have contributed as much to its great popularity as the music and the charming singing of the Gipsy girls. German words are here given instead of Russian words, because the latter are comprehensible to but few musicians in Western Europe, and in the Baltic Provinces of Russia the air is actually often sung with German words.

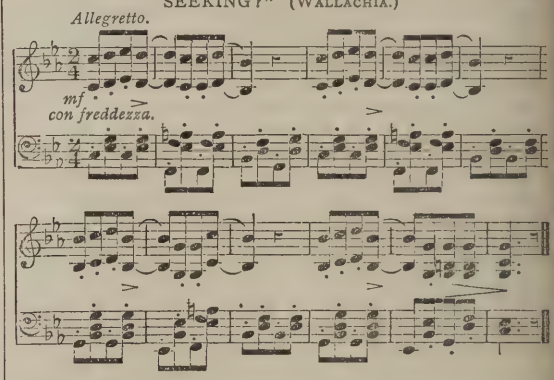
Several songs of the Russian Gipsies have been published which ought to be received with scepticism as genuine Gipsy compositions. Among the *Zehn Russische Zigeunerlieder*, arranged for the pianoforte by Franz Jüllig (Vienna: H. F. Müller), the following specimen is not only sung by the Russian Gipsies, but has been also probably composed by them. At all events, it resembles in its construction two airs of the Wallachian Gipsies, the genuineness of which can hardly admit of a doubt, because they were written down from oral communication by J. A. Wachmann, a German musician many years resident in Bucharest, who has proved himself to be a careful and discerning collector of Roumanian national songs. As the three melodies alluded to are but short, they shall be given arranged so as to render them suitable to be played on the pianoforte. This will not prevent the student's taking notice of the melody only:—

I. "THE DARK NIGHT." (Russia.)



II. "WHEN THE DAILY TOIL IS DONE." (Wallachia.)



III. "IN THE GREEN BUSHES, ROGUE, WHAT ARE YOU SEEKING?" (Wallachia.)

It may easily be conceived how the simplicity of these tunes invites the Gipsy to indulge in his natural inclination for embellishing the theme with extempore inventions, especially when playing them on an instrument. The inquirer must, however, bear in mind that the songs have a number of verses, and that therefore, in order to obtain a proper impression of the effect of such an air, it is necessary to repeat it uninterruptedly about half a dozen times.

The Wallachian Gipsies, as has been already intimated, are not unfrequently instrumentalists, their little bands, called *Lautari*, consisting of some violins, of a kind of lute called *Kobza*, and of a Pandean pipe, the tubes of which are often placed in a curved direction instead of being in a straight line. They chiefly play the Wallachian national airs. I would gladly give a notation of one of these very beautiful melodies, with indications of the elegant little runs, turns, transient shakes, tremolos, and other ornamental appendages introduced into them by the performers; however, as this manner of treating the theme has been already exemplified in discussing the Hungarian music, it is unnecessary to enlarge further upon it here.

(*To be continued.*)

Passing through a back street in London the other morning our attention was attracted by a board nailed against a door, announcing that on the second floor lived "Jones, Musician." Now without wishing to detract from the public estimate of Mr. Jones's artistic acquirements, we came to the conclusion that this "musician's" talents were more usually exhibited outside than inside houses—a surmise which, on inquiry, we found to be correct. It certainly seems strange that whilst a certain amount of knowledge should be absolutely essential before a follower of other arts and sciences can legitimately exercise his powers

as a means of living, any person who can scrape on a stringed instrument, blow through a tube, or shout out popular songs, should be styled a "musician." True it is that the public acknowledges grades amongst the professors of music; but there can be little doubt that the indiscriminate use of the word we have mentioned tends very much to lower the status of the real artist. An instance of how this term is perverted occurred very recently at a police-office. A chimney-sweep was charged with assault, and on being called upon to state the charge, the complainant said, "Well, your Worship, me and my missus gets our living by the musical profession, and they are sweeps, and always come quarrelling with us." Naturally, the magistrate asked, "What do you mean by the musical profession?" to which the witness answered, "Well, sir, we sings, sir, at races and other places, and we keep ourselves respectable." It is gratifying to find that these members of the "profession" keep themselves "respectable"; but we can scarcely think that, even with this social claim to their regard, "Musicians," in the highest sense of the word, would care to consider them as belonging to their own fraternity. It is of course immaterial what these peripatetic vocalists and instrumentalists call each other; but the want of any definite term to separate them from artists is a sign of the times, and the sooner this is remedied the better will it be for the position of those whose lives are devoted to further the progress of intellectual music in this country.

As we believe that the "Opera of the future" will be a very different composition from many which are now favoured by fashionable patronage, there can be little doubt that the "Opera-house of the future" will also undergo considerable modification. In view of this it would be good that a few of the grievances now existing should be freely stated; and foremost amongst these we may mention that the long time now invariably elapsing between the acts, although perhaps extremely convenient to those who wish to see their friends, is perfectly intolerable to those who wish to hear the music. We are quite aware that this is the last remnant of the old plan of providing an evening lounge for the aristocracy; but we wish to see this last remnant destroyed, because we know that the character of the music invariably reflects the taste of its supporters. Again, it is earnestly to be hoped that those who frequent the Opera should be allowed to dress as they please, and not be dictated to by the lessee. Why "the season" should alter our costume when we are in the same establishment, hear the same works, and listen to the same singers, can only be accounted for by the fact that an Opera-house is only at one portion of the year what the theatre is always—a place of entertainment appealing to all, and not to any particular class. A third point worthy of attention is the abolition of the system by which tickets are bought up by agents and held back until they can be sold at a premium. Under no circumstances should a ticket be enhanced in price either in or out of the theatre, and every place in the house should be numbered and reserved. We know that a large trade would be thus destroyed; but no reforms can be instituted without affecting certain interests; and although we could name many more defects in an institution which is gradually shaking itself free from its old-world traditions, we feel convinced that any lessee who has the boldness to correct even the abuses we have mentioned will be the acknowledged champion of the progress of the Lyrical Drama in this country.

Thanks, we believe, in a great measure to the remarks upon the absurd system of encores which have so constantly been made in the leading musical journals, and also to the spread of "Wagnerian" theories regarding Opera, audiences have become gradually less pertinacious in the attempt to extort from a player or singer a second performance of a piece; and many Conductors, even when such demands are made, very wisely refuse to accede to them. But another evil has gradually grown up side by side with the one which is declining; we allude to the habit of "calling on" every artist who has created sufficient effect to deserve acknowledgment. In the concert-room this is now fast becoming an intolerable nuisance—more especially when a vocalist, after singing a deeply religious solo in an Oratorio, is called up to curtsey and smile before the very persons whom she has been presumed to impress with her earnest delivery of the sacred text—but it is impossible to conceive anything more destructive to the dramatic continuity of an Opera than the recall of a vocalist who has left the stage after an impassioned scene, or the sudden cessation of the work, for the purpose of overwhelming a petted singer with applause. To see a mad *Ophelia*, after she has been drowned, come forward to smirk and pick up bouquets is bad enough; but, at all events, the curtain has fallen, and the action of the Opera is not therefore impeded. What shall be said, however, in defence of a practice which separates *Marguerite* from *Faust* in the midst of their love scene, until she has sufficiently acknowledged the applause of the house, or brings the tenor out of his prison in the Miserere scene of "Il Trovatore" to stand bowing over the footlights as long as a demonstration in his favour can be heard? It may be said that vocalists will not allow this concession to their vanity to be abolished; but surely if a Conductor can stop the system of encores, in spite of the singers, he can exert his power in reforming another abuse, and we sincerely hope therefore that some decided action will speedily be taken in the matter.

It is a maxim with those who cultivate a literary style never to use a foreign word when an English one will do as well. Were this maxim generally acted upon out of literature we should not say *encore* when we wanted a piece played or sung again, a coffee-house would not be called a *café*, an evening assembly would not be termed a *soirée*, every English dish in a bill of fare would not be translated into French; and the waiter who once told us that he did not know what "Jambon de York" signified unless it "meant ham," would, with his numerous fellow-sufferers, be relieved of an intolerable load of responsibility and trouble. An important reform, too, would at once be effected in music-titles, and English people written for in their own language. "L'amour," for example, is a very pretty word, but translated into the vernacular it is, to us at least, even prettier; and it would be gratifying to find that this much-worked monosyllable on the title-pages of instrumental as well as vocal music were restored to the position from which it has so long been banished. Our own Sterndale Bennett's three sketches "The Lake, Mill-stream, and Fountain" have become popular with their homely British title; and why should not other composers follow the example of one whose pride it was to cling as an artist to the land of his birth? May we not also suggest that "Madame" is not an English prefix to a name, and remind those of our native vocalists who use it that "Mrs. Billington" held as high a reputation in her day as any "Madame" amongst our countrywomen does at the present time? It has been said, too, that it is absolutely necessary

when singing on the Italian operatic stage to disguise the fact of being English by birth; but Miss Annie Louise Cary, an advertised *débutante* this season at Her Majesty's Theatre, retains the name by which she is known in America, and neither Mr. Sims Reeves nor Mr. Santley, during their engagement at the Italian Opera Houses, appeared to be ashamed of their native country.

IN the remarks which appeared in our May number upon the establishment of a "Society for the Regulation of Street Music and the Suppression of Street Nuisances," we suggested the desirability of eliciting some expression of public opinion upon the matter before any active measures were taken. To a certain extent this suggestion has been already acted upon, for in a recent letter to a morning contemporary one of the aggrieved has graphically described the misery inflicted upon him from 9.5 in the morning until 7.5 in the evening by various peripatetic instrumentalists; and as at the last hour named he "went out to dinner," we may be left to imagine that in what he tells us is "one of the best and most expensive streets of the West-end" the distracting noise of which he complains was steadily continued until a late period of the night. We regret that space will not allow us to transfer his record of the Concert to our columns, but the items "Brass band for twenty minutes—two organs—Punch and Judy—organ drawn by donkey and ground by man without legs—bagpipes—organ with two babies attached—organ played by an 'Old Soldier'—hurdy-gurdy and monkey—brass band at one end, organ at the other," will convey a tolerably good idea of the spirit with which the performance was kept up, especially as scarcely a quarter of an hour elapsed between the items of the programme; and we have omitted several "organs" which were manipulated by grinders without any marked characteristic. Unless some champion in the cause of street music should speedily appear, we certainly think the newly formed Society will be perfectly justified in endeavouring to suppress such an intolerable nuisance altogether. Places, however, should be appointed where good bands can be periodically heard; for many who would willingly go to listen to music may very decidedly object to having the music brought to them.

JOHN CURWEN.

THE intelligence of the death of Mr. John Curwen, on May 26, must have been received with regret, if not with surprise, by a large circle of devoted friends, and by many who, though not personally acquainted with him, have been influenced by his writings. He was born at Heckmondwike, in Yorkshire, in 1816. The story of his life is that of the growth and spread of the Tonic Sol-fa movement, with which his name is inseparably connected. Mr. Curwen was educated at Coward College and University College, London. He began active life as an assistant-minister in the Independent Church at Basingstoke. In 1841 he left for Stowmarket, and it was at this time he visited Miss Glover's school at Norwich, and there caught the idea of the system he afterwards elaborated. At a conference of Sunday-school teachers at Hull, in 1841, he was charged with the task of finding out the simplest way of teaching music. Not feeling satisfied with the results of the current methods, he developed Miss Glover's plans, and published a new "Grammar of Vocal Music." Partial failure stimulated him to actively lecture, teach, and write. He founded the journal of the movement, *The Tonic Sol-fa Reporter*, and, animated by a noble desire to show the people how to sing, he rapidly drew around his cause numerous enthusiastic disciples. He not only invented a method and improved a notation which, whatever its merits, is at least teachable and learnable by the average mind, but with great force of character he created a movement, an organisation, which set thousands of teachers at work. His most ambitious work is that entitled "The Commonplaces of Music," and the more important of his other writings are "How to Observe Harmony," "The Standard Course," "Musical Theory," and a valuable work on the art of teaching entitled "The Teacher's Manual." All these books are distinguished by an exceptionally methodical arrangement of facts. The last years of his life were devoted to the formation and establishment of the Tonic Sol-fa College, whose membership is founded on the certificates which, with far-seeing judgment, Mr. Curwen very early instituted with a view to secure thorough and uniform teaching. The ultimate result of his labours Time, the great solvent, will decide. Mr. Curwen's system has undoubtedly laid strong hold of the elementary schools of the country, and perhaps of even a larger and freer field in great voluntary movements and innumerable choral societies. His personality will long be a tradition and an influence among his numerous co-workers.

MUSICAL ASSOCIATION.

"THE LYRICAL DRAMA."

ABSTRACT OF A LECTURE BY PROFESSOR MACFARREN.

AT the last meeting of the Musical Association (7th ult.) Professor Macfarren gave an address on "The Lyrical Drama." Dr. Macfarren commenced by remarking that when he first undertook to speak on this subject he had an idea that he might bring before the members of the Musical Association many unfamiliar facts in connection with a most—possibly *the* most—important branch of musical composition; but in the interval there had appeared in Mr. Grove's "Musical Dictionary" the beginning of an article on "Opera," which anticipated many of the novelties he might have advanced, setting them forth in a most clear, instructive, and interesting light.

The Professor next referred to the familiar objection that, as mankind do not sing their sentiments, the dramatic representation in music is wholly artificial and apart from nature, and observed that being artificial constituted it a work of art, apart from nature in so far as it is not a *facsimile*, but true to nature in so far as it is the heightening of the realities of ordinary life. It is the province of art to heighten and brighten, to embellish and beautify the facts of nature. If a work of art were to be limited to the realities of the world, a looking-glass might stand in place of a picture, a police report in place of a tragedy, and music would drop out of being entirely; but it is in a picture, as distinct from the reflection in a mirror, that one sees nature through the mind of an artist. It is in poetry that we can enter into the feelings of man through the representation of an artist's imagination, and music expresses those feelings more forcibly than words can utter them, more delicately, more intensely; and if the hearer have the perception which can rise to the fullest power of the work addressed to him, he may find in musical expression the grandest presentation of the feelings of man. The drama holds the mirror up to nature; music is that mirror, with such spectral phenomena as show nature in a beautified aspect.

The lyrical drama is the most ancient form of dramatic representation, it being attested that Æschylus composed the music for his own tragedies. That these were musical throughout there can be no doubt. The dialogue was chanted or intoned on some prearranged order of musical tones, and the choruses set to more formal music. The identity of poet and composer was not continued in the case of subsequent Greek tragedians.

The principle of the Greek drama was continued in Christian times in a very remarkable and signal instance. Gregory of Nazianzus wrote a tragedy upon the Greek model embodying the story of the Divine Passion, in which chanted dialogue was interspersed with choruses. The genealogical descendant from this drama of the fourth century is the Passion Play as given at Ober-Ammergau, save that the musical element has dropped out of the play, and the dialogue is spoken instead of intoned; subsequently to the tragedy by Gregory in the Miracle Plays and Mysteries there was always incidental music—but not music connected with the action.

In the fifteenth century Enrico Isaaco wrote music for a drama on the subject of "Orfeo," but little or nothing of

the musical merits of this work has reached us. In the English drama, subsequently to this, music was introduced episodically; but with such seeming necessity for the satisfaction of the audience that not a few instances can be quoted where personages are brought on the scene for the purpose of singing their song, and not to fulfil any incident in the story or take any part in the action. Example—the two *Pages* in the fifth act of "As You Like It." More directly connected with the action of the scene is the music of the *Witches* introduced in "Macbeth." This music, with the doggerel text to which it is set, was previously in the play of "The Witch," by Middleton, from whence it was transplanted entire into the great tragedy of our greatest poet.

The lecturer next traced the influence of the Renaissance upon the foundation and growth of the modern Opera, bringing to notice many workers in this wide field, and dwelling somewhat more at length upon Monteverde, whose celebrity was due not alone to his skill as a composer, but more by his introduction of some important new and wide-reaching principles in musical theory. Monteverde's "Orfeo" (1608) is a highly remarkable work. It employs a large number of instruments, aims to declaim the words, and portray the dramatic situation, distinguishing the several characters the one from the other. It is further remarkable as giving the oldest extant attempt at what we now call an "Overture." A most remarkable piece is this prelude comprising nine long bars directed to be played through thrice, and entirely consisting of one chord of C from beginning to end.

Giovanni Battista Lulli, a born Florentine, went to Paris at the age of thirteen as page to a Princess, but because of his ugly face and awkward manners he was thought unfit for his position, and driven into the kitchen to act as scullion; here he so entertained his fellow-servants by his performance on the violin that his fame rose until he was called to take part in the music of Louis XIV.—a separate band of twenty-four violins (which Dr. Macfarren supposed must have included the bass-viol as a branch of the violin family) was appointed for Lulli to teach and write for. One result of this was that when Charles II. returned to his throne in England he also set up his royal band of musicians, also consisting of twenty-four, with John Banister as its leader.

The influence of the ballet upon French Opera was touched upon, as also the effect of the Cantata as employed by Carissimi, Stradella, and others on the growth of the declamatory style of music.

Turning to the Opera in England mention was made of the remarkable and important fact that the first Opera in England was represented in the time of the Commonwealth, by the express licence of Cromwell, granted to Sir William Davenant for performance in Rutland House, Aldersgate, of an Opera in five acts called the "Siege of Rhodes." Besides this being the first English Opera, there is another remarkable circumstance connected with it, that in the principal character, *Ianthe*, the first female performer that ever was heard on the English stage sustained a part—Mrs. Coleman, the wife of Dr. Coleman, who composed the music of one of the acts. Thus from the Puritan time in England dates the opening of the English Opera, and that very important introduction into musical performances, the beautiful sound of the female voice.

Directly after this appears Purcell on the scene. In his youth—nay, his youth was all his life; he died young, but he was in freshest blossom throughout his entire career; but in his earliest days he wrote an Opera, "Dido and Æneas," which was on the Italian and French model, being entirely sung throughout. Later he wrote for the public theatre ("Dido and Æneas" having been composed for a private school), and there the so-called Operas were spoken dramas interspersed with music. In this fact there is much to be regretted for art, since whenever there is, in the scanty materials afforded him, any opportunity for dramatic painting, for personal characterisation, or for illustration of the scene, Purcell grasps this with a masterhand that might well have manipulated the material of an after age.

Shortly after the time of Purcell's birth appears Reinhard Keiser, who produced an immense number of Operas which had great success in Hamburgh, and afterwards in Berlin. In Hamburgh, as director of the theatre, Keiser engaged Handel to play in his band—Handel while holding his place among the second violins still had opportunity to convince the world of his dawning power as a composer, for there in Hamburgh he wrote his first Operas.

The principle upon which the Opera had first been instituted now began to degenerate. The art of the singer had greatly advanced; the power of execution, of rendering florid passages with a volubility that seems now almost incredible, since all but unattainable, made it necessary for the composer of an Opera to insert pieces for vocal display rather than for dramatic propriety. The dramatic action became a matter secondary to the exhibition of the different qualifications of the singer.

In Handel, and others whose names pale under the brilliant lustre of his, we find the power of dramatic characterisation, a different class of music and form of phrase and idiom assigned to the several persons in the drama; and we find this, which seems to have been a new element, the combining several persons, with their individual characters, in one composition. Thus, in "Acis and Galatea" there is a trio where the lovers utter their words of tenderness to one another, while the *Cyclop* expresses his rage that *Acis* stands between him and his monstrous love. "Semele" and "Jephtha" each contain a quartet in which the four personators are strongly individualised.

The Professor next passed to a consideration of Gluck, who began his career as a writer of Italian Operas—reciting the whole story in dry recitative—arias being inserted according to the prevalent plan. Gluck attained great celebrity, and was invited to write for the King's Theatre, in London. Here he supposed that, his works being unfamiliar, a *pasticcio* would supply all that was necessary; he therefore adapted a collection of pieces from several of his other Operas to a new text, but the work produced small effect. This brought upon Gluck the conviction that music, to fulfil its highest function, must be written for and written to the situation in which it is presented. Gluck pondered this new view for many years, although in its novelty it was but a revival of the treatment of the dramatic element in music. He met with a poet, Calzabri, who entirely agreed with him in this perception of dramatic propriety, and wrote for him and with him, and into his very thoughts, the text of the Opera of "Alceste" (Vienna, 1767). It was an extraordinary change from what had been heard before, and met with great success. Gluck, thus encouraged, sought the great resources of the Paris theatre, where he produced his "Iphigénie" with success that fully realised all his desires.

Mention was next made of Piccini, whose Opera "La buona Figliuola" affords specimens of long-continued music during a varied action where the characters address one another, where sometimes each sings his own sentiment aside, while others sing theirs; and where this element in lyrical composition is brought to a very high standard. The particular combination of character and continuity of action has, however, its highest example in the masterpieces of Mozart, as in the great finale of "Don Giovanni," in the finale of each act of "Figaro," and in the sextet in the second act of "Don Giovanni." In these examples we may see the utmost to which dramatic art has yet attained; the utmost to which it seems possible human genius can ever reach. The only probability that dramatic music may exceed these examples may be in the choice of a loftier subject than the gallantries of *Don Giovanni* and the intrigues of the Count's valet in "Figaro."

The Professor here spoke of a particular quality in dramatic composition that is much vaunted of late as a novelty of one composer, the *Leit motif*, and pointed out how this allusion to a musical idea that has been previously stated has been employed by Beethoven in the first finale of "Fidelio," by Weber in the "Freischütz" and in his "Euryanthe": that the resource is not confined to dramatic music, but is used in sacred music and in pure instrumental composition, quoting examples from Beethoven's Symphony in C minor, from Mendelssohn's first Quartet, and also from the Quartet in A minor by the same composer.

It is now to distinguish between what the French call Grand Opera, and Comic Opera, understanding that the

term comic does not signify, as in ordinary speech, matter for jest, laughter, and fun; but "Comic Opera" corresponds with what was here called "Ballad Opera," or the Opera of the days of Purcell, an Opera in which there is song, but in which much is spoken.

Dr. Macfarren concluded a lecture, of which the foregoing touches but a few of the more salient points, with the remark that the sunshine of the poet draws from that great ocean, the musician's mind, the clouds which reflect its light prismatically broken into countless colours, and which pour their riches to warm, and strengthen, and nourish men's hearts with the wealth of harvest—the harvest of the human mind.

THE HANDEL FESTIVAL.

"TEMPUS FUGIT" is as obvious a fact now as when Latin was a living language, and it is with something of a shock that the recurrence of the Handel Festival makes us feel that three years have slipped away since last the great orchestra at the Crystal Palace was filled with its thousands, in honour of him whom the Italians called the "divine Saxon." Changes have taken place during those three years—changes in the management of the institution, in the *personnel* of the chorus and orchestra, and among the available solo artists. But the institution itself lives on. The individual perishes, the community is immortal; and we thus have an illustration of what some of our teachers tell us is the law of the human race. That the Handel Festival will endure, we hope and believe. Twenty-one years have passed since it took its place among established things, and while very many of those who helped to build it up have fallen away, it flourishes and is strong. As in the past, so, no doubt, in the future, because the creating and sustaining force is admiration for a man whose greatness soars above the power of time, and for a form of art whose roots go deep into human sympathies. In point of longevity the Festival enjoys manifest advantages. Its celebration involves but little preliminary expenditure of time and trouble, while sufficient public support is as much a matter of absolute certainty as anything can be in an uncertain world. With regard to time and trouble, it is no small thing that two-thirds of the programme remain always the same, and that each performer knows so much of his work well enough to dispense with rehearsal. Even the remaining third gives little anxiety—no more than can be set at rest by two brief trials in Exeter Hall. It thus happens that the managers have only to fix their dates, and call their people together, in order to start the machinery that produces the results which every three years astonish even those most familiar with them. The advantage is altogether unique, or only rivalled by that arising from the possession of a theme of which the public never tire, and the use of a name more potent among Englishmen than any other borne by the sons of art. As to the good arising from the Handel Festival there can be no doubt. It displays, and also confirms, the public allegiance to a master absolutely blameless in the character and tendency of his works. Simple, massive, strong, and yet tender, Handel stands like some example of pure Doric architecture which, by the force and beauty of its outline, corrects all inclination to a degenerate taste. The more English amateurs are true to Handel the better for English art. We do not say that his peculiar forms should be copied. They are but as the letter expressing the spirit, and it is the spirit of the master which should remain the chief and permanent factor in the development of our sacred music.

The arrangements for these Festivals were perfected so long ago, and circumstances so rarely demand alteration, that there is little or nothing to say respecting the preparations made for the celebration of last month. It may, however, be of service to remark that the only material change made by the new managers of the Crystal Palace worked badly. These gentlemen should have been careful, seeing the success achieved, to follow in the exact steps of their predecessors. But they are credited with an anxiety—laudable enough in itself—to earn money for their shareholders, and they appear to have thought that the purses of the audience at the public rehearsal would bear a little more than wonted squeezing. So the price of reserved seats was put up, with results which, we fear, must have been a serious disappointment. Experiments of this sort are always dangerous, because the public are quick to resent interference with privileges that long enjoyment has made them look upon as a right. In the present case, at any rate, they allowed a good many of the reserved seats to remain unoccupied, and the attendance at the preliminary proceedings showed a decided falling off. Other and minor innovations distinguished the action of the Crystal Palace managers, without increasing their repute for wisdom, but upon these we will not comment, believing that in 1883 they will revert to the "ancient lines." The directors of the Sacred Harmonic Society did their share of the work as usual, and the general perfection of their arrangements was such as previous experience had led every one to expect.

The rehearsal took place, in accordance with custom, on the Friday preceding the Festival week, and, likewise following precedent, began with the "Hallelujah" and "Amen" from the "Messiah," after which came nearly all the airs and choruses chosen for the "Selection Day," together with some of the more striking concerted numbers in "Israel." It soon appeared that band and chorus were well up to the mark. In numbers as great and imposing as on former occasions, they showed no falling off in power or skill. Briefly, it was the old *ensemble*—full, massive, satisfying, not so much startling by mere noise as impressive by depth and volume, like the thunder of Niagara, or the "eternal bass" of the sea. Sir Michael Costa, who was received with loud applause, controlled the great host as easily as ever, and would, doubtless, have preserved its order in any emergency. But the thousands gave him little trouble. Their march was steady and their rhythm exact, while the precision with which the parts entered, if not in all cases perfect, gave ample cause for satisfaction. More than one opinion has been expressed as to the quality of the choral tone, some critics feeling, or supposing that they feel, the loss of the sonorous provincial voices. It is true, we believe, that the present chorus contains a larger proportion than usual of London amateurs, but we have not observed any depreciation of quality in consequence. All the parts are full, bright, and well balanced, and that in a measure quite sufficient to acquit the directors of temerity. The soloists who appeared at the rehearsal were Madame Albani, Madame Sherrington, Mrs. Osgood, Madame Patey, Madame Trebelli, Mr. Lloyd, Mr. Rigby, and Mr. Santley, each singing one or more airs from the second day's programme, the only exception being Madame Albani, who, having no share in the "Selection," contributed "Angels ever bright and fair" instead of a song from the "Messiah." All three of the orchestral pieces in the Wednesday scheme were rehearsed—that is to say, the "Occasional" overture, which is a standing feature on these occasions; the Dead March from "Samson," and the first of Handel's twelve Concertos, the second and third being novelties in the Festival repertory. Against their choice we have nothing to urge, but an Organ Concerto, so characteristic of the master, should be made imperative at every celebration.

The weather, bright on Friday, was brighter still on the Monday (the 21st ult.) which witnessed the opening of the Festival proper. Thus invited to a pleasant "outing," amateurs went Sydenhamwards in unwonted strength, the return showing an attendance of 21,534 persons, over 3,000 in excess of the number present at "The Messiah" in 1877. Fine weather had something to do with this result, since there is always a percentage of people whose interest in any given thing melts away under a shower of rain. But making allowance for those who came out to enjoy the sunshine, the magnificent gathering spoke trumpet-toned for the continued power of Handel's name, and the love and reverence with which his "sacred oratorio" is regarded. Sir Michael Costa, on making his appearance for the seventh time as Conductor of the Handel Festival, was greeted with loud cheers, and the proceedings began, in customary loyal fashion, with his well-known arrangement of the National Anthem. This decided any question that may have arisen as to the sonority of the voices and instruments, and the vast audience therefore comfortably settled down to enjoy "The Messiah" music as

it can only be enjoyed once in three years. We need not enlarge upon so familiar a performance, after stating that every number went smoothly from beginning to end. Nothing could exceed the steadiness of the performance. The army of executants moved together, for the most part, with absolute precision, there being no more "raggedness" than was due to the variations of space over which the sound travelled to the ear from opposite points of the wide-reaching orchestra. We may, indeed, characterise this performance as a triumph of discipline, not due to collective drill, since there had been no rehearsal of the music, but to the individual capacity of those engaged. Among the great effects of the occasion the rendering of "Lift up your heads," "For unto us a Child is born," "Hallelujah," and "Worthy is the Lamb," with its gigantic sequel, was conspicuous. These choruses, so truly representative of their composer, took rank as the "sensations" of the day, and excited almost as much wonder as though heard on the Handel Orchestra for the first time. All the soprano airs were taken by Madame Albani, now an accepted oratorio singer of the first rank, and all those for contralto were fortunate enough to have Madame Patey as their exponent. But both the tenor and bass solos were divided, Mr. M'Guckin and Signor Foli appearing in the first part, and Mr. Maas and Mr. Santley in the second. The veterans of this group need no praise, but it may be said for Mr. M'Guckin that he sang the "Passion" music with due emphasis and expression, and for Mr. Maas that the enthusiasm aroused by his delivery of "Thou shalt dash them," was not out of proportion to its deserts.

Large as was the gathering at the "Messiah," that attracted by the Selection (23rd ult.) was larger; considerably over 22,000 persons being present. This result might have been anticipated, having regard to the eminence of the solo singers and the varied nature of the programme. A better choice of pieces for securing a full audience could not easily have been made, the airs and choruses alike enjoying a reputation adequate even to their undoubted claims. But, looking at the matter in an artistic light, we are compelled to urge that something more ought to have been done in the way of revealing the many Handelian treasures that still remain unknown. Amateurs were, of course, glad to hear the March in "Samson"—not at all a novelty, by the way; the chorus "Blest be the man," from "Joseph and his brethren," and the first orchestral concerto; but these were too few for their just desires. In 1877, the Handel Festival repertory was increased by nine or ten numbers. Why not by nine or ten more in 1880, since it is impossible to object that none were left? This was the soloists' day, and they made good use of it; winning quite their fair share of honours, even under disadvantageous circumstances, and against the competition of a unique *ensemble*. Madame Patti sang "Let the bright seraphim" and "O had I Jubal's lyre," with such brightness of voice and brilliancy of style that an encore of the second air was insisted on and granted. Madame Sherrington, though showing signs of fatigue, gained warm applause for her delivery of "Hush, ye pretty warbling choir," and Mrs. Osgood, who can hardly be said to have made her mark in the Festival, did all that was possible with such a modest air as "Pious orgies." The gentlemen were specially fortunate, Mr. Rigby, in "Call forth Thy powers," followed by "Love sounds the alarm," obtaining a general verdict of approval; as did Mr. Lloyd in "Sound an alarm" and "Love in her eyes." Of Mr. Santley's success in "O voi dell' Erebo" and "O ruddier than the cherry" it is needless to say a word. The choral numbers again made a deep impression, chief honours falling to "Fixed in His everlasting seat"—albeit Sir Michael Costa's *tempo* robbed it of the energy which is not incompatible with dignity—"Let their celestial concerts," the Coronation Anthem "Zadok the priest," "O the pleasures of the plains," "Wretched lovers," the "Nightingale" chorus, and "Envy, eldest-born of hell." The performance of all these, as of others not named, was singularly fine. But in bearing this testimony to excellence, we must not be understood to approve the overloading of the accompaniment with brass and drums. It is possible to make too much mere noise even in the central transept, and Sir Michael Costa gave, on this occasion, another proof of the fact. The orchestral selections were a distinct source of interest, as well as a considerable relief to the long array of vocal pieces. According to precedent, the "Occasional" Overture made its mark, the imposing finale winning an encore; and probably the solemn effect of the Dead March in "Samson" was a revelation to many present of a power of dignified pathos supposed to be monopolised by the better known movement in "Saul." The Concerto—one of a set of twelve, for orchestra—gave Sir Michael's huge string band a chance of asserting its power and skill, but the work was not heard with much attention outside the ranks of genuine Handel students. To them it gave great pleasure as exemplifying another phase of the master's genius, and as illustrating the style of orchestral music in vogue a hundred and fifty years ago.

"Israel in Egypt" brought the Festival to an end on Friday (25th ult.) with all possible distinction, save that the audience did not appear to be quite as large as on the preceding days. The falling off, if such there was, need not cause surprise. By the last day of the proceedings curiosity has been satisfied, and we should remember that "Israel" has few charms for those who judge a work by its opportunities for solo display. On the other hand the Colossus of Oratorios attracts all who have a feeling for music in its grandest and most sublime development. No connoisseur would miss it on any account, or throw away a chance of hearing its magnificent choruses given on the scale which alone satisfies their demands. A better performance than that of the 25th ult. has never distinguished a Handel Festival. It was not perfect, we admit, and no reasonable person, knowing the difficulties in the way, expected it would be, but perfection was more nearly approached than ever before. This fact had a striking exemplification in "The people shall hear," where Handel disregards the convenience of his singers much as Beethoven might have done. In this chorus, generally so unsteady and ragged, the choir showed a marked improvement, and the effect of the wonderful music proportionately gained. The less exacting numbers went thoroughly well, enthusiastic applause following "He gave them hailstones" (encored), "The horse and his rider," "But as for His people," "But the waters overwhelmed their enemies," and other favourite examples of the master in his most gigantic aspect. To sum up, the choral display on this occasion satisfied the most exigent. It was an achievement justifying Englishmen in making as much boast as befits the modesty imposed on natives of a land which by the general verdict of foreigners is "unmusical." The solos can be briefly dismissed. They were intrusted to Madame Sherrington, Miss Anna Williams, Madame Patey, Mr. Lloyd, Mr. Bridson, and Mr. King, the honours falling to Mr. Lloyd in "The enemy said" (encored), and Madame Patey in "Thou shalt bring them in." At the close of the performance loud cheers were raised in honour of Sir Michael Costa, and by way of mutual congratulation upon the result of a Festival worthy to rank among the best of those given in the Crystal Palace.

The total attendance was 79,643, being 5,519 more than in 1877, and 804 more than in 1874.

HER MAJESTY'S THEATRE.

IT is a healthy sign of the times when an Opera-house is crowded, and earnest interest excited by the advent, not of a new singer, but of a new Conductor. The honours showered upon petted vocalists may invariably be accepted as an undoubted proof of the decadence of public taste, and when Herr Hans Richter took his seat to conduct the performance of "Lohengrin," on May 29, we felt that for the first time the attention of the audience was mainly directed towards the general rendering of the Opera, instead of to the manner in which some particular artist would sing his or her portion of it. Herr Richter had already shown us at the concerts over which he presides how thoroughly a Conductor can animate every member of an orchestra with a desire to infuse into his playing the true spirit of the author; but curiosity was awakened to know whether a great lyrical work with which we had become familiar under Italian Conductors would be clothed with new beauties when under the control of an artist who

is not only a countryman of the composer, but his faithful and recognised emissary. The result even exceeded expectation. Of course Herr Richter could only work with the materials placed in his hand; he could not make fresh voices of those already worn, nor compel just intonation where false intonation had so long passed current; but he made the choristers feel as well as sing the music with which they were intrusted; and in spite of certain inherent defects, it may safely be said that never was the meaning of Wagner so clearly revealed in the choral portions of "Lohengrin" as on this occasion, and never were the hearers so deeply impressed with its poetical significance. But although compelled to mention some shortcomings in the choir, we have nothing but praise for the orchestra. Having thoroughly experienced and competent artists only to deal with, Herr Richter evidently felt that in this department at least he could show evidence of his real power, and it is almost needless to say therefore that the exquisite and varied instrumentation of the Opera was not only rendered with the utmost accuracy, but every shade of colour was so minutely attended to that it appeared as if we were listening to a new work. It is true that readings to which we were unaccustomed, especially in the beautiful Prelude, disappointed some who had made up their mind that what they had been in the habit of hearing must be right; but we have the satisfaction of knowing that Wagner's own intentions were in every case fully realised, and cannot but be gratified that Herr Richter, disregarding all precedent, was resolved to assert his independence. The Opera, with the exception of Madame Nilsson's *Elsa* and Signor Galassi's *Telramund*, both of which were worthy of any representation of the work, was only fairly sung. The *Lohengrin* of M. Candidus was somewhat heavy, but he sang in parts extremely well, particularly in the final farewell to his bride; and Mdlle. Tremelli in the part of *Ortrud* displayed her really fine voice to great advantage, her ultra-melodramatic style of acting, however, militating much against her success. The scenery and stage management were scarcely as good as we have been used to at this establishment, some of the effects seeming to be slurred over; and the non-appearance of the *Herald* for some minutes after he had been announced, but for Herr Richter's resolution to continue the accompaniment, in spite of there being no singer, might have proved seriously detrimental to the dramatic action. The Opera was received throughout with the warmest demonstrations of approval; and Herr Richter, both on entering and quitting the orchestra, was overwhelmed with applause.

Mdlle. Lilli Lehmann (the original *Flosshilde* in the Bayreuth performance of Wagner's "Niebelungen") made her *début* on the 3rd ult. as *Violetta*, in "La Traviata," and created a good impression, both by her singing and acting. Her voice is a genuine and pure soprano, and not only has she brilliant and facile execution, but a depth of expression which, even in the most earnest scenes of the Opera, never degenerated into affectation or exaggeration. Signor Benfratelli (who made but small impression on his first appearance as *Manrico*, in "Il Trovatore") was the *Alfredo*, but his style of singing is radically bad, and we shall probably hear but little more of him.

The *début* of Madame Eleanora Robinson as *Leonora*, in "Fidelio," was an event of much interest, for apart from the fact of so decisive a success being but rare, the appearance of a vocalist who, as far as we can now judge, will succeed to the parts left vacant since the decease of Mdlle. Titiens, encourages us to hope for a revival of those Operas for which our light *soprani* are utterly unsuited. With the recollection of some of her excellent predecessors in the character of Beethoven's heroine, we have little hesitation in saying that the new comer most thoroughly fulfils both vocally and histrionically almost every requisite for this arduous part. She has a fine voice, a highly cultivated style, and, unlike many singers we could name, never acts to the audience. Her rendering of the Invocation to Hope at once established her claim to the highest rank as a vocalist; and in the dungeon scene, in spite of a certain amount of nervousness, her dramatic power created a marked effect. In the part of *Florestano* M. Candidus was better—especially in his great scena in the dungeon—than we have been accustomed to hear him; and Signor Galassi's *Don Pizarro* was a fine performance throughout. Many of the pieces—particularly the Canon in the first act—suffered from being taken too slowly, but whether this was the fault of the Conductor, Signor Arditi, or the vocalists we cannot positively say. The "Leonora" Overture (No. 3) was given, and redemanded, after the first act, a custom which we should like to see abolished by placing this masterpiece of prelude music before the Opera instead of the weaker one in E major. The success achieved by Madame Robinson in "Fidelio" has been even enhanced by her singing of the arduous part of *Donna Anna* in "Don Giovanni," her reception at once proving how firmly she had, in a short time, secured the highest position with an audience by no means usually disposed to be over-enthusiastic.

The production of Verdi's Opera, "La Forza del Destino," on the 19th ult., need not detain us long, for the music is not remarkably exciting, and Mdlle. Marie Swift, who made her *début* in the principal character, although the possessor of a tolerably good voice, has scarcely acquired the art of using it, and, moreover, the music of the part is generally too high to display the best notes of her register. Her vocalisation in the more subdued portions of the Opera was occasionally extremely good; but on the whole she created little effect, and had it not been for the excellent singing of Madame Trebelli, and Signori Campanini and Galassi, the Opera would have been but coldly received. Though not passionately enamoured of the style of Verdi as displayed in his best Operas, he has at least a distinct individuality; and when, therefore, as in his ultra-melodramatic work, "La Forza del Destino," he tries very hard to be somebody else, we care not for the result of his labours. No doubt the Lessee has some powerful motive for producing this Opera, but we confess to our inability to fathom it. We are pleased, however, to see Boito's "Mefistofele" announced for the 3rd inst.

ROYAL ITALIAN OPERA.

The genuine success of Madame Sembrich, who made her *début* on the 12th ult. as the heroine of Donizetti's "Lucia di Lammermoor," has been one of the principal events during the past month at the above establishment. It is seldom indeed that we have to award such unqualified praise to a new comer, but the charming quality of her voice, the correctness of her intonation in the passages of dramatic intensity as well as in those demanding the most florid execution, and the ease with which she walks the stage, so thoroughly won the sympathy of the audience that the applause, warm and enthusiastic from the first, positively arrested the performance in one part, and an encore—to the utter detriment of the dramatic action—was unanimously insisted upon. The demented *Lucia* is, however, a part in which it is scarcely fair to judge either a vocalist or an actress; and we are glad, therefore, to record that as the more natural peasant girl, *Amina*, in Bellini's "Sonnambula," Madame Sembrich achieved even a greater triumph on the 24th ult. Both her vocal and histrionic powers had in this work free opportunity for display, and the brilliant music with which this Opera abounds, and the many tender and impassioned portions descriptive of grief at her lover's estrangement from her, received equal justice. Madame Sembrich may now be said to have fairly established herself as a vocalist of the highest rank, and we shall anxiously look forward to her appearance next year. With the exception of the advent of this excellent artist, there is absolutely nothing to record. The same Operas with the same singers drag on the season, and apparently satisfy the subscribers. Herold's "Pré aux Clercs," however, was announced for the 26th ult. (too late for a notice in our present number), and Jules Cohen's "Estella" for the 3rd inst.

THE RICHTER CONCERTS.

So many of these Concerts await present notice that it will be advisable to throw their programmes together and arrange the materials according to class rather than take the performances in order of date. In the closing days of May the fourth and fifth Concerts were given, the remainder occurring respectively on June 3, 7, 10, and 14, with an extra one on the 11th for the benefit of Herr

Franke, who is announced as the "artistic director" of the enterprise. The series was undoubtedly successful in obtaining a sufficient meed of public support. We do not suppose that anybody has made a fortune out of the affair, but as it is understood that the expenses were nearly all covered by a subscription, and as the attendance slowly increased till a crowd came with a rush and filled every seat at the final performance, we shall not be wrong in assuming that the managers had cause for satisfaction with the result, and were led to anticipate with confidence the business of another season next year. Although the Richter Concerts are more German than English their success affords reason for general pleasure. They belong to the higher walks of art where the distinctions of country should not be recognised, and patriotism is merged into a wider feeling. In the face of sham pretensions and unfair preferences an Englishman should stand by his own country and people, but at the same time the question of support or non-support to a really good thing should be decided on broader grounds. If, therefore, the Richter Concerts remain as good as now, and take root among us, the circumstances of their origin, and even their limitation to German performers and composers, fall naturally into the background as of no particular importance.

At each of the Concerts under review, a Beethoven Symphony was given, and took rank as the leading feature of the programme. We have already pointed out the peculiar distinction of Herr Richter's reading of these great works, and it is unnecessary now to insist upon the masterful way in which he brings out their salient points. As far as the light thrown upon them goes, Herr Richter may be said to re-create them, for nothing has interested and astonished connoisseurs more than the apparition in almost every movement of features or combinations either new or invested with a before unsuspected significance. Something of this may arise from the *tempi* adopted by the Viennese Conductor, respecting which a variety of opinions have been expressed, and as to which it is hopeless to look for general agreement. The precise speed of a symphonic piece is often determined by personal feeling with regard to the music, and about this, no more than about taste, can any dispute arise. We incline, however, to agree with Herr Richter when he gives us the Beethoven Allegro at a slower rate than usual. In doing so he is, doubtless, in accord with the Viennese tradition of Beethoven's own practice; and we should remember that there is a constant tendency in this age of strong sensations and general impatience to augment the speed as well as the intensity of music. Assuredly Herr Richter's *tempi* allow of more regard for details than is possible otherwise; and we cannot but think that such movements as the first Allegro in the third, seventh, and ninth Symphonies gain dignity and power under his hands. It cannot be said that the performance of the Symphonies was always up to the same mark. That of the "Pastoral," for example, fell much below anticipation, while we have often heard the "B flat" (No. 4) and "F" (No. 8) as effectively rendered. On the other hand the "C minor," the "A major" (No. 7), and the "Choral" were splendid performances, more than worthy of Herr Richter's reputation, and absolutely astonishing, having regard to the quality of the orchestra. For it should be remembered whenever praise is given to these doings, that the Viennese Conductor had to deal with a band by no means first-rate. Even in London the supply of really great players is limited and for the most part monopolised by the operas and other permanent musical institutions. Herr Richter was required, therefore, to do as he best could with "leavings," and such continental artists as it was possible or convenient to bring over. The result showed how superior an able workman is to his tools. By dint of consummate skill and power, Herr Richter produced with second-rate means an article of, in many respects, first-rate excellence. The performance of the Choral Symphony was naturally looked upon as a supreme test of the Conductor's greatness, and on its account such a crowd assembled that the seating capacity of St. James's Hall proved inadequate to the necessary accommodation. But it was worth while standing to hear the orchestral movements of Beethoven's greatest work played with so much perception and such clear expression of their meaning. The vocal part of the Symphony was, as usual, the weak point. The chorus, trained by Mr. Frantzen, performed their task in a manner which, if rough, was ready, but the quartet, or rather some members of it, left a good deal to desire. It consisted of Mdlle. Hohenschold, Mdlle. Friedländer, Signor Candidus, and Herr Henschel. Looking back upon the performance of the "glorious nine," the most severe critic must admit great cause for congratulation. If not perfect in details that depended upon individual players, it was marked by many high qualities that helped largely to raise the standard by which hereafter the rendering of these works will be judged.

Among other works of accepted classical rank given at the Concerts now noticed were Beethoven's "Emperor" Concerto, the solo played in no very exceptional style by Herr Barth, of Berlin; Schubert's unfinished Symphony in B minor, which we have heard to greater advantage at the Crystal Palace; Brahms's Symphony in D (No. 2)—a very excellent performance; Bach's Concerto in D minor for two violins (Herren Franke and Schiever) and small orchestra; and Mozart's Symphony in G minor, the performance of which was as remarkable as that of any work throughout the series.

Modern music cannot complain of neglect by those responsible for drawing up the programmes. It has, however, been urged by the admirers of Wagner that too few of his works were allowed a place. Into this question a good many considerations enter, and, on the whole, we are disposed to think that the managers exercised a wise discretion. They are seeking to establish an institution rather than to carry on a propaganda certain to excite opposition and involve sacrifice. It is incumbent upon them, therefore, mainly to occupy ground on which all parties more or less agree, and to move from it only by way of exceptional action. This they did in the season just passed. Even as matters stood, Wagner was not left out in the cold. His "Kaisermarsch," "Tannhäuser" Overture, and Introduction and Closing Scene ("Tristan und Isolde") were played in the course of the last four Concerts; and, looking at the small number of orchestral pieces from his pen which are available, this is not an unfair proportion. Modern music was further represented by Liszt's Symphonic Poem, "Die Hunnenschlacht," first heard in this country not long ago at the Crystal Palace; Saint-Saëns's Pianoforte Concerto in C minor (No. 4), the solo performed in brilliant style by the composer; and a Concert Overture in D minor by Herr Henschel, who should have produced something illustrative of his present ability rather than of what it was ten years ago. All things considered, we do not see how the programmes could have been drawn up with more fairness towards a number of conflicting claims.

We have only to add that, in special acknowledgment of Herr Richter's high merit and valuable services, a banquet was given in his honour on the 2nd ult. at St. James's Hall, a goodly number of persons eminent as professors or amateurs attending. The proceedings were of a very cordial nature, and the guest of the occasion must have felt, if ever, that he had come amongst friends. For next year's Concerts a most attractive prospectus has been put forward. It includes the Choral Symphony, as before, and also the great Mass in D and the music to "Egmont," thus fully representing Beethoven's genius. Schumann's "Manfred" is also promised, along with Mendelssohn's complete music to "A Midsummer Night's Dream."

HIGHBURY PHILHARMONIC SOCIETY.

THE Concert given by the Highbury Philharmonic Society on Monday evening, May 31, at the Highbury Athenæum, was really an event of wide importance, for a work of considerable proportions, composed expressly for the occasion by Dr. Bridge, was performed before an audience containing many eminent professors. The heroine *Boadicea*, the subject selected by the able organist and sound writer for musical treatment, never fails to interest the scholar, and never appeals in vain to the imagination and patriotism of Britons. The bravery and adversity, the triumph and defeat, the hope and despair, the life-struggle and death of an historical character, which happily shines out to us through the darkness

of ages by means of the illuminating pen of Tacitus, these are themes fit for poet and composer. The story, as told by the librettist, opens with a feast held by Roman soldiers in celebration of victory over *Boadicea*, who flies for council and aid to the Druids, and from whom she receives encouragement to incite and lead her people to revolt. The Briton's call to arms is treated with contempt by a Roman *Centurion*, who shows his disdain for foes, and his recklessness in danger, by indulging in singing the glories of mighty Rome. The battle, fatal to British liberty, drives the heroic queen to suicide—death being preferable to the disgrace of becoming a prisoner, led out to deck the triumphal entry of the victor into Rome. The women of her tribe lament her tragic end, but comfort comes as in Gray's "Bard," in hopeful prediction of Britain's greatness, and eventual triumph over conquering enemies. The librettist has succeeded in clothing the story, so full of incident and emotion, in adequate language. The lines are free and flowing, and are besides admirably adapted for vocalisation. Some trifling faults are occasionally perceptible. For instance, in No. 3, *Boadicea* speaks of "the stormy night, When wild beasts couch, . . ." which is immediately followed in No. 4 by the *Druid* saying "Behind the clouds hath sunk the day, The wild beast lurks to seize his prey," a similarity of utterance that gives an impression of feebleness or momentary forgetfulness. Apart from a few blemishes of this kind there is nothing but praise to be awarded to Miss G. E. Troutbeck for her excellent verses. In the setting of the poem Dr. Bridge has revealed qualities other than those previously manifested by him. Well known hitherto as a sound contrapuntist, he has now shown himself to be the possessor of adequate and natural expression. The Cantata is divided into twelve numbers, each having a distinct form, and detached from the others. Discarding the modern notions, which dispense with compactness of outline and symmetry of proportion, Dr. Bridge adheres to the system practised by the great masters of old time, who built up their musical fabrics by an artistic succession of solo, choral, and instrumental pieces. If anything, the composer of "Boadicea" has detached the parts too rigidly for modern custom; but what is a loss in continuity is perhaps a gain in clearness. The Overture is constructed skilfully, and the happy use made of subjects afterwards heard in Nos. 6, 8, and 12 reveals not only excellent workmanship, but also artistic power. The choral numbers all have appropriate themes and masterly treatment; but the Dirge (No. 11) is certainly the most noteworthy, for the lament of the women over the sad fate of their heroic queen is touching in its tenderness as well as attractive by its quaintness. The tenor solo (No. 8) is a broadly phrased melody, and, sung as it was by Mr. Maas, who seemed to revel in its exalted accents, it made a great impression on the audience. If we are not mistaken, the singer and composer were both in their youth choristers in Rochester Cathedral; and their conjunction upon this occasion must have afforded them particular satisfaction and pleasure. The part of *Boadicea*, allotted to a soprano, has many powerful passages, and the selection of Miss Annie Marriott to undertake it showed discretion, for the young artist demonstrated she had both the physique and mental capacity to do it justice. Probably Dr. Bridge felt some degree of hesitation in setting music for the Druidical high priest—for has not Mendelssohn in the "Walpurgis Night" elevated that character far above the possibility of rivalry? However, the composer of "Boadicea" has steered clear of plagiarism, and has written vigorous and dignified strains. The part was well adapted to Mr. Hilton's voice, and it would have been more effective than it was had the singer been more decided in his conception of the differences that exist between scales of the major and minor mode. The contralto music was efficiently rendered by Mrs. B. McKay. The choruses were given with accuracy—the ladies especially deserve commendation for their singing in the dirge. The band, we believe, chiefly consisting of amateurs, performed their important duties fairly well. Dr. Bridge, who conducted, was, at the termination of his Cantata, applauded to the echo. A miscellaneous second part, which concluded the evening's entertainment, gave the performers other opportunities to gain distinction.

MR. GANZ'S CONCERTS.

THE *début* of Mr. Herbert Reeves, son of the famous tenor, took place in St. James's Hall, at the Concert given under Mr. Ganz's direction on the 12th ult., and very naturally excited a good deal of interest. So seldom does an artist in retiring from public life leave his child to represent the family talent and honours, and so anxious were admirers of the father in this case to know whether he had transmitted his ability as well as his name, that the Hall filled with well-known professionals, *dilettanti*, and amateurs, whose friendly spirit was as obvious as their excitement. Everybody desired success for the young beginner, and felt perfectly ready and willing to strain a point, if need arose, in order that a triumph might be secured. So marked a demonstration could not have been other than grateful to Mr. Sims Reeves, as showing the firm hold he has gained upon public favour in a way much more significant than that to which he has all his life been accustomed. Mr. Herbert Reeves, now about twenty-three years old, had resided in Milan for some time under the care of Signor Lamperti, and between his return home and his formal *début* afforded no chance of estimating the powers he had acquired. Beyond what rumour said, therefore, none present in St. James's Hall knew anything about the young tenor. The more eagerly on this account was his appearance scanned and his first bars anticipated as he stepped upon the platform amid encouraging cheers. He is remarkably like his father in figure, features, and bearing. Even the little mannerisms of the elder are reproduced by the younger as a natural result of the hero-worship with which success so great might well inspire so near a relative. All this is by no means to Mr. Herbert Reeves's disadvantage. It heightens the interest of his presence, and keeps alive an expectation that similarity will by-and-by assert itself in more essential respects. We may take for granted that the *débutant* felt very deeply the ordeal through which he was passing, and under circumstances of such a trying nature it would be wrong not to make a liberal allowance for defects. Upon his right to be so indulged, however, Mr. Herbert Reeves had no occasion to fall back. He made, within the limits imposed by circumstances, a success that warrants his well-wishers in continuing to regard his career with hope of ultimate and far greater well-doing. His first song was "Alma soave" from Donizetti's "Marie de Rohan," his second, "Refrain thy voice from weeping," a pathetic air in Sullivan's "Light of the World," and his third Schubert's "Ave Maria," so that he essayed his powers in opera, oratorio, and ballad, and endured a comprehensive test. The result proved that he had been well trained, and that he can sing not only like a vocalist but as an artist. His phrasing is admirable, his expression touching and unaffected, and his intelligence marked. But, while thus endowed in intellect and feeling, the young tenor lacks at present the necessary strength of voice. His upper notes want roundness and volume, while the middle and lower ones, though partaking of the father's quality, are somewhat deficient in power. It is probable that the voice will expand as time goes on, and by help of judicious culture, which fact was doubtless present to the mind of the audience when they applauded after each of his efforts and made him repeat the "Ave Maria." We need not point out that Mr. Herbert Reeves's immediate career will be followed with keen interest in the hope of witnessing a fulfilment of the promises warranted by his first appearance.

The orchestral selections at the Concert under notice were Weber's overture to "Euryanthe," the "Italian" symphony of Mendelssohn, and a descriptive piece, "Kermesse," the work of a young Frenchman, M. Benjamin Godard, whose exuberance of expression and prodigality of colour will doubtless abate as time goes on. M. Joseph Wieniawski played Liszt's Fantaisie Hongroise in the spirit demanded by that work, and Herr Hugo Heermann introduced the Violin Concerto by Goetz which he had previously performed at a Crystal Palace Concert.

LONDON MUSICAL SOCIETY.

A THOROUGHLY appreciative audience assembled at the Concert of the above Society on the 17th ult., at St. James' Hall. The programme was exceedingly interest-

ing, Cherubini's Requiem in C minor, which commenced the performance, although one of the composer's finest works, being but little known to the general public. The profoundly religious feeling throughout this Requiem renders it perhaps scarcely suitable for a concert-room, but the listeners on this occasion were by no means of that "mixed" character demanding an equally "mixed" selection of works; and Cherubini's music was heard throughout, therefore, with the deepest interest. The Requiem is entirely choral, "as though," Mr. Joseph Bennett truly says in his Analytical Notes, "the composer shrank from connecting so deeply religious a work with any individuality;" and under the experienced guidance of Mr. Joseph Barnby, every movement was so finely given as to create a deep impression, one or two of the numbers being however taken faster than we have been accustomed to hear them. The careful manner in which Mr. Barnby has trained the choir is deserving of every praise; and the applause, appropriately subdued during the performance of the work, was most enthusiastic at its conclusion. The Requiem was followed by a bright and charmingly instrumented Overture by Schubert, "Des Teufel's Lustschloss," played for the first time in this country. An early work, being written when the composer was in his seventeenth year, the Overture evidences in parts a certain crudeness of construction; but it is full of dramatic power, and the themes are melodious and skilfully treated. The performance of the piece was excellent throughout, and its reception warrants us in believing that it will not be allowed again to slumber. Henry Smart's Cantata "The Bride of Dunkerron" concluded the Concert; the principal vocalists being the Viscountess Folkestone, Messrs. Charles Wade and Frederick King; and although it is perhaps scarcely customary to criticise amateurs, we cannot help bearing testimony to the excellent and refined singing of the soprano, and also to the efficient manner in which she was supported by the other vocalists. It is gratifying to find that this melodious and dramatic composition is at length obtaining the recognition which we claimed for it on its production at the Birmingham Festival of 1864. We are certainly slow in acknowledging the merit of new works in England, and more especially when they are the productions of our own countrymen; but the "Bride of Dunkerron" is so thoroughly representative of the genius of its composer, that it requires only to be heard to be appreciated; and there can be little doubt that, after its excellent performance by a Society which refuses not to acknowledge talent from whatever country it may come, the work will now take its true position in the world of art. Both the solo and choral portions of the Cantata were most carefully rendered, and the applause throughout was warm and enthusiastic. Mr. Joseph Barnby conducted the Concert with his accustomed skill and judgment.

MR. HENRY LESLIE'S CHOIR.

THE last Subscription Concert of the season, on the 2nd ult., attracted a large audience. An excellent selection of part-music was given by the Choir, every composition being so exquisitely rendered as to increase our regret at the approaching dissolution of so fine and perfectly trained a body of vocalists. Sullivan's "O hush thee, my babie," Leslie's "Flax-spinner," and Josiah Booth's "It was a lover and his lass" (an excellent and highly effective composition, given for the first time), were enthusiastically encored; and there can be little doubt that a large portion of the audience would willingly have heard many other pieces a second time. We must also mention as one of the attractive items of the programme Leslie's new part-song, "The golden year" (from the volume of Songs of Alfred Tennyson set to music by various composers), which was carefully sung and warmly applauded. Miss Mary Davies, Miss Orridge, Mr. Barton M'Guckin, and Mr. Santley contributed vocal pieces; the last-named artist giving two songs by Maud V. White, "To blossoms," and "Montrose's love song," which were most cordially received. Two extra Concerts have also been given, the first, on the 19th ult., introducing Mdlle. Renz, who sang fairly well the solo portion of Mendelssohn's "Hear my Prayer," and the second on the 24th, when Mr. Sims Reeves, Mr. Santley, and Mr. Herbert Reeves sang, the last-named artist fully sustaining the reputation gained at Mr. Ganz's Concert. The part-music at both these Concerts, it is almost needless to say, was well selected and given to perfection. The "Grand Festival Concert," bringing to a conclusion the organisation of the Choir, is announced for the 12th instant.

HAMPSTEAD CHORAL SOCIETY.

THE second and last Concert for the season of this recently formed Society was given at the Vestry Hall, Haverstock Hill, on the 27th of May, before a large and appreciative audience. Henschel's setting of the 130th Psalm, "Out of Darkness," which commenced the programme, was rendered with commendable care and due attention to the devout and hopeful feeling of the text, the choir, especially in the chorus "I wait for the Lord," evidencing the result of painstaking and systematic training. Mendelssohn's "Judge me, O God," was also an excellent specimen of part-singing, the balance of tone being particularly observable throughout; and so decided was its effect upon the hearers that an encore was insisted upon. Gade's Cantata, "The Crusaders," was also given, and with a success which shows that even with a pianoforte and harmonium accompaniment the varied dramatic colouring of the composition can thoroughly command the admiration of musical listeners. The principal vocalists were Miss Lillian Bailey, Miss José Sherrington, Miss C. Squire, Mr. Vernon Rigby, Mr. Frederick King, and Herr Henschel. In addition to the important works mentioned, songs were contributed by Miss José Sherrington and Mr. Frederick King, and Beethoven's "Moonlight Sonata" was played, with his well-known intelligence and executive power, by Mr. Willem Coenen, who also conducted the Concert. The accompaniments were excellently played by Miss Amy Gill (pianoforte), and Mr. H. M. Higgs (harmonium), both of whom evidenced the effect of careful and earnest practice with the Choir.

PHILHARMONIC SOCIETY.

THE seventh Concert of the season on the 9th ult. contained no novelty; but G. A. Macfarren's Overture to "St. John the Baptist" was a welcome item in the programme, as showing not only that so masterly a work receives due recognition, but that its merits are not ignored from the fact of its composer having been born in England. Herr Scharwenka's performance of Beethoven's pianoforte Concerto in E flat was scarcely what could be termed a highly intellectual reading of this fine composition. Certainly no fault could be found with the pianist's executive power, yet knowing the talent existing immediately around us, we could not but wonder that artists from foreign lands should be so diligently and persistently sought for. Beethoven's Symphony in C minor was, on the whole, better played than we have been accustomed to hear it by this Society, and Mendelssohn's Overture, "Isles of Fingal," received an exceptionally fine performance. The principal vocalists were Miss Mary Davies and Mr. A. L. Oswald, who sang in place of Mr. Walter Bolton (indisposed), and was much applauded for a careful rendering of "Sei vendicata assai," from "Dinorah." Mr. W. G. Cusins conducted, as usual.

FESTIVAL OF THE GUILD OF THE HOLY STANDARD.

THE Military Guild of the Holy Standard, an Association formed a few years since for the furtherance of Church principles in the Army, held its Annual Festival on Tuesday evening the 15th ult., in St. Paul's Cathedral. The Guild, being of recent growth, has not hitherto attempted a Service of so elaborate a character as that of the present occasion, but the success which, we are happy to say, crowned the efforts of the management this year will doubtless embolden them in the future.

The Service Book which has been compiled by Mr. F. B. Baker for military festivals merits, *en passant*, a word of praise for the care which has evidently been bestowed upon it; the instructions to say the whole of the introductory portion of Divine Service on a *low* monotone, and to avoid any use whatever of harmony till after the words "O Lord open Thou our lips" (in which, by the way, Mr. Baker is at one with the Gregorian Association), cannot be too strongly urged.

Besides the organ, at which Mr. C. Warwick Jordan presided, sixteen members of the excellent band of the Coldstream Guards—namely, two clarionets, two bassoons, four cornets, four trombones, and four drums—lent their aid, and gave a military character as well as an invaluable support to the whole Service; we were also glad to see several red coats peeping out, like scarlet cassocks, from under the surplices. The Canticles, as well as the special Psalms, were all taken to Gregorian tones; and a simple anthem was selected in Farrant's "Lord, for Thy tender mercies' sake." During the offertory the hymn "Soldiers of the cross arise" was sung to Sir George Elvey's well-known tune "St. George," and in several of the verses some clever free accompaniments for the wind instruments, written by Mr. Warwick Jordan, were used, which, while greatly heightening the effect, did not obscure the voice-parts nor deter the congregation from joining. After the Bishop of Bedford's sermon came a solemn Te Deum (Marbeck's), and the Service concluded with the processional hymn "Onward, Christian soldiers," sung to Barnby's tune, between each of the verses of which the drums beat four distinct roll-beats, amidst dead silence, producing an effect not easily to be forgotten by the hearers. Mr. Spenser Nottingham was the Conductor.

At the Royal Institution, on Friday evening the 28th of May, Mr. Francis Hueffer lectured on "Musical Criticism," the lecture having regard chiefly to English musical criticism. He presumed his audience were in a certain sense musical critics, but he would not say they were good critics. There were many functions of criticism which they were infinitely better able to fulfil than any writer. Indeed, if the public only had courage to show what they thought of a singer, player, or composer in spite of the reputation he might have established in foreign parts, a great many things would be impossible which now might be witnessed every day. However much weight a criticism might have, judicious applause, or hissing, or significant silence was much more felt by performers. When foreign singers praised our kindness, they perhaps often meant our ignorance. Culpable leniency had led to the establishment of fixed customs, one of which was the encore nuisance. At a ballad concert this mattered little, apart from the fact that most entertainments of that class were much too long without such repetitions. It was less excusable to repeat a single movement of a sonata or a symphony, for that implied a want of reverence towards the composer. A sonata or symphony was an organism the component parts of which were carefully balanced by the writer to produce a harmonious impression. If one of the movements was repeated this was naturally disturbed. The encore nuisance was even more insufferable in an opera. The lecturer then proceeded to speak of the professional critic, saying that his task was that of an interpreter as well as a censurer. In the former capacity he was the communicating link between the aspiration of the artist and the receptivity of the public. It might be supposed that the original inherent force of art would strike any one of itself. No doubt in its simplest form art would do so, but it was also a growth of ages and the result of many minds. Musical compositions, as well as literary, belonged to different periods, and contemporaries frequently failed to recognise genius. In all ages great composers met with exactly the same objections—one touch of Philistinism made the whole world kin. Here the sphere of the critic came in to herald genius and pave its way. Schumann was instanced as one who hit a happy medium in his criticisms, and it was mentioned that he was one of the first to recognise the merits of Chopin, Berlioz, and William Sterndale Bennett. Writers of music were not, however, the best critics, and when Schumann became a great composer and the head of a school he lost much of his catholicity of judgment. Another office of the musical critic was that of censor and general monitor. That was a very disagreeable one, because the irritable race of musicians did not like to be censured. Critics, in fact, were held responsible not only for their own sins, but for the sins of their predecessors for five generations before them. One of the most violent critics was Weber, the composer of "Der Freischütz," who bitterly attacked Beethoven. Those who had judgment to discern and courage to declare new genius were almost as rare as that genius itself. But that there have been such men at all times was proved by the fact that the great composers became famous frequently during life, or at least shortly afterwards, and not only in their own land, but far away, where only the Press could carry their fame. English critics were not ill-natured, but, on the contrary, like the non-professional, were much too lenient. The critic, at all hazards, should speak decidedly. If artists thought themselves ill-used they could appeal to the supreme tribunal, the public. The public could applaud in spite of what they read in the newspaper, if they thought there was unjust treatment. Mr. Hueffer concluded by saying that there had been a great rise in musical taste of late in this country, caused, perhaps, by the efforts of conscientious writers who treated musical matters in the Press. To improve matters further and eradicate evils which still existed lay with the public. They must study earnestly, and insist that those who spoke to them in print should speak competently and conscientiously. In that case English musical criticism would soon be what political criticism in English journals now was—the first in the world. The lecture was frequently applauded during its delivery.

In few places is the musical progress of this country more clearly visible than in Oxford; for during the last Summer Term two oratorio performances of the first grade and no less than six College Concerts have been given. At half of the College Concerts a most laudable attempt has been made to improve on the ordinary miscellaneous programme by the production of a short Cantata. Gade's "Spring's Message" was performed at Worcester, Massenet's "Narcissus, an Antique Idyll," at St. John's, and Gadsby's "Lord of the Isles" at Queen's. Madrigals formed the main attraction of the programme at Magdalen, and care had been taken to select specimens which are rarely heard in the present day. Other deviations from the beaten track of songs, glees, and part-songs were the "Rosamunde" music of Schubert at St. John's, the "Così fan tutti" overture of Mozart at Queen's (played by an orchestra at each College), and Haydn's Quartet No. 67, at the Queen's Concert. Lastly, the performers were, on the whole, as satisfactory as the music they performed. The choruses in "Israel in Egypt," in the Sheldonian Theatre, were finely rendered; and though the choral portions of "The Creation," which were given shortly afterwards in the same place, were sung by a smaller choir, the soprani at least were not unsuccessful. The Queen's men and Magdalen men merit especial mention, the former for their success in the difficult recitative choruses in the "Lord of the Isles," and the latter for their rendering of the madrigals. Two gentlemen named Tuckwell, one at Pembroke and the other at Queen's, were the best basses, and the same colleges exhibited that musical rarity, good amateur altos, in Messrs. Tower and Davies. Two tenors named Anstice and St. Pattrick also deserve favourable notice, and a Magdalen man carried off the honours by a really beautiful rendering of Beethoven's "O'er the purple-crested mountain." The University also possesses at least one accomplished pianist in Mr. Cumberlege of Pembroke. To sum up, Oxford has had eight Concerts during the Summer Term, any one of which would have been "an event" in many towns of the same size; and, as a rule, taste and skill have been shown throughout in the selection and performance of the programmes. The existence of such a state of things at a University where so many of our upper and professional classes are being trained is assuredly one of the fairest auguries for the future of music in England? The general features of the concerts here summarised took place at the following dates and places: "Israel in Egypt," May 5, Sheldonian Theatre; Worcester College Concert, May 12, the College Hall; St. John's College Concert, May 27, the College Hall; Keble College Concert, June 1, the College Hall; Pembroke College Concert, June 3, the College Hall; Queen's College Concert, June 4, the College Hall; "Creation," June 7, Sheldonian Theatre; Magdalen College Concert, June 9, the College Hall.

M. Saint-Saëns, in conjunction with M. Musin, gave afternoon Concerts at the Steinway Hall on the 1st and 10th ult. The programmes on both occasions were of a

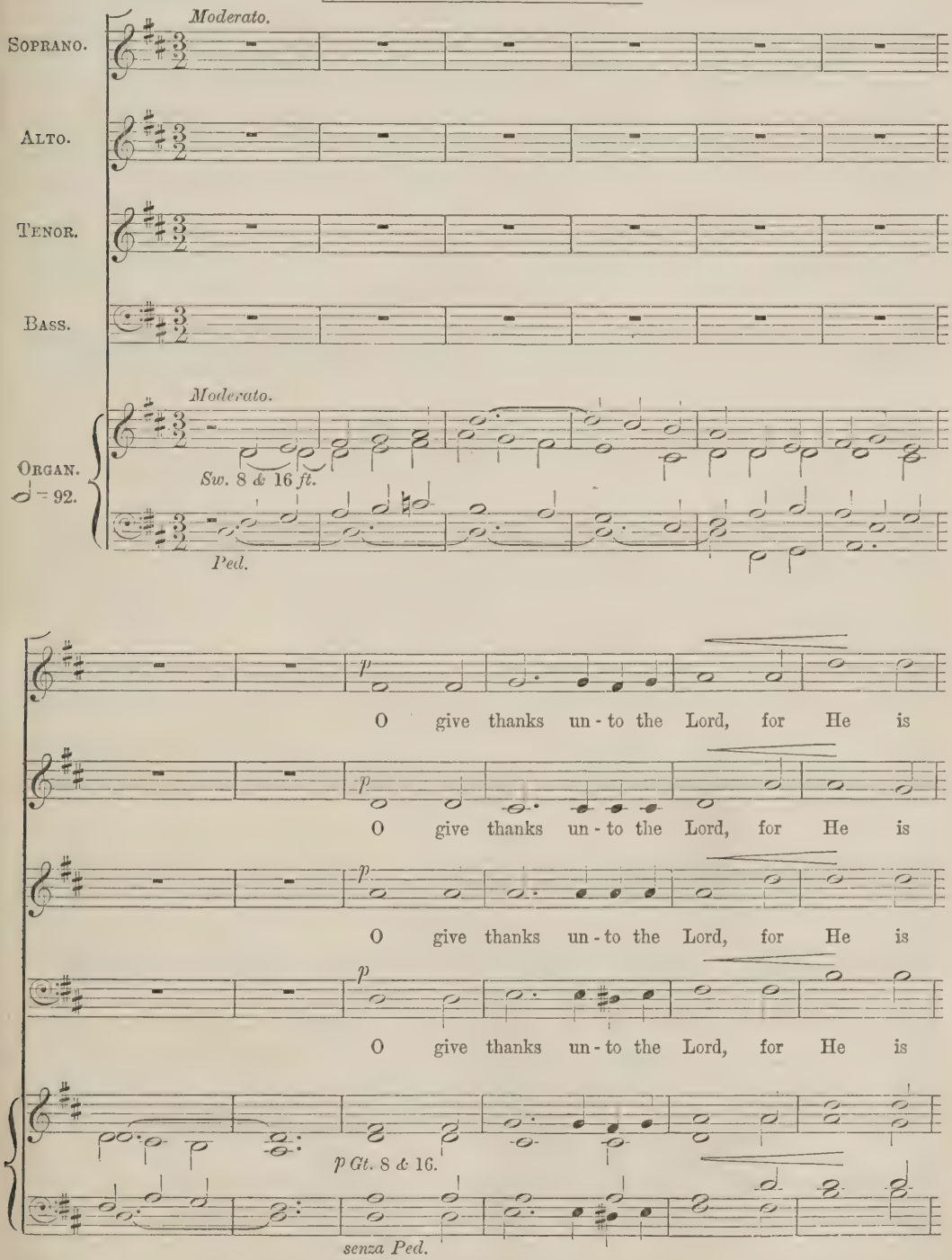
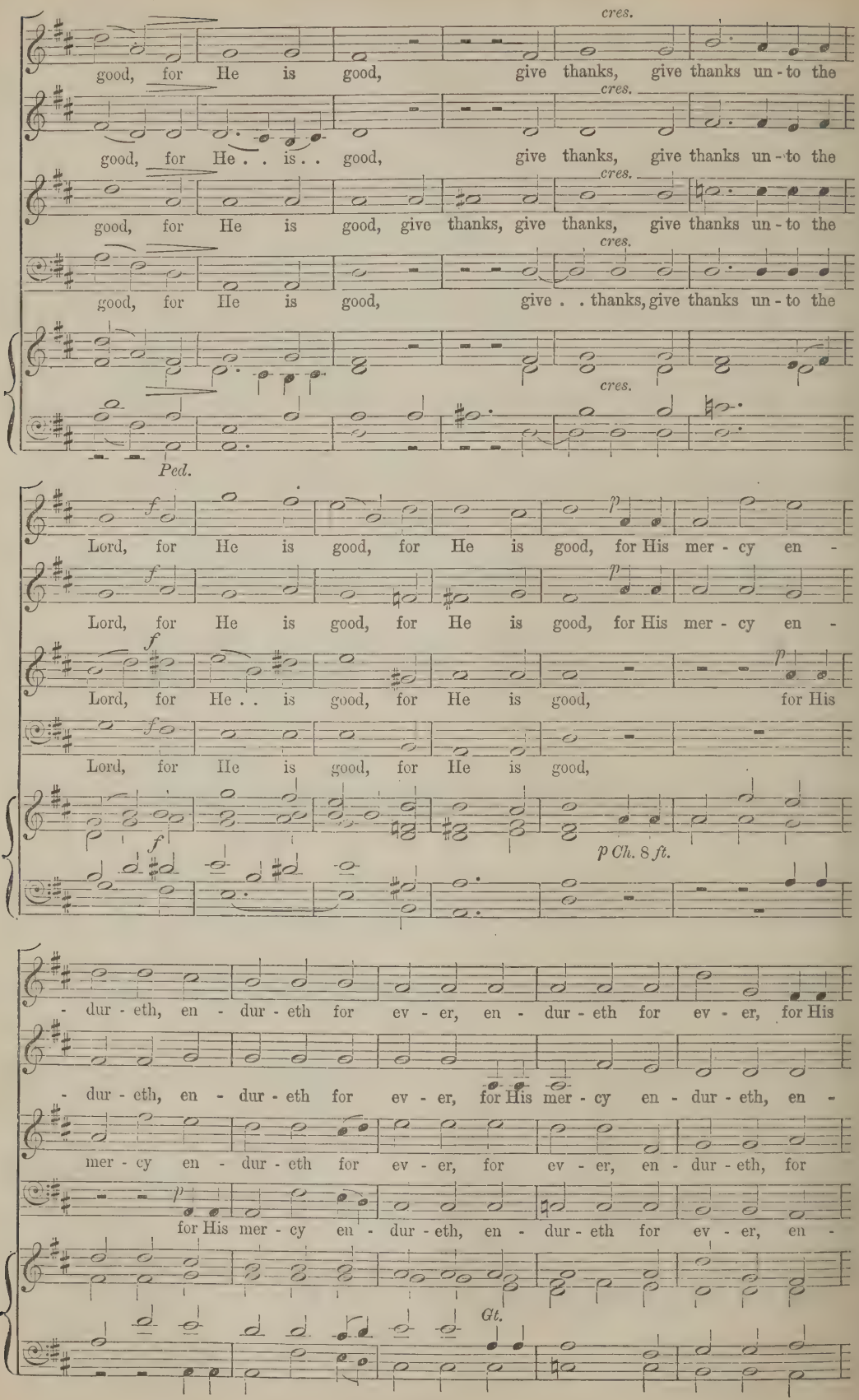
O give thanks unto the Lord.

ANTHEM FOR ALTO SOLO AND CHORUS.

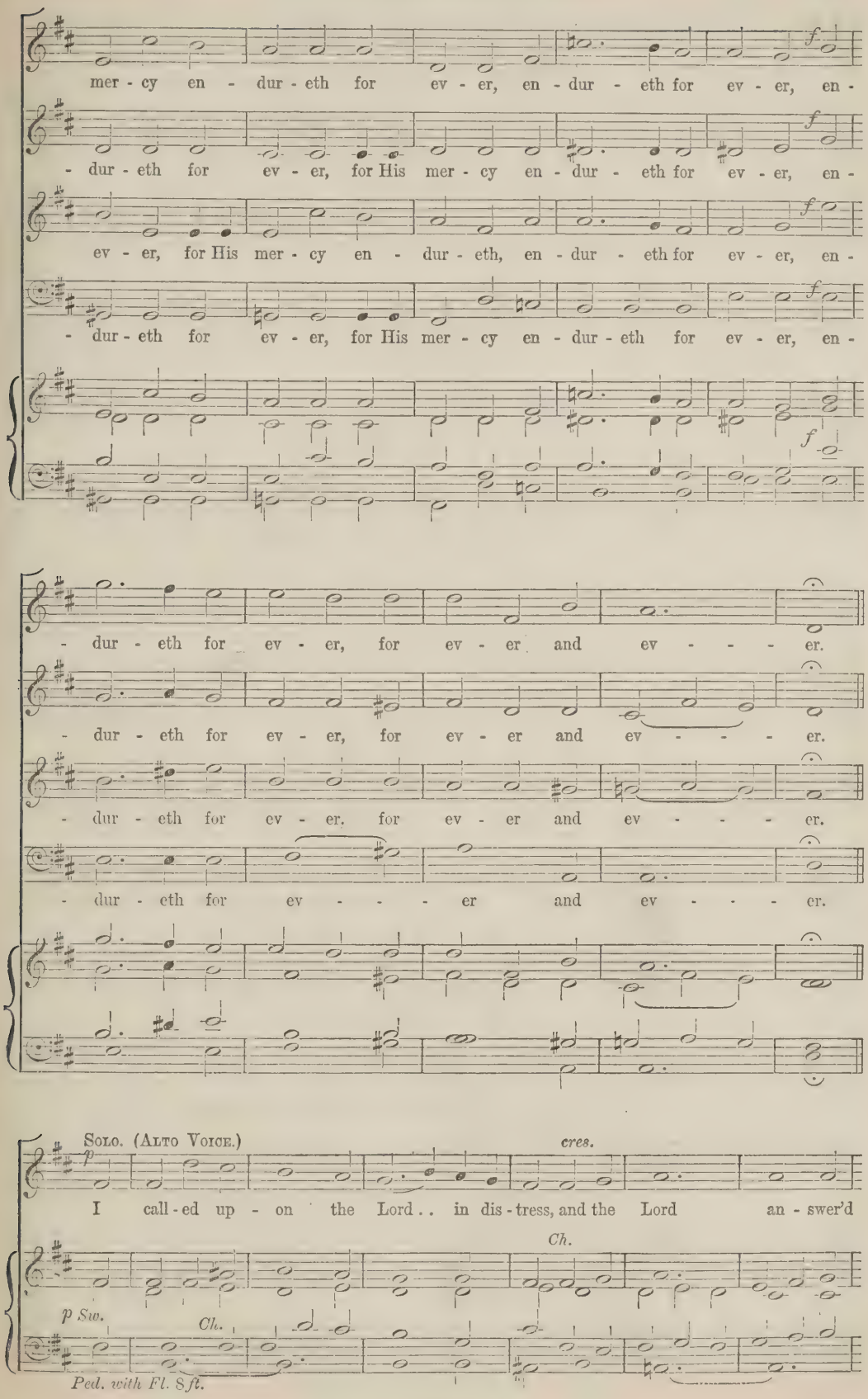
Psalm cxviii. 1, 5, 29.

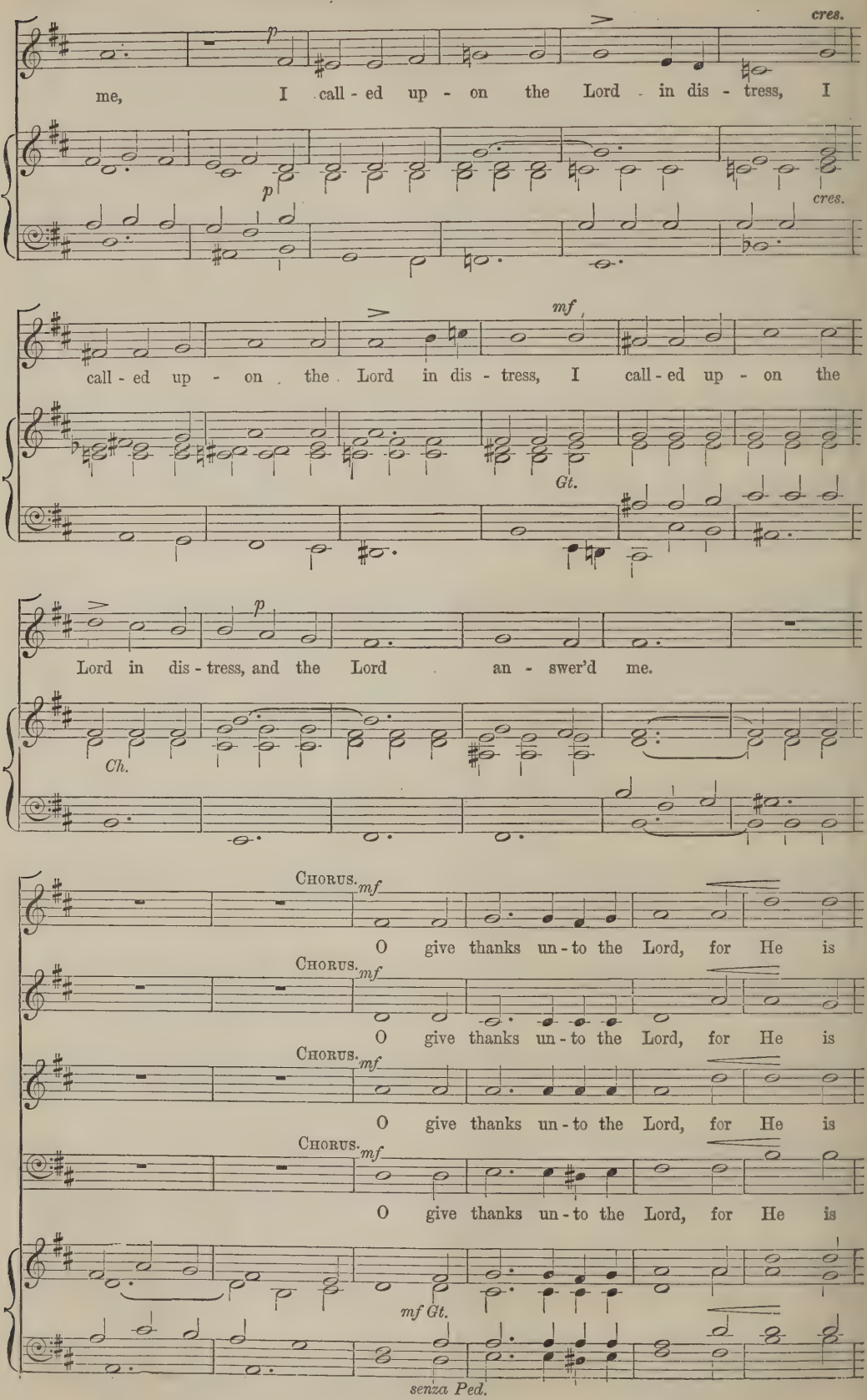
Composed by WILLIAM JACKSON, Jun. (Masham).

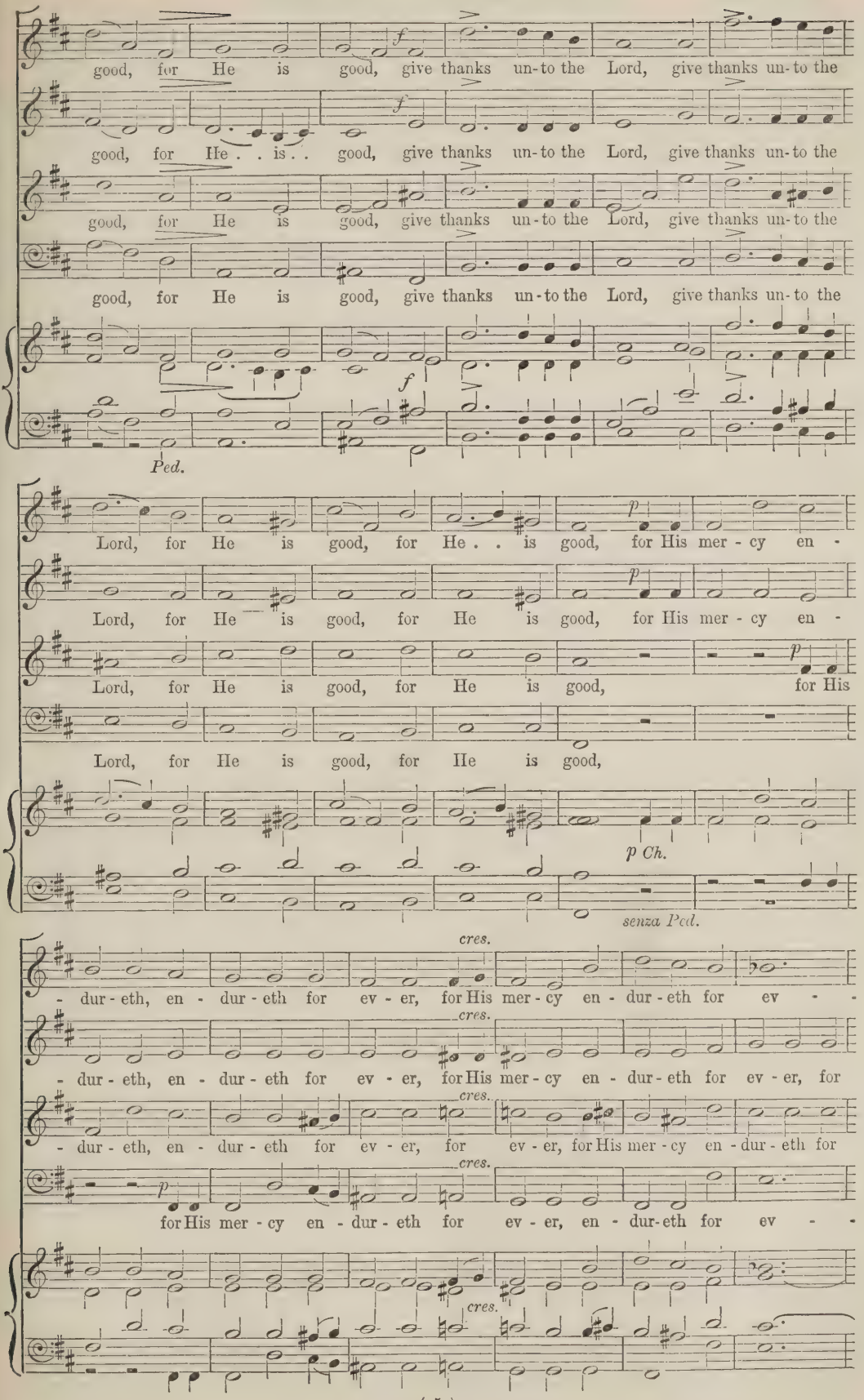
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

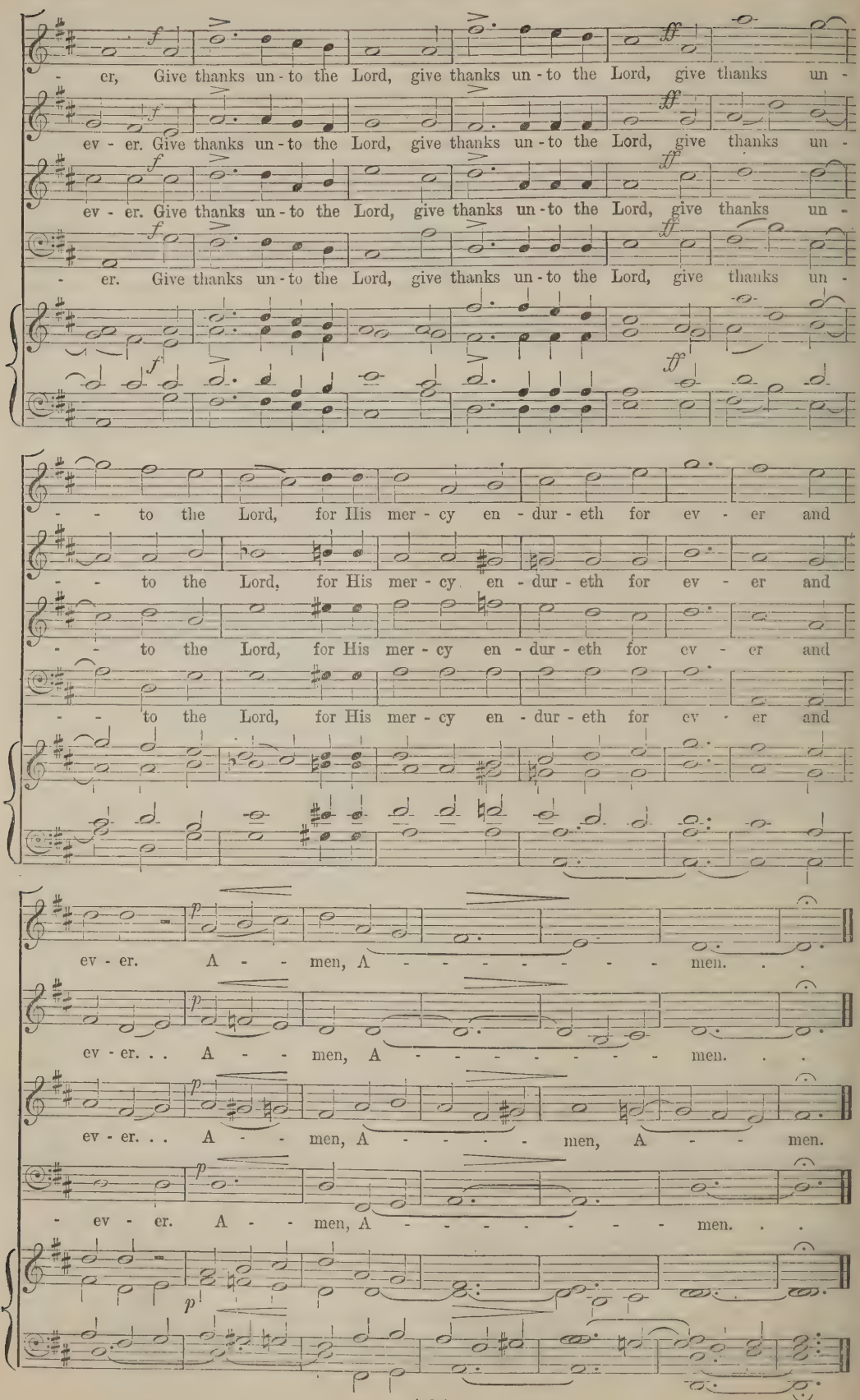


cres.
good, for He is good, give thanks, give thanks un-to the
good, for He . . is . . good, give thanks, give thanks un-to the
good, for He is good, give thanks, give thanks, give thanks un-to the
good, for He is good, give . . thanks, give thanks un-to the
Ped.
f
p
Lord, for He is good, for He is good, for His mer-cy en-
Lord, for He . . is good, for He is good, for His
Lord, for He is good, for He is good,
p Ch. 8 ft.
dur-eth, en-dur-eth for ev-er, en-dur-eth for ev-er, for His
dur-eth, en-dur-eth for ev-er, for His mer-cy en-dur-eth, en-
mer-cy en-dur-eth for ev-er, for ev-er, en-dur-eth, for
for His mer-cy en-dur-eth, en-dur-eth for ev-er, en-
Gt.


mer - cy en - dur - eth for ev - er, en - dur - eth for ev - er, en -
- dur - eth for ev - er, for His mer - cy en - dur - eth for ev - er, en -
ev - er, for His mer - cy en - dur - eth, en - dur - eth for ev - er, en -
- dur - eth for ev - er, for His mer - cy en - dur - eth for ev - er, en -
f
- dur - eth for ev - er, for ev - er and ev - - - - er.
- dur - eth for ev - er, for ev - er and ev - - - - er.
- dur - eth for ev - er. for ev - er and ev - - - - er.
- dur - eth for ev - - - - er and ev - - - - er.
Solo. (Alto Voice.)
p
cres.
I call - ed up - on the Lord . . in dis - tress, and the Lord an - swer'd
Ch.
p Sw.
Cl.
Ped. with Fl. 8ft.


cres.
p
me, I call - ed up - on the Lord in dis - tress, I
cres.
mf
call - ed up - on the Lord in dis - tress, I call - ed up - on the
Gt.
p
Lord in dis - tress, and the Lord an - swer'd me.
Ch.
Chorus. mf
O give thanks un - to the Lord, for He is
Chorus. mf
O give thanks un - to the Lord, for He is
Chorus. mf
O give thanks un - to the Lord, for He is
Chorus. mf
O give thanks un - to the Lord, for He is
mf Gt.
senza Ped.


good, for He is good, give thanks un-to the Lord, give thanks un-to the
good, for He . . is . . good, give thanks un-to the Lord, give thanks un-to the
good, for He is good, give thanks un-to the Lord, give thanks un-to the
good, for He is good, give thanks un-to the Lord, give thanks un-to the
Ped.
Lord, for He is good, for He . . is good, for His mer - cy en -
Lord, for He is good, for He is good, for His mer - cy en -
Lord, for He is good, for He is good, for His
Lord, for He is good, for He is good,
p Ch.
senza Ped.
cres.
- dur - eth, en - dur - eth for ev - er, for His mer - cy en - dur - eth for ev -
- dur - eth, en - dur - eth for ev - er, for His mer - cy en - dur - eth for ev - er, for
- dur - eth, en - dur - eth for ev - er, for ev - er, for His mer - cy en - dur - eth for
for His mer - cy en - dur - eth for ev - er, en - dur - eth for ev -


er, Give thanks un-to the Lord, give thanks un-to the Lord, give thanks un-
ev-er. Give thanks un-to the Lord, give thanks un-to the Lord, give thanks un-
ev-er. Give thanks un-to the Lord, give thanks un-to the Lord, give thanks un-
er. Give thanks un-to the Lord, give thanks un-to the Lord, give thanks un-
to the Lord, for His mer-cy en-dur-eth for ev-er and
to the Lord, for His mer-cy en-dur-eth for ev-er and
to the Lord, for His mer-cy en-dur-eth for ev-er and
to the Lord, for His mer-cy en-dur-eth for ev-er and
ev-er. A-men, A-men.
ev-er. A-men, A-men.
ev-er. A-men, A-men, A-men.
ev-er. A-men, A-men.

most interesting nature, for they included several compositions of the gifted Frenchman which are but little known in this country. The proceedings on the 1st ult. commenced with a Sonata for violin and piano, by G. Fauré. Concerning this work it would be perhaps wise to defer positive criticism to a future time; enough that on the first hearing the Sonata appears somewhat hazy and indistinct. The subjects, though pleasant in themselves, apparently lead nowhere, and the feeling on listening to them for the first time is one of dreamy uncertainty. The last movement, however, appears far in advance of its predecessors in point of merit. The entire Sonata received justice at the hands of MM. Saint-Saëns and Musin. The most enjoyable item of the programme was undoubtedly the "Variations" for two pianos, on a theme by Beethoven, played by the composer, M. Saint-Saëns, and Madame Montigny Remaury. When performed for the first time in England, at one of Mr. Ganz's Orchestral Concerts a little while back, the arrangement created a great effect upon connoisseurs, by reason of its delicacy and appropriateness of treatment; and this impression is more than ratified on closer acquaintance. The duet was magnificently played, the charming variation in semiquavers (molto allegro) being rapturously encored. At the conclusion of the fascinating work the executants were recalled with acclamation. M. Musin brought his agreeable tone and elegant phrasing to bear on a "Gavotte" for violin, by Corelli. Madame La Baronne de Caters Lablache was the vocalist, and sang most artistically an aria by Saint-Saëns, "D'Etienne Marcel." The second Concert opened with a Trio in F, performed by MM. Musin, Libotton, and the French composer. This has been heard several times in London, and is assuredly deserving of a wide popularity, the Andante and Finale being simply charming. Although there may not be any very great depth of thought in the Trio, yet its brightness and cleverness no one can dispute. The rendering, replete with refinement and taste, had no doubt much to do with its success. The Suite for violoncello and piano formed a great contrast to the foregoing, for anything more wearisome and tedious it is difficult to imagine. Though exceedingly long there is scarcely a passage to be found which either chains attention or evokes admiration. Madame Sacconi performed a Fantasia for the harp with good effect; and Mrs. Osgood added to the interest of the Concert by contributing songs in her most winning manner.

MR. J. PROUDMAN'S Annual Concert was given in the Holborn Town Hall on the evening of the 9th ult., when the spacious and handsome new room, so admirably adapted for musical gatherings, was filled by an audience more disposed to avail themselves of everything offered for enjoyment than to cavil at any shortcomings. From a musician of Mr. Proudman's experience a deviation from the too usual form of programme, generally consisting of detached pieces, was naturally expected; and congratulations should not be withheld for the choice made of a complete work to form the mainstay of the Concert—a work so interesting for novelty and subject as the "Ode to Hope," set to music by Mr. J. Thomson. The libretto, containing thirteen numbers, is not by any means too long, yet the didactic character of the excellent lines seems to impart a sense of undue protraction. If the author had been pleased to have thrown the subject into a dramatic form, then diversity of treatment might probably have diverted the tendency to monotony. The poet, now cheerfully, and now seriously, treats of Hope, the ever-abiding, but, alas! never satisfying friend to man. The enchanting voice is, in the verses, shown to be delusive to the young and gay, and the bright dreams are seen to change into dreary realities, until Hope herself becomes "lost in endless ecstasy." The composer in setting the theme has selected with judgment the soprano and bass voices for solo duties; but he has reserved his full force for the chorus, and there cannot be a doubt that the audience recognised and approved of the design, for the choral numbers received by far the greatest applause, especially No. 4 and No. 6, which were excellently rendered. No. 10, "Rise, heavenly vision," is treated somewhat after the manner of Handel, in which the composer is scarcely so happy as in the free and more modern style adopted in other portions of his work. Mr. J. Thomson received every encouragement from his audience to prosecute his studies in composition; and certainly the merits in the "Ode to Hope" lead one to cherish the idea that the dulness which pervades it is rather in consequence of the character of the words than in the qualities of the composer's music. By an unfortunate orchestral arrangement the performance was more than once imperilled. The Conductor was so placed that he could not be seen by all his forces, and this will account for the want of precision observed between the organ and piano, as well as the indecision in the unaccompanied quartet. Mr. Proudman must see to these matters on future occasions.

AT the recent sale of Messrs. Metzler and Co.'s music copyrights the large prices obtained for many of the works are worthy of note. The following were purchased by Mr. Frank Chappell, who will continue to carry on the business of Metzler and Co.: Hemy's "Royal Modern Tutor for the Pianoforte," £3,010; Borrow's "The murmur of the stream," £208; H. Walker's "The British Lion," £168; Fontaine's "Swing song," £736; "The Musical Bijou Collection," £123; Blumenthal's "When we are parted," £57 15s.; Cecil's "I hear thee speak of a better land," £51; Clay's "Shades of evening," £36 17s.; W. R. Dempster's "A doubting heart," £74 15s.; V. Gabriel's "Ruby," £418 10s.; V. Gabriel's "Weary," £115; V. Gabriel's "When sparrows build," £390; Offenbach's "Breaking the spell," £116 11s.; Gounod's "Bethlehem," £117 16s.; Gounod's "Ring on, sweet Angelus," £180; Raff's Suite in B flat for Piano, £246 15s.; Benedict's "Brides of Venice," £181 18s.; Gounod's "Irene," £196 1s. 6d.; Hatton's "Come, live with me," £35; Miss Lindsay's "Apprenticed," £52 10s.; Cramer's "Vocal Gems," £367; Miss Lindsay's "Queen Mary's prayer," £43 15s.; C. Pinsuti's "The swallow," £123 15s.; Smart's "By the blue sea," £66; A. Sullivan's "The Chorister," £556 10s.; A. Sullivan's "My love beyond the sea," £48 2s.; A. Sullivan's "O mistress mine," £90 15s.; A. Sullivan's "Orpheus with his lute," £209; A. Sullivan's "The willow song," £67 10s. *Part-Song Magazine*, £110 10s. (Trimnell); Madame Dolby's "Marjorie's Almanac," £56 19s. (B. Williams); Spark's Twenty Marches for the Organ, £61 12s. (Trimnell); Offenbach's "Rose of Auvergne," £49 7s. (Trimnell); Gatty's "Little songs for little voices," £76 10s. (Trimnell); V. Gabriel's "Only," £193 4s. (Ashdown and Parry); Robinson's "Organist's Friend," £189 1s. (J. Williams); Gounod's "The guardian angel," £105 (B. Williams); H. Clifton's "Jones' musical party," £60 (B. Williams); Molloy's "Told in the twilight," £49 15s. (J. Williams); Molloy's "The bird and the cross," £35 (J. Williams); C. Pinsuti's "Bedouin love song," £114 15s. (Ashdown and Parry); C. Pinsuti's "I heard a voice," £136 (Ashdown and Parry); Roeckel's "A laddie so shy," £41 6s. (B. Williams); Smart's "Tom Hardy," £75 7s. 6d. (J. Williams); A. Sullivan's "Sigh no more, ladies," £47 5s. (Ashdown and Parry). The sale occupied six days, and realised upwards of £16,000.

THE first of three Pianoforte Recitals, announced by Herr Bonawitz for the past month, took place on the evening of the 9th ult., when an important programme was presented. The whole series was entirely devoted to the pianoforte works of Beethoven, and the initial performance included the Sonatas, E flat major (Op. 7), A flat major (Op. 26), Appassionata (Op. 81), "Les adieux, l'absence et le retour," and E major (Op. 109). The interest of the audience was increased by the pianist undertaking to play the five works, and indeed the fifteen sonatas which form the series, from memory. Not that such a feat is any novelty, for Mr. Hallé, Herr von Bülow, and many other masters of the keyboard have from time to time shown their independence of the score. Indeed almost every new-comer seeks to establish the fact that his task is learnt by heart. At present the inquiry whether the custom is good or not, whether the price paid for freedom from the book is not sometimes too great, need not be canvassed; but the student, however, should be apprised of the necessity of cultivating the memory. In Herr Bonawitz a good example of mnemonics was found. Never once did the pianist loose his hold upon the varied subjects and the multitudinous complications of the themes. By this it

must not, however, be understood that the mechanism was irreproachable. The readings also were not always instinct with life; but it must be remembered that it is a difficult thing to sustain alone the interest of an audience for two hours without relief, and probably some present felt that a change of subject, although it were a descent in merit, would supply a resting-place for the performer, as well as give ease and repose to the minds of the listener. Herr Bonawitz has been on a tour with Herr Joachim through Italy, Austria, Hungary, and other parts of the Continent, during which it appears he reaped golden opinions from the public and the press, treasures he will certainly not imperil by playing in this country.

MR. J. R. PLANCHÉ, who died on the 30th of May, at the age of 84, famed as he was as a dramatic author and as an authority upon all matters connected with costume, would scarcely have claimed notice in a musical journal, had he not won the sympathies of all who advocate the adaptability of English words to the lyrical drama, by the charming libretto which he supplied to Weber for the Opera of "Oberon." Compared with the verses to which, unfortunately, much popular music has been wedded in so-called English Operas since that time, the real poetical thought to be found in many parts of "Oberon" is undoubtedly of a high character; and we cannot but regret that the talents of the author were not secured by composers of our own country who were desirous of proving that music is degraded when allied with senseless doggerel. It may also be said that he prepared a libretto for Mendelssohn, which, however, he did not accept; that he wrote words for "The Vampire" of Marschner, and for the songs in "The Brigand," one of which, "Gentle Zitella," created an extraordinary sensation, and realised a large sum to the publisher; and that he was the author of many of the words of Sir Henry Bishop's Glees, &c. Another piece, "Spring, Spring, gentle Spring," to music by Rivière, attained an enormous popularity; and this, with other songs, was written for the spectacular drama "Babil and Bijou" when Mr. Planché was in his seventy-sixth year. The veteran author enjoyed a civil-list pension of £200 a year; but this did not prevent his working on in the duties of the office which he held—that of Rouge Croix Pursuivant, at the College of Arms—until a very short time before his death; for although his physical health had latterly given way, his strong mental powers and genial nature remained to the last; and his loss, both as an earnest artist and a kind and generous friend, will be long and keenly felt.

MISS MELVILLE'S first Matinée Musicale took place (by permission) at Queen Anne's Mansion on Saturday afternoon, the 5th ult., when the young artist was assisted by Misses Ellicott and Elmslie, Madame Bolingbroke, Signor Fabrini, Messrs. Ben Davies, Sauvage, Frank Quatremaine, and Henry Pope, the pianists being Madame Eugene Oswald and Miss Bessie Richards. The programme, containing twenty-seven pieces, was made up principally of excerpts from operas. Such a choice on the part of the singers is perhaps in one way to be commended, but at the same time doubt must be expressed as to whether it is prudent for young and inexperienced vocalists to overreach themselves by attempting arias and scenas at present placed far above their means. The power is not given to every one, however clever in other branches of the vocal art, to conquer the difficulties of those arduous and lofty themes. A feeling of this kind could not but have been experienced by the listener when Miss Melville was singing Weber's "Softly sighs," for the lady's voice, admirably adapted as it may be for many other kinds of music, is scarcely equal to an enterprise demanding exceptional qualities and powers. Madame Bolingbroke, whom we are always glad to meet in the concert-room, sang with true expression "Oh, that we two were maying" (Gounod), which was redemanded with loud applause. Mr. Sauvage also was most successful in "Oh, oh! hear the wild wind blow" (Mattei), and responded to the honour of an encore by declaiming the old favourite ditty, "A Friar of Orders Grey." Mr. W. Carter, with several coadjutors, conducted.

MR. W. HENRY THOMAS gave a Concert at St. George's Room, Tufnell Park, on Tuesday evening, the 22nd ult., when a programme was presented which for variety and taste in selection was above the average. The Concert was what might be termed a complimentary one, being to a great extent promoted by the leading members of the Choral Society which Mr. Thomas conducts. The many admirers of this gentleman's talents in the northern suburb responded to the call with unanimity, and the result was a room crowded with a fashionable and highly appreciative audience. The Concert-giver, in addition to playing with great skill Chopin's Polonaise in A flat, for which he was loudly recalled, was represented by two of his own compositions, "Unchanging love," a charmingly written song, and "Waiting the call," both of which were highly effective. In association with Mr. H. Trust, Mr. Thomas played Mendelssohn's Variations Concertantes in D major for violoncello and piano, and also with his brother, Saint-Saëns's Variations for two pianos, and Chopin's Rondo (Op. 73). Madame Edith Wynne was called upon to repeat both her songs; Miss Ada Patterson was very successful in "Gli angui d' inferno" (Mozart), and Miss Butterworth's fine voice was heard to advantage in "The sailor's story" (Smart). Mr. Cummings was announced to appear, but was unfortunately prevented from being present. To supply the deficiency Mr. Sidney Tower, besides contributing in capital style "Sunshine and the shade" (Randegger), and "Good night, beloved" (Balfe), sang the old favourite, "The anchor's weighed," in a manner little short of perfection. Mr. Lewis Thomas brought the full force of his well-known powers to bear on "Waiting the call" and the "Midshipmite," in both of which he was encored.

A FUND is in course of being established for the purpose of assisting those deserving pupils of the Royal Masonic Boys' and Girls' Schools who, on completing their course of education, find themselves adrift in the world without friends or means of support. This charitable scheme has already secured high patronage, and, in order to aid the movement, a Grand Bazaar and Fancy Fair is announced for the 29th and 30th ult., and 1st and 2nd inst., at Freemasons' Hall, the whole of the spacious premises in which have been placed at the disposal of the acting committee of management by the proprietor, Mr. Best. The Earl of Lathom, Deputy Grand Master of England, who will be accompanied by the Countess of Lathom, and supported by the Earl of Rosslyn, Past Grand Master Mason of Scotland, and the Countess of Rosslyn, will preside at the opening ceremony, and the Lord Mayor and Sheriffs will attend in state. The programme is a very full one, and includes concerts by Mr. C. King Hall, Mr. Chaplin Henry, Mr. A. L. Tamplin, Mr. S. Lehmeyer, Madame Barri-Guido and Herr Schuberth, and Mr. Wilhelm Ganz—the last-named gentleman's being fixed for eight p.m. on Friday, the 2nd inst., and there will be also entertainments, musical, magical, conversational, and dramatic. Among the artists who have kindly promised their services may be mentioned Madame Zaré Thalberg, Miss Minnie Hauk, Madame Marie Roze, Madame Thaddeus Wells, Madame Edith Wynne, Miss Farren, Miss Ada Swanborough, Mrs. Edward Swanborough, Miss Violet Cameron, Miss José Sherrington, Miss Chambers, and Mrs. Keeley; Messrs. Blockley, Theodore Distin, Michael Watson, T. Harper, Montem Smith, Lewis Thomas, Charles Warner, Walter Joyce, Harry Paulton, &c.

MADAME MARY CUMMINGS held her Second Annual Concert at the Steinway Hall on the evening of the 3rd ult., when an attractive programme was provided. The Concert-giver, in addition to taking the contralto part in the "Rigoletto" quartet, "Un di si ben," displayed her powers in Rossini's elaborate "Ah, quel giorno," besides contributing "The better land" (Cowen), and "A face in the crowd" (Engel). Successful in all, Madame Cummings' full-toned voice was heard to special advantage in the last-named, a new song by Herr Engel, which was vociferously encored. Mrs. Osgood sang in her best manner "Repose and peace" (Randegger), and a new song, "The time of roses" (Gould). Not to be outdone in the matter of novelty, Miss Marriott introduced, for the first time, "A song of the woodlands" (Treffry), which, however, was not so well adapted to show her capacities as Rossini's music. Mr. Barton M'Guckin contributed Hatton's ever-welcome "Good bye, sweetheart." Mr. F. King had an excellent opportunity of exhibiting his vocal talents in the exquisite air "O casto fior" ("Il Rè

de Lahore"), and Mr. Walter Clifford was successful in Marzials' rollicking ditty "The three sailor boys." M. Musin pleased by two clever violin solos, as did Herr Engel in a Nocturne for the harmonium. Miss Cowen added much to the interest of the Concert by an effective recitation of "The mountebank." The last soloist to be mentioned is Mr. Charles Hallé, who played to perfection Schubert's Impromptu in B flat. It need not be said the great pianist was loudly encored. Sir Julius Benedict, Herr Ganz, Messrs. Lindsay Sloper, and Mr. W. Carter conducted.

AT the Leeds Triennial Musical Festival, which takes place on October 13, 14, 15, and 16, the principal vocalists engaged are Madame Albani, Mrs. Osgood, Miss Anna Williams, Madame Patey, and Madame Trebelli; Mr. Edward Lloyd, Mr. Joseph Maas, Herr Henschel, Mr. Henry Cross, and Mr. Frederick King; Organist, Dr. Spark; Chorus-master, Mr. James Broughton; Chorus Pianist, Mr. Alfred Broughton. The band and choir will consist of 420 performers, under the conductorship of Mr. Arthur Sullivan. The following is the outline programme: Wednesday morning, October 13—Oratorio, "Elijah" (Mendelssohn). Wednesday evening—Part I. Cantata (written for this Festival), "The Building of the Ship" (J. F. Barnett). Part II. Symphony in G minor (Mozart); Overture, "Oberon" (Weber). Thursday morning—Part I. New Overture, "Hero and Leander" (Walter Macfarren); Psalm, "When Israel out of Egypt came" (Mendelssohn); Choral Symphony, No. 9 (Beethoven). Part II. Cantata, "The May Queen" (Bennett). Thursday evening—Oratorio, "Samson" (Handel). Friday morning—Part I. Sacred Cantata, written for this Festival (Arthur Sullivan). Part II. Third Mass (Imperial) (Haydn); "The Song of Miriam" (Schubert). Friday evening—Part I. Overture, "Anacreon" (Cherubini); Cantata, "O Light everlasting" (Bach); Symphony (Raff). Part II. Overture, written for this Festival (Wingham); Orchestral Piece, "La Colombe" (Gounod); Unfinished Opera, "Loreley" (Mendelssohn). Saturday morning—Part I. Oratorio, "The Last Judgment" (Spohr). Part II. Oratorio, "The Creation," Parts I. and II. (Haydn); Finale, "Gloria," from the Utrecht Jubilate (Handel).

THE new building of Trinity College, London, situate in Mandeville Place, Manchester Square, was publicly opened to the members and students on the 1st ult. That day being the eighth anniversary of the foundation of the College, the Warden and Council held a Conversazione, at which nearly seven hundred persons were present. Amongst those who accepted invitations were Sir Julius and Lady Benedict, Sir Michael Costa, the President of the Royal Society (Mr. Spottiswoode), Dr. B. W. Richardson, F.R.S., Mr. Walter Macfarren, Professor C. J. Plumptre, Dr. Bridge, Mr. G. J. Romanes, F.R.S., Mr. Brinley Richards, Professor Leone Levi, Mr. Lennox Browne, Rev. J. G. Wood, Herr F. Praeger, Dr. Steggall, Mr. Randegger, Mr. F. Westlake, Mr. C. E. Stephens, Mr. Henry Littleton, Mr. A. H. Littleton, Mr. Warwick Jordan, Mr. and Mrs. F. B. Jewson, Miss Oliveria Prescott, Mr. John Francis Barnett, Mr. J. B. Welch, Mr. Alfred Gilbert, &c. The Vice-Presidents who delivered addresses at the formal opening were Mr. W. C. Borlase, M.P., and Mr. Henry E. Rensburg, of Liverpool. The proceedings commenced with a Choral Dedicatory Service, at which the anthem "O give thanks," composed by the late Sir John Goss, President of the College, was sung; and during the evening a Concert of vocal and instrumental music took place, at which Miss José Sherrington, Miss Hebe Barlow, Miss Ellen Marchant, Mr. Frank Ward, the Misses Kenny, and Mr. Charles Fry gave valuable assistance.

A PIANOFORTE Recital was given at Langham Hall on the evening of the 14th ult. by Madame Pinart, a lady who possesses many qualifications requisite for the arduous *rôle* of solo pianist. Compositions of Beethoven, Chopin, Weber, Thalberg, and Rubinstein were introduced by the fair artist. Considerable delicacy of touch with dexterity of manipulation were manifested, but the display was occasionally marred by inappropriate expression, which was particularly felt in the so-called "Moonlight" sonata. In association with Herren Schneider and Schuberth, Madame Pinart played Mendelssohn's "Trio" in C minor. A more unfortunate performance could scarcely be imagined. From some reason or other the instruments were out of tune—the violin and violoncello being distressingly flat. Nor was this all, for the execution of the string-parts by the two gentlemen was to say the least uncertain, and the "Trio" was only saved from a positive *fiasco* by the clear phrasing, decisive accent, and accurate playing of Madame Pinart. The last movement, owing to a violin string breaking, was not finished, and at this juncture an apology was made explaining that the hall was hot and the piano sharp. Surely such an unfortunate state of things might have been to some extent prevented, and the audience thereby saved the discomfort of listening to three movements bristling with faulty intonation. Several vocalists appeared, amongst whom Madame Mary Cummings was conspicuous by her capital singing of "Nobil signor." Mr. Carus conducted.

THE second Annual Concert in connection with the Hampstead Parish Church Choir was given at the Vestry Hall, Haverstock Hill, on Tuesday, May 25, under the direction and conductorship of Mr. James Shaw, the Organist and Choirmaster, assisted in the general arrangements by Mr. Charles E. Yates, honorary secretary to the choir. The concert was given in aid of the funds for a summer treat for the choir-boys, and deserved a much larger audience than was present, although it was patronised by the clergy of the church and many of the leading members of the congregation. The first part of the programme consisted of Mr. Joseph Barnby's sacred Idyll, "Rebekah," and the second was a miscellaneous selection of vocal solos, part-songs, and violin and pianoforte performances. The artists were: Vocalists, Miss Emily Spiller, Miss Adeline Cathcart, Mr. Bernard Lane, and Mr. Ernest H. Wadmore; violin, Herr Otto Booth; pianoforte, Miss Luard and Mr. James Shaw. The chorus numbered about sixty voices, including the Parish Church Choir and others, with several lady friends introduced by Mr. Churchwarden A. Bell. The part-songs, including "The rainy day," which the composer, Mr. A. C. Bartrum, accompanied, and "A new year's carol," conducted by its composer, Mr. James Shaw, were exceedingly well rendered and deserve a word of special praise. Miss Luard presided at the pianoforte during the greater part of the evening with her well-known ability.

THE Scottish Choral Society gave an Evening Concert at St. James's Hall on May 29, in celebration of the Queen's birthday. The entertainment, however, was very scantily attended. The choir, some seventy or eighty in number, sang four times in the course of the evening, two of the pieces chosen being from Gadsby's Cantata "The Lord of the Isles," and, unfortunately, it must be recorded that the efforts of the choir, from an art point of view, were not crowned with any great success. The leads several times were either missed altogether or taken up in a hesitating manner. The fine and inspiriting solo with chorus, "Fill high the goblet," was especially noticeable for its want of certainty. Miss Mary Davies, heard at her best in two songs, "Duncan Gray" and the "Well of St. Keyne," was compelled to return and sing again in both instances. Miss M. McKenzie also appeared to advantage in "John Anderson, my Jo" and "When the tide comes in," but Mr. Edward Lloyd made the great effect of the evening. A more perfect specimen of ballad singing than this gentleman's delivery of "Oh, open the door" (Burns), cannot well be wished for, and "Once again" was also charmingly sung. In response to an encore Mr. Lloyd substituted "When other lips." Mr. Thurley Beale supplied a hearty rendering of the "Midshipmite," and a youthful violinist, Master J. Payne, gave evidence of considerable talent in a "Fantaisie Ecossaise." Mr. Richard Latter conducted.

A CONCERT was given by Madame Sainton-Dolby on Thursday, the 17th ult., at the Steinway Hall, at which many of her pupils, past and present, appeared. Madame Sainton-Dolby's qualities as a teacher are too well known to need any comment, but a word of congratulation must be expressed for the continued success of her vocal academy. Each of the young *débutantes* in turn showed unmistak-

able signs of careful and judicious training, and though, of course, all were not equally gifted as to voice, yet in most cases there were good qualities to be commended. To give the programme *in extenso* would serve little purpose; sufficient be it to record the principal successes of the afternoon—of Miss Woodhatch's, for instance, in "Di tanti palpiti." Miss Blackwell displayed her pleasant voice to advantage in "They shall be turned back" (Costa). Miss Julia Wigan and Miss Adela Vernon were warmly applauded, the former for her refined rendering of "Sognai" (Schira), and the latter for her facile delivery of "Ah chi assorta" (Venzano). The second part comprised a cantata for ladies' voices, entitled "Cinderella," by Franz Abt, a composition of a light and agreeable nature, admirably suited to the occasion. The solos were taken by Misses Woodhatch, Fusselle, Franklin, and Frances Carew. Miss Cowen varied the proceedings by a finished recitation of "Lost and found" (Hamilton Aidé). Herr Leipold presided at the pianoforte, and M. Sainton conducted with all necessary care and skill.

MR. STEPHEN S. STRATTON, who last season gave a series of high-class Chamber Concerts at the Masonic Hall, New Street, Birmingham, has announced a second series in the same locality, to commence on October 5, the programmes, entirely instrumental, occupying a little under two hours. The principal works to be presented during the season (consisting of six Concerts), will include Mendelssohn's Posthumous Quartet in E flat, a Quartet for pianoforte and strings by Xaver Scharwenka, a Quartet for strings by Cherubini, a Suite for violin and pianoforte (not yet publicly performed in this country), by Carl Reinecke, a Sonata for pianoforte and violin by Edward Grieg, and works by Saint-Saëns and Hermann Goetz. English art will be represented by George Onslow, Alfred Mellon, Henry Westrop, Ebenezer Prout, C. Villiers Stanford, and Charles Edward Stephens. The pianists who will appear are Miss Agnes Miller, Mr. Rowland M. Winn, Mus. Bac.; Mrs. Hale, Dr. C. Swinnerton Heap, Mr. C. J. Duchemin, and the Director, Mr. Stephen S. Stratton. Mr. E. Ward and Mr. T. M. Abbott will occupy the post of first violin and viola at alternate concerts; second violins, Mr. Stephen Blythe and Mr. W. Griffin; and violoncello, Mr. J. Owen. So excellently organised an undertaking unquestionably deserves the warmest patronage and support.

MR. GERARD COVENTRY gave a Morning Concert at St. George's Hall on the 15th ult., when a programme of more than average character was presented to a fairly numerous audience, who by applause, both hearty and continuous, testified their approval of Mr. Coventry's endeavours. Besides being fortunate as a musical caterer, this gentleman was eminently successful in his own immediate efforts, for he received the honour of a recall for his singing of "Oh, that we two were maying" (Gounod). Madame Edith Wynne, by a charming delivery of "The bird and the maiden" (Spohr), and "Pack, clouds away" (Macfarren), showed that she possesses now, perhaps more than ever, the artistic power of making earnest and eloquent compositions acceptable. Miss Hebe Barlow, a young lady with a pure fresh voice, was likewise highly appreciated for the unaffected manner with which she sang "The Kerry dance" (Molloy). Amongst the many pleasing features of the afternoon must be mentioned Mr. Stedman's refined rendering of "My little sweetheart," a new song by Barri. Many words of praise are also due to Madame Coventry for her two pianoforte solos. Mr. Herman Vezin, although prevented by the nature of his selection from giving full scope to his abilities, yet delighted his hearers by his powerful declamation. The Conductors were the Marquis D'Havet Zuccardi and Signor Romili.

A CONCERT was given at No. 6, Inverness Terrace, Bayswater, on Wednesday, the 16th ult., by Mr. B. Luard Selby, who in the course of the afternoon appeared several times in the double *rôle* of composer and pianist. In the former capacity the Concert-giver was represented by a Suite for violin and pianoforte (in the style of the eighteenth century), and trios for female voices, in all of which the hand of a cultivated musician was perceptible. Mr. Selby was also successful in his pianoforte performances. Miss Maude White, in addition to playing pianoforte solos, accompanied her own compositions—ably sung by Miss Wakefield. Some little while since songs from this lady's pen were favourably received at the Monday Popular Concerts, and in candour it may be said that Miss White's efforts are worthy of approbation. Pleasant though they be, it is to be hoped that the holder of the Mendelssohn scholarship will soon be known by works of a more elaborate nature. The programme contained many features of interest, amongst which should be mentioned "La belle dame sans merci" (C. V. Stanford), carefully sung by Mr. Thorndike, and "Il canto della sirene" (Rossi. Cav. Lauro) given artistically by Miss Selby.

A MATINÉE MUSICALE was given by Miss Lillie Albrecht on Saturday afternoon, the 5th ult., at 59, Lowndes Square. The Concert-giver was assisted by the following artists: vocalists, Mdlles. Frances Brooke, Henriette Whyte, Coyte, Turner, and Antoinette Ubini; Mr. Furlong, Signori Zoboli and Fullar; instrumentalists, M. Sainton and Herr Daubert. Miss Lillie Albrecht, besides appearing in several pieces of her own composition, asserted her powers in Mendelssohn's Prelude and Fugue in B flat (Op. 35, No. 6). In this, as in all her selections, the fair pianist was thoroughly at home. In association with M. Sainton and Herr Daubert, Miss Albrecht played two movements from the "Trio" in E (No. 4) for pianoforte, violin, and violoncello (Haydn). Any composition from the pen of the genial old master is at all times most agreeable, and on this occasion, placed as it was first in the programme, it served admirably to put every one in a happy frame of mind to listen to whatever might follow. Haydn's music received an excellent rendering, a result brought about in no slight degree by M. Sainton's skilful playing. Sir Julius Benedict and Mr. Lindsay Sloper conducted.

THE one hundredth Monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall on Friday, the 18th ult. The programme included Leslie's Madrigal "My love is fair," Barnby's "Sweet and low," J. H. Maunder's new Chorus "Thor's war-song" (encored), Handel's "Wretched lovers" (encored), Stewart's "Bells of St. Michael's Tower" (encored), Eaton Faning's "The Vikings," &c., all of which were given in excellent style by the Choir. Beethoven's Choral Fantasia (the pianoforte part well played by Miss Florence Hartley) and Nicolai's Overture "The Merry Wives of Windsor" gave ample evidence of the excellence of the Society's band. The principal vocalists were Miss Agnes Ross, Miss Nellie Dakin, Miss Ellie Marsh, Miss Clark, Mr. Frank Ward, Mr. Arthur Weston, Mr. T. P. Frame, Mr. W. Lloyd, and Mr. Arthur Baxter. Mr. Henry Baker, who is retiring from the post of Conductor in consequence of ill health, is to be congratulated on the success of the concert, and more particularly on the efficiency of the choir. Mr. G. R. Egerton (Assistant-Organist of the Chapels Royal) is appointed Conductor in his stead.

THE one hundred and seventy-ninth Anniversary of the Society for the Propagation of the Gospel in Foreign Parts commenced with a Festival Service at Westminster Abbey, on the evening of Tuesday the 15th ult. Owing, no doubt, to the inclemency of the weather, the congregation was exceedingly meagre, scarcely 200 persons, a mere nothing in the nave of the Abbey, being present. The preacher was the Rev. Canon Butler, Vicar of Wantage, and the musical portion of the Service was undertaken by the choir of the Lay Helpers Association, who sang Dr. Stainer's Magnificat and Nunc dimittis in B flat, and G. C. Martin's anthem "Rejoice in the Lord, O ye righteous," composed for the Sion College Festival of last year. A week later, on Tuesday the 22nd ult., the Lay Helpers Association held its own Annual Festival in the nave of the Abbey, the same setting of the Canticles being employed as in the previous week. On this occasion the anthem was Goss's "I will magnify Thee." At both Festivals Dr. Bridge presided at the organ, and Mr. W. S. Hoyte conducted.

A SERIES of Saturday Orchestral Concerts, announced to commence on November 13, will supply a want long felt in the metropolis, more especially as we see by the prospectus forwarded to us that the programmes will include Symphonies, Concertos, &c., of the classical masters, such works by modern composers as by their excellence are

entitled to consideration, and one important composition by an Englishman at each Concert. The orchestra will be composed of the best available instrumentalists; and it is said that "special attention will be paid to the careful and thorough rehearsing of all music to be performed." The Concerts, although chiefly instrumental, will contain one or two vocal pieces. The Conductor is Mr. Frederick H. Cowen, who deserves every credit for the excellent manner in which he has organised this interesting artistic experiment. Four Concerts only are at present mentioned; but so popular an appeal at "popular" prices will no doubt be sufficiently liberally responded to as to warrant the establishment of a second series, which we trust may not be limited to so small a number of performances.

HERR MAX LAISTNER gave his Annual Pianoforte Recital on Wednesday, the 16th ult., at the Royal Academy of Music, in the presence of a distinguished and numerous audience. Herr Laistner is a pianist of more than ordinary merit, unfailing technique and refined, elegant touch being the special features of his play. The programme included among other well-known pieces by Chopin, &c., the A flat Sonata by Weber, Ballade by Grieg, and Polonaise by Liszt. The Concert-giver was assisted by Herr Ernst Mahr, a young violinist, who introduced himself on this occasion to the English public by an excellent rendering of Bach's Chaconne, and Herr Leu, who played in good style two violoncello solos by Popper. Miss José Sherrington sang charmingly songs by Rubinstein, Schumann, Chopin, and two Lieder by Herr Carl Weber, a young composer, who acted as Conductor of the Concert. The programme concluded with Brahms's celebrated Quintet, played by Herren Laistner, Buziau, Schnitzler, Mahr, and Leu.

MR. CHARLES GARDNER'S fifteenth Annual Concert took place at Willis's Rooms on the afternoon of the 14th ult. It is a feature of the present time that the practice formerly prevalent amongst professors of music, of giving benefit concerts, has to a great extent died out, and it speaks well for the capacities of Mr. Gardner that his annual reunion has not only survived but maintained its popularity. In addition to playing Bennett's charming sketches, "The lake," "The mill-stream," and "The fountain," the Concert-giver brought forward three pieces of his own composition. Songs from the same pen were also introduced by Miss Mary Davies. Miss Helen Meason, Messrs. Cummings, Tinney, Ludwig, Egerton, and Maycock assisted, and fulfilled their several duties in a manner which reflected credit on themselves and gave pleasure to the numerous and appreciative audience.

THE newspaper *Politik* of Prague speaks in terms of the highest praise of a new grand Opera by a young composer, Ladislas Favertal, given for the ninth time at the Boehmisches Landes Theater, before a crowded house, on the 5th ult., with the utmost success, the composer being twice called before the curtain after each act, and after the fourth and last receiving an enthusiastic ovation. Bearing in mind that the metropolis of Bohemia has the reputation of containing a population most discriminating and appreciative with regard to music, it may be accepted as a fact that the new Opera is a work of no mean merit. Mr. Favertal has been lately resident in Glasgow, and it may be hoped that some of his works will soon be heard in London.

A CONCERT was given by Mr. W. H. Harper, at the Surrey Masonic Hall, Camberwell, on Monday evening, the 7th ult. The *bénéficiaire*, who was very warmly greeted, played with much success five pianoforte soli, three of which were his own composition. The vocalists were Miss Marion Williams, Miss Caroline Harper, Madame Lansdell-Sims, Miss Helen Heath, Messrs. Albert James, A. J. Thompson, Albert Hubbard and Theo. Distin, all of whom were warmly received. The accompaniments were principally sustained by Mr. Turle Lee. Among the vocal items a new song entitled "Coming back," by Mr. W. H. Harper, met with especial approbation.

WE are glad to announce that music at the Brighton Aquarium will soon be "looking up" in a very special sense, owing to the appointment of Mr. Frederick Corder as Conductor. The ability of this gentleman is unquestionable. As Mendelssohn scholar he occupied a place of much distinction, and has since given evidence of rare talent. We believe the intention of the Aquarium directors is to increase their orchestra, and raise in every way the character of the work done. Mr. Corder may be trusted with furthering their designs, and he will only need sustained encouragement in order to make the favourite Brighton resort as much a means of musical culture, in its way, as is the favourite resort of Londoners at Sydenham.

A VERY successful rendering of Messrs. Root and Bradbury's popular Cantata "Daniel" was given in St. John's School, South Norwood, on Wednesday evening, the 3rd ult., under the conductorship of Mr. G. Doubell. The principal parts were well sustained by Mr. C. P. Carpenter, Mr. T. Betteridge, and Miss Doubell. The chorus-singing, supported by a small but effective orchestra, was, on the whole, excellent, the final chorus, "Freedom again is bringing," receiving a well-deserved encore. The vicar of the parish (the Rev. W. F. Bateman), in a short speech, thanked those ladies and gentlemen who had so kindly given their services.

IN view of the forthcoming Leeds Festival, Messrs. Novello, Ewer and Co. have in preparation new octavo editions of Beethoven's Choral Symphony and Handel's "Samson." The former work is being edited by Mr. Berthold Tours, who also supplies a new pianoforte arrangement, the version of the words being by Madame Macfarren. Handel's Oratorio will be issued with the curtailments generally adopted, and will thus be a handbook by which the audience can more readily follow the actual performance. Mr. Ebenezer Prout is preparing additional orchestral accompaniments for use at the Festival.

THE third and last Concert for this, the third, season of the North London Philharmonic Society was given at the Athenæum, Camden Road, on Tuesday evening, the 1st ult. The programme consisted of a miscellaneous selection and Dr. Henry Hiles's sacred Cantata, "The Crusaders," played for the first time, with orchestral accompaniment, in London. There was a numerous and well-trained choir. Mr. H. J. B. Dart conducted. The vocalists were Miss Agnes Larkcom, and Messrs. T. P. Frame and J. A. Latta. Violin and pianoforte solos were contributed by Mr. J. L. Kitcat and Mr. A. A. Yeatman.

MR. STANLEY MAYO gave his second Morning Concert at the Hall, Store Street, on Saturday, the 12th ult., when a long programme of vocal and instrumental music was gone through. A high degree of efficiency was exhibited by most of Mr. Mayo's pupils, especially by Miss Agnes Taylor, who gave two songs and a pianoforte solo in excellent style. Mr. Rayner was encored for his rendering of the "Yeoman's wedding song;" Mr. Sadler sang "The Irish emigrant" well, and of the remaining performers Miss Montague, Miss Isern, Miss K. Simbert, and Mr. Franklyn, were the most successful.

UNDER the management of Mr. T. Timewell, the first Promenade Concert of the third series was given before a numerous audience at the Marble Rink, Clapham Road, on Tuesday evening, the 22nd ult. The programme, which was most successfully carried out, was contributed to by Miss Mary Davies, Madame Enriquez, Mr. Vernon Rigby, and Mr. W. Ludwig. The vocal music, which met with warm manifestations of approval, was interspersed with some very praiseworthy performances by a small orchestra, under the *bâton* of Mr. S. Taylor. Mr. T. Barrett acted as accompanist.

WE are glad to learn that the authorities at Westminster Abbey have considered it advisable to supplement the staff of Lay Vicars by the addition of six gentlemen as "assistants." The Abbey Choir will therefore now consist of twenty boys and eighteen men, although only twelve of the latter will be on duty at the same time. We believe that the "assistants" are all of tried experience in Cathedral music, and their addition to the Choir cannot fail to be of advantage to the rendering of the Musical Services in the Abbey.

ON Thursday evening, the 17th ult., an Organ Recital was given by Mr. A. A. Yeatman, at the Church of St.

John the Evangelist, Waterloo Road. The programme included works by Bach, Handel, Mendelssohn, S. S. Wesley, Rheinberger, and Merkel. The organ, which when built was considered one of the finest in London, being somewhat out of repair, a fund has been started for the purpose of restoring it to its former state of efficiency, recitals in aid of which are to be given by various organists every fourth Thursday.

AN Illustrated Catalogue issued by Messrs. Haynes and Company, of Cecilia Hall, Great Malvern, and forwarded to us during the past month, deserves notice for the excellent manner in which the materials are arranged, and the clear directions which it contains on the selection and management of organs and pianofortes. We may also say that the little volume includes a Chronological Table, with an Ecclesiastical Calendar, a Musicians' Almanac and a General Diary, and that the illustrations are extremely well executed throughout.

A SPECIAL Festival Service was held on the evening of Thursday the 10th ult. in the Church of St. Mary the Virgin, Soho, in aid of the Additional Curates' Society. The Canticles were sung to Prout's Service in F, and Mendelssohn's unfinished Oratorio "Christus" formed the anthem. The tenor solos were intrusted to Mr. Ralli Johnston, the principal tenor of St. James's, Clapham; Mr. Geo. Hoare presided at the organ, and Mr. A. W. Sebastian Hoare, the Organist of St. Mary's, conducted.

THE ninth Annual Gathering of the Choirs within the Croydon Church Choirs Union was held at the fine Parish Church of Croydon on the evening of Tuesday, the 22nd ult. Dr. Stainer's Magnificat and Nunc dimittis in B flat, and his anthem "Awake, awake," formed, together with the Hallelujah Chorus, the chief musical features of the Festival. The voices, some 250 in number, were conducted by Mr. F. Cambridge, Organist of the Parish Church.

THE following will act as examiners in the higher musical examinations at Trinity College, London, commencing the 5th instant: Sir George Elvey, Mus. D., organist of the Chapel Royal, Windsor; Dr. J. F. Bridge, Westminster Abbey; Dr. Chipp, Ely Cathedral; Dr. Longhurst, Canterbury Cathedral; Mr. Walter Macfarren, Mr. G. A. Osborne, Mr. George Riseley, Bristol Cathedral; Sig. F. Schira.

ON Wednesday, May 26, at the Annual Social Meeting of the Psalmody Association, Park Church, Highbury, a Concert was given under the direction of Mr. E. Davidson Palmer, Mus. Bac., Oxon., Organist of the church. The programme included Mendelssohn's Thirteenth Psalm and "Hear my Prayer," the solo parts being taken by Miss Palmer and Miss E. P. Palmer. During the evening the organ was played by Messrs. Palmer and Drewett.

THE Members of the Euterpe Glee Club, under the direction of Mr. R. W. Mackway, gave a Concert on Wednesday evening the 12th ult., in the large hall of the Portland Rooms, which was well filled. The glees and part-songs were excellently rendered. Some solos were contributed by members of the Society, and Mr. W. Barrett was highly successful in a flute solo.

WE understand that the classes, &c., in connection with the South London Choral Association, will shortly be held at the Surrey Masonic Hall, Camberwell New Road, which is to be taken at an annual rental of £700. The option of purchasing, for the sum of £8,000, the lease of about ninety years is, we believe, one of the terms included in the legal agreement.

ON May 30 the Clergy and Choir of St. Stephen's, Hampstead, presented their late Organist and Choirmaster, Mr. George Legge, with a handsome album containing their likenesses; and on the 10th ult. the St. Stephen's Church Class presented him with a costly *bâton*, &c. In making these presentations much regret was expressed at losing his services.

THE full list of prize awards has just been received from Sydney, and Messrs. Brinsmead and Sons stand, with two first-class awards and a special certificate, at the head of all the piano manufacturers who exhibited at the Exhibition.

ON Sunday, the 13th ult. (Hospital Sunday), a Flower Service took place at the Parish Church, St. John's, Kentish Town, which was crowded in every part. The Vicar gave a very appropriate address, and the musical arrangements were under the able direction of Mr. John Fimister, the Sub-Organist, who presided at the organ.

THE Annual General Meeting of the College of Organists will take place on Tuesday, the 13th instant, at the new premises of the College, 95, Great Russell Street, W.C., at eight o'clock in the evening. The examination for fellowship will be held on the previous Wednesday and Thursday, commencing at 10 a.m. each day.

SIR FREDERICK GORE OUSELEY, Bart., Professor of Music, delivered a lecture in the Sheldonian Theatre, Oxford, on Saturday afternoon, the 5th ult., to a large and fashionable audience, on the "Old School of Ecclesiastical Music."

MR. RICHARD LEMAIRE, Organist and Choirmaster of Christ Church, Clapham, gave an Organ Recital at the reopening of the Parish Church of Thaxted, Essex, on Tuesday the 15th ult. The programme comprised solos by Handel, Mendelssohn, Smart, and Guilmant, &c.

MR. W. HODGE, Organist of the Parish Church of Lee (St. Margaret's), Kent, has, upon the resignation of Mr. J. Munro Coward, been appointed to the important post of Organist to the Church of St. Anne, Westminster, more familiarly known as St. Anne's, Soho.

MR. FAULKNER LEIGH has been appointed principal Tenor and Director of the Choir at St. Matthias, West Brompton. Mr. Mallett Jones still retains his appointment as Organist at this church.

REVIEWS.

Beethoven's Symphonies critically discussed. By Alexander Teetgen. [W. Reeves.]

THE author of this singular book has not thought it necessary to preface it by any observations upon his presumption in attempting not only to analyse, but to criticise the greatest musical poems ever given to the world; but Mr. John Broadhouse, the editor of the *Musical Standard*, in which periodical the articles now collected into a volume originally appeared, has written a few preliminary remarks, with one of which at least we believe most of our readers will agree: "We do not want Beethoven's music explained, but would rather be left alone with that which we can only feel, but cannot understand while hampered with this 'mortal coil.'" It is true he afterwards says that Mr. Teetgen has only endeavoured to "explain the emotions that the music produces in us"; but when we have given two or three quotations from his book, it will certainly be seen that this assertion can scarcely be borne out by facts. Mr. Teetgen is by no means doubtful of his own powers, and we may say at the outset that he writes invariably like a man who has well thought out his subject, but his powers are by no means equal to the task he undertakes; and when, therefore, after a short dissertation upon the genius of Shakespeare, Dante, Milton, Haydn, and Mozart, as compared with Beethoven, he confidently closes his prefatory essay with the observation, "And now to work," we begin to inquire what are the qualifications of an author who undertakes to tell the musical public all the weak, as well as the strong, points of an inspired genius, to whom we cannot but think he should look up with silent reverence. But when he gets "to work," he shows us at least that he is in earnest. Upon Symphony No. 1 he has much to say. "The Allegro," he writes, "stirs our depths; it fills us with ideas." Very good, but let us pass on: "The *p* on the chord C E G rather surprises us—we expect a *forte*—but it has original beauty, and makes an harmonious breathing instead of an emphatic utterance. The following in the bass is equally characteristic. As it goes on the passage is powerfully suggestive, especially at the *crescendo* in unison." All this is encouraging, and could the young Beethoven have heard so favourable a verdict upon his humble efforts, he would doubtless have been

highly gratified; but this sunny criticism is only transient, and now comes the cloud: "About the next *motiv* I hardly know what to say. In one mood it strikes me, like many other things, even in Beethoven, as an incongruity; I think, 'Why all at once this pastoral strain in the middle of a warlike defiance?' Such unconsciousness as this is an error. A genius must be an artist as well; and a man has no right to fling the first idea that occurs to him into a piece which is incongruous with the whole. Undoubtedly Beethoven himself sinned here, and not seldom. It is notorious that he tacked on and foisted in pieces which literally had nothing to do with the work as a whole." Now if this means anything at all, it means that the composer knew much less of the true principles of art than his critic; the second *motiv* is "incongruous with the whole"; Mr. Teetgen would not have written it—but then he would not have written many other things that Beethoven *has* written. The rhapsody upon the "Eroica" Symphony contains several good thoughts, some of which are expressed in really eloquent words; but the sentences are often so strangely inverted, and parenthetical remarks so curiously interwoven, that the force of the language becomes weakened. Take, for example, the following: "Nay, in the second part—those wonderful strokes of genius where the chord of the subdominant (?) is piled on to and clashes against that of the relative minor A—we fancy it vividly depicting 'Nelson falls!' (the true hero, whose pole-star is duty, not pleasure nor ambition), and the unspeakable passage a little further on (in E minor—Beethoven alone capable of it—never dreamt of in the philosophy of his predecessors), suggested his death, or rather, more stupendously, that of *the* Christian hero when he 'gave up the ghost,' crying, 'Finitus est.'" No doubt this long sentence is very significant of Beethoven's intentions in that portion of the "Eroica" Symphony to which it alludes; yet we cannot but believe that it would gain power by simplicity, an observation which would certainly also apply to the next extract respecting the C minor Symphony: "'So knocketh Fate at the portal;' yes, with the portentousness of the 'knocking at the gate' (see Lamb's remarks) in 'Macbeth'; yes, fate in the form of duty. And truly, what higher subject—subject dear to the ancients, as they are called—subject constantly treated in his own inspired way (Nature's) by Shakespeare—could be chosen."

In justice to the author we must say that many of his observations are not only acute, but extremely just; and we regret therefore that by his slashing criticisms upon those portions of the Symphonies which better musicians than himself consider perfect he should lay himself open to the charge of attempting to teach the educated rather than to inform the ignorant. What, for example, will Beethoven lovers think of the following observation upon the gigantic Ninth Symphony? "But the first movement we cannot help feeling to be laboured, especially in parts, compared with that of the C minor, which is simply one rush of inspiration, and the chief theme of the last movement is, we must say it, tame and undignified, if not commonplace—nay, almost 'jiggy,' played and sung so fast (*allegro assai*)—not to compare for one moment with that other burst, the Hallelujah Chorus (or 'For unto us') or many of Beethoven's own *motivs*." But further on we come upon the reason of the weakness of the Choral Symphony: "Beethoven's faculties," he tells us, "had already begun to decay—he was older than other men at his years. He had been long deaf; was almost broken down with worry and care; and probably, alas! trembled on the verge of incipient insanity (were it not already incipient). He was no longer rich in the fresh originality of his prime—in the original freshness of his youth; he had, perhaps, essentially written himself out (herein below Shakespeare). He began to repeat himself, to theorise, to *make* music." This is pretty well for a man who, as Mr. Broadhouse tells us, merely endeavours to "explain the emotions that the music produces in us." The fact is that the book is a mistake; but it is the mistake of a clever man, and of an enthusiast in the subject upon which he writes. If we could know what Beethoven thought and felt when he wrote his Symphonies all musicians would feel deeply interested; but Mr. Teetgen only tells us what Beethoven makes *him* think and feel when he hears them.

Spring is coming. The roseate hues of early dawn. The first flight. Rondel. Part-songs for ladies' voices. Music by Carr Moseley. [Stanley Lucas, Weber & Co.]

PART-SONGS for female voices should find a wide acceptance in the present day; for, apart from their use in ladies' schools, where it is becoming so much the custom to teach choral music, they will be found an agreeable relief in extemporised drawing-room concerts, "mixed voices" sufficiently reliable not being always obtainable. Miss Moseley's contributions to the fast-increasing stock of such compositions may be warmly recommended; for, without any undue display of theoretical knowledge, they evidence the result of a trained musical mind throughout, and are effectively but simply written for the voices. No. 1 has an appropriately fresh theme, some imitative points sufficiently engaging the attention, yet never interfering with the due expression of the words. No. 2 is perhaps one of the most attractive of the set, the unpretending melody being nowhere clogged with a harmony which fits not its character. No. 3, although scarcely equal to its companions, has a melodious theme in E minor, with an effective change to the tonic major. No. 4 is set to a flowing subject which cannot fail to please, especially if the frequent *acciaccaturas*, occurring in thirds and sixes, are sung by the two departments of the choir to which they are assigned with sufficient precision and accuracy. In all these songs the vocal score is written for the pianoforte, but we should strongly advise their being sung without accompaniment.

Elementary Music. A Book for Beginners, with Questions. By W. J. Westbrook, Mus.D., Cantab. [W. Reeves.]

THE author of this Primer has evidently well thought out his subject, and the whole of his explanations of the notes, clefs, accents, and signs used in music are extremely clear. In the chapter on Intervals, however, we cannot but think that a student will feel perplexed by being told that all the intervals, except the *diminished second* (a misprint, we presume, for the *diminished third*) and its inversion, the *augmented sixth*, can be obtained from the diatonic scale, major or minor, without being informed on what part of the scale they are to be found. It is very well to give all the diatonic intervals from the *note* C, but it has always appeared to us that the figures representing the various degrees of the scale are better than the notes for showing the fixed intervals in the scales; for, even supposing that a pupil becomes acquainted with them in the key of C, he often finds a difficulty in recognising them with equal ease in another key. Dr. Westbrook's Questions at the end of the book will be found very useful; but the example given at Question 16 would somewhat puzzle a student as it stands—we mean as far as the "barring" is concerned.

Pensées Musicales. A series of original Pieces for the Pianoforte. By Stephen Jarvis. [B. Williams.]

MR. JARVIS deserves warm thanks for providing teachers with half a dozen pieces of such undoubted merit suitable for moderately advanced players. No. 1, "Morceau Giojoso," is a charming little sketch, in A minor, with a second subject in the tonic major, which cannot fail to please. No. 2, "Improviso," is scarcely so attractive; but No. 3, "The Brooklet," although somewhat conventional, as a piece with this title must of necessity be, is melodious and effective. No. 4, "Danse Rustique," may probably become the most popular of the set, unless the persistent *acciaccaturas* in the bass should prove an insurmountable obstacle. No. 5, "Lullaby," has an appropriately placid theme, to which the second subject, in the subdominant, forms a good contrast; and No. 6, "Minuetto," is, musically speaking, the best of the six sketches, and even with young players must, we think, soon become an established favourite. All the pieces are exceedingly well written, and merit, as we doubt not they will obtain, an extensive sale.

The Life and Works of Mozart. By Alfred Whittingham. [W. Reeves.]

THIS little book, forming No. 1 of the Biographical Series of "Reeves's Music Primers," will be read with interest by those who care not for more elaborate works on the subject now within reach of musical students. The author says that "all, or nearly all, matters not relating to

Mozart's artist life have been but slightly noticed"; and if a fault can be found with the work, it will assuredly be that it is rather dry in details, the various events being recorded somewhat in the form of a catalogue. Merely for the sake of reference, however, this is no objection; and the dates being printed in large figures, any prominent incident in the life of the composer can be readily turned to. In speaking of Mozart's works, Dr. Pole's writings have been largely drawn upon—his observations on the Overture to "Die Zauberflöte," from the programme of a New Philharmonic Society's concert, and a portion of his articles on the "Requiem," which originally appeared in THE MUSICAL TIMES, being quoted—but we have occasionally some able criticisms by Mr. Whittingham himself, which prove that he must be ranked as something above a mere compiler of materials ready to his hand.

Diana. Hunting Sketch. For the Pianoforte. Composed by Max Schröter. [Howard and Co.]

ALTHOUGH character pieces are to a certain extent cut to pattern—a few lazy triplets in 6-8 time suggesting a Barcarole, and a trifling melody, with a monotonous twirling accompaniment, a "Spinning-song," for example—there are good, bad, and indifferent works of this class; and we are bound to say that the little Hunting Sketch before us, although simple in the extreme, is both well written and sufficiently tuneful to please the young players for whom it is evidently intended. Of course we have the hunting-horn; but the principal subject is melodious: and the second theme, in the subdominant, is an excellent contrast. We commend this unpretentious little piece to the attention of the many on the look out for "something pretty."

Four Mazurkas, for the Pianoforte. By Stephen Heller. [Forsyth Brothers.]

ALTHOUGH all these pieces are, as might be expected, musically interesting, they are unequal in merit. No. 1, with its characteristic descending chromatic progressions, reminds us too much of one of Chopin's best Mazurkas. No. 2 wants interest, even in the leading subject; but No. 3 is excellent throughout. The theme given out at the commencement with the left hand is extremely striking, and the character of this is well preserved. No. 4 again reminds us of Chopin; but it is a musicianlike piece, an effective point being the change from minor to major for the concluding bars. The Mazurkas are edited and fingered by Mr. Charles Hallé.

Tarantelle, for the Pianoforte. Composed by C. H. H. Sippel. [C. Sippel, Cambridge.]

MR. SIPPEL will, we fear, find the key of his Tarantelle, B flat minor, somewhat impede the sale of the piece; but, apart from this amateur objection, there will be nothing to prevent its cordial welcome in the drawing-room, for the passages, although demanding a nimble finger, lie well under the hand, and will amply repay practice. The temporary change to the tonic major, and the crossing of the hands in the accompaniment on the return of the subject, have a good effect, But it is extremely difficult to write anything strikingly original in the Tarantella form; and if the composer of the one before us fails in this respect, he at least fails in good company.

Daybreak; Noontide; Sunset; Gloaming; Eventide; Nightfall. Composed for the Pianoforte by W. Millward. [Howard and Co.]

As a rule we care not for "picture pieces," because it seems too much like selling an illustration and giving a composition; but all the little coloured sketches on these musical trifles are so exceedingly well done that they will no doubt be at least acceptable to the little pianists for whom they are designed. "Daybreak," "Sunset," and "Eventide" are perhaps the most melodious of the set; but they are all well written, pleasing, and carefully fingered.

FOREIGN NOTES.

THE festivities to be held this summer throughout Belgium, in commemoration of the fiftieth anniversary of the national independence, were inaugurated on the 16th ult. at Brussels, by a musical performance preceding the opening of an Industrial Exhibition. The performance, a correspondent informs us, took place in the open air, in front of the Exhibition Building, and in the presence of a numerous and brilliant audience, including the members of the Belgian Royal Family, the ministers of the Crown, and the foreign ambassadors. The work chosen for the occasion was a cantata for chorus and orchestra, written to words of patriotic import, by the Belgian composer, Pierre Benoit, and executed by some 1,400 vocalists and instrumentalists, under the direction of the composer. The patriotic character of the cantata was enhanced by the fact of its having been composed to Flemish words, it being the aim of Pierre Benoit to re-establish that language, as far as musical art is concerned, in its former national position. For, as the popular composer justly maintains, although the French tongue has been pretty generally adopted in the country, the majority of the Belgian people still thinks and expresses its thoughts in Flemish. The reception of the work was, it need scarcely be added, of the most enthusiastic kind.

The following have been the works performed during the past few weeks at the Paris Grand-Opéra: "La Favorita," "Aïda," "Faust," "Freischütz," "Les Huguenots," and "La Muette de Portici." There has, thus, been no novelty added to the *répertoire*, but the production of Auber's last-named masterpiece, which took place on the 14th ult., was rendered special by the fact of its having been the 500th performance of the work at that national institution, a distinction which, as a correspondent of the *Gaulois* points out, has hitherto only been conferred upon "Les Huguenots" and "Guillaume Tell," both the productions of foreigners. No official recognition was, however, taken of the event in question. At the Opéra-Comique a new one-act operetta from the pen of M. Hémery, entitled "La Fée," was brought out on the 14th ult., with very moderate success. MM. Octave Feuillet and L. Gallet are the joint authors of the libretto. Among interesting Concerts, characteristic of the musical life of the French capital, may be mentioned a so-called Festival Concert, given on the 4th ult., at the Trocadéro, in honour of M. Pasdeloup, the zealous Conductor of the Concerts Populaires, in which many of the French musical celebrities took part. Nor should we omit to record the brilliant success of the four Organ Concerts given by M. Guilmant, already announced in these columns, in the course of which the eminent organist of La Trinité introduced Handel's grand Organ Concertos, with the assistance of M. Colonné's orchestra, the hall of the Trocadéro being crowded on each occasion.

A statue of Auber is to be erected in one of the public places at Caen, the native town of the composer. A statue of Rameau also will be unveiled this month at Dijon. It will bear the following inscriptions: "Jean-Philippe Rameau, né à Dijon (1683-1764).—Elevé par Souscription. 'Hyppolyte et Aricie.' 'Castor et Pollux.' 'Dardanus.' 'Traité d'Harmonie.'"

M. A. Dannhauser, the Inspector of Vocal Instruction at Parisian schools, has, we understand, been commissioned by the French Government to study the methods of singing as taught in elementary schools in Belgium, Holland, Germany, and Switzerland, and to report thereon to a commission elected for the purpose of raising the standard of school-singing in France.

Weber's "Oberon" has recently been newly mounted at the Hof-Theater at Dresden, an institution which still retains that reputation for the artistic excellence of its performances which the personal influence of the great composer himself has rendered traditional. "Oberon," as performed at Dresden, consists exclusively of the music written for the work by the composer (*i.e.*, without the introduction of portions from his other operas, to which recent performances in this country have accustomed us), with the exception of the originally spoken dialogue, which has been converted by Capellmeister Wüllner into recitative, skilfully based, it is said, upon leading motives occurring in the opera and other musical themes intended by the composer for his work, but hitherto not made use of. The first performance of the newly mounted work took place on May 30, and is said to have produced an excellent impression, thanks to the reverent zeal and care with which it has been placed upon the stage.

Schumann's opera "Genoveva" was performed, for the fiftieth time, at Wiesbaden, in commemoration of the seventy-first anniversary of the composer's birth, Madame Clara Schumann being present on the occasion.

Johannes Brahms is, according to *Le Ménestrel*, at present engaged upon writing his first opera. Our esteemed French contemporary does not inform us of the subject chosen by Herr Brahms for his *début* on the lyrical stage, while it cannot refrain from remarking: "It is to be hoped that this composer, who adheres to the classical school, will be able to counterbalance, in dramatic music, the far too preponderating and exclusive influence of Richard Wagner." We fancy there is little probability of the two representatives of modern Germany just named ever interfering with one another's peculiar sphere of artistic activity.

The *Allgemeine Deutsche Musik Zeitung* dwells with much satisfaction upon the fact that the performance of fragments from Wagner's "Lohengrin," is in course of careful preparation at the Berlin Hochschule, where the works of the Bayreuth reformer have been hitherto all but ignored. Herr Joachim, the director of the Royal Institution in question, is also the leader of the orchestra, consisting of the more advanced pupils. Excellent recent performances of the entire Tetralogy, "Der Ring des Nibelungen," are reported from the theatres of Brunswick and Leipzig. At the Royal Theatre, at Munich, "Die Meistersinger" has been remounted with great success.

At the Victoria Theatre of Berlin Goethe's "Faust" (both parts) was produced on two successive evenings, with Eduard Lassen's music, according to the precedent furnished last year at Weimar.

Herr Rudorff, Professor at the Berlin Hochschule, is the announced successor of Herr Max Bruch in the direction of the famous Sternsche Gesangverein of Berlin.

The International Mozart Institution at Salzburg has just opened to public view the room in which the great composer was born, and which has been rearranged exactly in accordance with the traditional record of the aspect presented by it on that auspicious occasion.

The Imperial Opera at Vienna closes its doors, as usual, on the 1st inst., and will resume its performances on the 14th of next month.

The success recently achieved by A. Rubinstein's new opera "Merchant Kalaschnikoff," at the Russian National Opera at St. Petersburg, has been followed by a similar favourable reception accorded to a new work by Rimsky-Korsakoff, entitled "A Night in May," the merits of which are highly commended by both native and foreign critics.

A correspondent has favoured us with an extract from the *Perseveranza* of Milan, relating to a concert recently organised by the British Chaplain, the Rev. Mr. Ard, in aid of the funds to be raised for the purchase of an organ for the English church at that town. The journal referred to says, *inter alia:* "The attraction was Mr. Kennedy with his two sons, who belong to a nest of fourteen. Celebrated for his comic and patriotic Scotch songs, Mr. Kennedy, although advanced in age, still possesses a powerful voice, and combines humour with musical talent. He had a genuine success. . . . It only remains to add that the skilful rendering of part-songs by the church choir reflects much credit upon the honorary Organist and Conductor, Mr. A. E. M'Guckin, who has a very promising baritone voice, and is at present prosecuting his musical studies at Milan; and that this first English concert, we believe, ever given in Milan, is to be followed by another in the autumn for the same object."

Berlioz's "La Damnation de Faust" was recently performed for the first time at Boston (U.S.), under the direction of Herr T. Lang, and was enthusiastically applauded.

A Musical Festival was held on May 12 and 13, by the Cleveland Vocal Society (U.S.), the programme of which will be found in the column reserved for that purpose.

A new Opera-house is to be constructed at New York, for which the estimated funds, 600,000 dollars, have already been raised by means of subscription.

Gustave Schilling, author of numerous theoretical works on music, and of a musical dictionary of great merit, died recently at Nebraska (U.S.). He was born at Schwiegershausen, in Hanover, in the year 1805.

The death is announced at Paris of Charles Austin Palmer, pianist and composer of much talent, who was born at Rio de Janeiro, but received his musical education in France. He was only forty years of age.

We subjoin, as usual, the programmes of concerts * recently given at some of the leading institutions abroad:—

Paris.—Organ Concert of M. Guilmant (June 3): Concerto, G minor (Handel); Canzona (Kerl); Toccata (Muffat); Solo pieces (Salomé, Lefébure, Guilmant). Organ Concert of M. Guilmant (June 10): Concerto, B flat, and Concerto in F (Handel); Fantasia and Fugue (Bernard); Variations on a Chorale (Böhm); "Echo" (Bach); Toccata, B minor (Boëly).

Cologne.—Concert of the Tonkünstler Verein (May 30): Violin sonata, D major (Handel); "Dolorosa" (A. Jensen); Violin suite (G. Jensen).

Leipzig.—Concert of the Wagner Verein (May 30): Huldigung's Marsch, Faust overture, Prelude to "Die Meistersinger," Four songs (Wagner); Album sonata (Stade); Violin solos (Raabe).

Turin.—Concert of the Stefano Tempia Choral Society (May 30): Miserere (Allegri); Ave verum (Mozart); Chorus (Bellardi); Chorus of Soldiers from "Edipo a Colone" (Sacchini); Duettino, "L'Aurora" (Perez); Comic Scherzo (Carissimi).

Cleveland, U.S.—Vocal Society Festival Concerts (May 12-13): "Rebekah," sacred cantata (Barnby); Violin concerto (Mendelssohn); "New Year's Song" (B. Tours); Air from "Samson" (Handel); Unfinished Symphony (Schubert); Violin solo (Mendelssohn); "Loreley" fragment (Mendelssohn); "The Messiah" (Handel).

CORRESPONDENCE.

CONGREGATIONAL SINGING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—"Very fine, no doubt, and such a number of voices; but, as a friend of mine remarked to me, there wasn't one tune from beginning to end that he and I could "join in. "But," asked I of the speaker, who had just been present at a large Choral Festival, "should you really expect to be able to sing off-hand any part of the music that those choir men and boys have been so hard at work getting up for so many weeks past?" "Well, if you put it in that way, perhaps not," was the answer. And in what other way are we to put that old, old subject—that, in truth, we do all feel comes up each time with new importance—to which once more you have opened your correspondence space? If the congregation are to sing at all, they must be content to do as do the choir, and do as all others who would sing must do, practise. The truth is, we want a little more plain-speaking on this most important matter: indeed, a little more insistence on the fact conveyed in those golden words of great Mendelssohn, quoted in your May number of Mr. Joseph Bennett's most valuable papers: "I confess that the older I become, the more I perceive the importance of first learning and *then* forming an opinion, not the latter previously to the former, nor both simultaneously. In this I certainly differ much from those who declare that he alone can form a right judgment who has learned nothing; and indeed requires to learn nothing." We hear enough of the people's right to join in the singing; enough and to spare of the people's criticisms on music and choir and organist: we want to be bold enough to say, "My dear friends, we have our duties and you have your duties. If your skill and knowledge of music reach so far, it is your duty to fit yourself to help to lead the people by practising and singing with the choir; if your powers extend no further than the joining in a plain melody, it is your duty to fit yourself by practice to sing this plain melody intelligently in the congregation; if those who are better judges than yourself assure you that want of ear or voice must prevent your uttering sounds otherwise than discordant and disturbing, then it is your bounden duty to hold your tongue."

Professor Macfarren once cut short my catalogue of difficulties in the way, that I was pouring into his ear, by a blunt, "Well, you may say what you like, but the people *must* sing in the people's part." In that weighty *must* I think we shall most of us agree. Clearly the people must sing in the people's response; the Psalms of David form that one book of God's Word that was inspired as the Hymnal of the Holy Spirit for use in the common congregation; and the hymns we use in our services are introduced specially for the people's voice, though they have no acknowledgment in our Prayer Book.

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

The Canticles, being the Great Songs of the Church, demand the highest rendering the musical power available can give; the anthem is either high praise, or text set forth movingly for the edification of the people; in neither of these, therefore, can the people either claim or be expected to join: they are for choir alone.

As a first step towards congregational singing, let the people's part and the choir's part be distinctly understood and acknowledged by both people and choir. Let not the people mar the great ends of canticle or anthem by unpractised attempts to take on them the choir-man's duty; and let the choir on their part understand that in response, psalm, and hymn it is their one duty to draw forth and lead and strengthen the people's voice. And, secondly, let the music of the people's part be selected with the one single aim and purpose of drawing forth the greatest amount of song from what old Thomas Mace so well calls the great choir—that is, the congregation. Let us make use of chants of the very simplest character and ease of interval, in unison, but coloured and sustained by varied accompaniment. An ample supply of fine old chants is to be found, all lying within the compass of a fourth or fifth at most, exactly suiting the purpose for which they were composed—the people's voice. And if the people are really to join in the hymn-singing, the tunes selected must needs be of the great, massive, broad style of our old "Church tunes," the German people's grand choral, or of the many equally fine great tunes our own living composers have given us. When three thousand voices trolled forth a "Chesshire" or a "Glassenburie" tune at the preachings at "Paule's Cross," forty-six to a beat was found fast enough for the roll of the mighty waves of melody. Such a people's chorus does not often now demand an adjustment of *tempo;* yet, if our people are to sing, they must not be hurried. Of course different styles of tunes will demand different *tempi*, but the tune that we should select with the special view to congregational singing will always be one that will bear—rather, will demand—a slow *tempo*. There always will and must be a difference of opinion on the question of *tempo;* for myself I cannot think any one in doubt could do better than follow the markings in the "Hymnary." Among the many excellent points of that very excellent book, not the least important and valuable is the very careful manner in which all the older and well-known tunes are metronomed.

And yet still more is wanted than proper leading, proper music, proper *tempo*, before the people take their part in the singing—they must be content, like the members of the Scotch and German churches, to submit to proper practice. There must be—it cannot be done without—special people's practices: organist and choir in their places, the people in theirs, and the choirmaster invested with full power to speak plainly—to stop mere noise and discord, as well as to bring out melody—standing, *bâton* in hand, on the chancel steps, between choir and people.

Is it too Utopian to look forward to the time when the people shall once more hold such a sure, safe, bold plain-song for themselves, that they shall set the choir free for its parts upon the melody in the tenor as of old? Now, at any rate, it is our duty to lead them: let us do it manfully, unselfishly, earnestly.—Yours,

J. POWELL METCALFE.

POPULAR APPRECIATION OF MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The notion of Lord Mount-Temple, commented upon in the June number of THE MUSICAL TIMES, viz., that the appreciation of music does not require the education that other fine arts, such as painting and sculpture, call for, is one that had once an all but general currency, and even in our musical age is more common than many people suspect. Moreover it is thought that less education and intelligence is required not only for the appreciation of music, but also for its practice. One meets not unfrequently with parents who, on finding that their child has not brains and stamina enough for the learned professions, say, "Let us make a musician of him." With what result this thought is realised the better informed may easily predict, and he who has eyes may see any day. Perhaps nowhere do I find this fallacy more unequivocally expressed than in some remarks of Xavier de Maistre's. He says, "One sees children play the piano like great masters; one never sees a good painter twelve years old. Painting, besides taste and sentiment, demands a thinking head, with which the musician can dispense. One sees men without head and heart who draw from the violin and the harp the most ravishing sounds. One can teach the human animal to play the piano; and when it is educated by a good master, the soul may wander where it lists, whilst the fingers go on mechanically producing sounds with which it does nowise concern itself. On the other hand it would be impossible to paint the merest trifle without the soul employing all its faculties." Now I think that no one ever heard children play like great masters, and that pictorial prodigies are as common as musical prodigies, only the former are not exhibited like the latter. The statement that one would expect least is, that the musician can do as well without a heart as without a head; the more general notion being that the musician is all heart and no head—in short, a creature vegetating in the dim regions of feeling. Of course I must admit that the piano and other instruments are often enough played mechanically, but I do not overlook that in that case the playing is in accordance. And again, a good teacher may make his pupils good automatons, but he cannot make them good musicians unless they have the requisite intellectual and emotional stuff in them. Do you know of any performer or composer of real importance who was not at the same time an intelligent, although he may not have been a learned person? Is not the true greatness of the musician commensurate with the degree of his intellectual and moral power? Try this test on the great of one art and of every art, and see if they do not verify this statement. The only thing that can exist without intellect is somè sort of technical attainment, the outcome of physical aptitude and practice; and this can exist in all arts alike, and not only in the arts but also in the sciences. How many men of science, who look down on everybody else from their imagined intellectual eminence, possess, instead of heart and head, nothing but a mechanical trick of memory and perhaps of combination? As for the appreciation of music, the understanding of a symphony of Beethoven's requires as much education and intelligence as the understanding of a cartoon of Raphael's; very likely a good deal more. Nor are in the pictorial art works wanting that correspond to and can be enjoyed with the same facility as light popular musical works. It is something that X. de Maistre admits the possibility that there is a difference between composition and reproduction (execution); he is not quite sure whether his theory would apply to the former. This hesitation has almost the appearance of modesty. On the whole, however, I may say that it is impossible to show greater ignorance of the subject discussed, or to put forth one's opinion with more confidence than X. de Maistre does. The saddest part of the business is that he who thus thoughtlessly judges is a man of education, taste, &c., and that the same has been done and is still done by equally well-conditioned persons, by wits, *savants*, people of fashion, not to mention less distinguished classes. Will the future bring enlightenment? Let us hope so.

Yours truly, FR. NIECKS.

THE TONIC SOL-FA MOVEMENT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The last issue of Grove's "Dictionary of Music," contains a statement on which in justice I trust you will allow me to comment. Under the head of Notation, I find the Tonic Sol-fa Notation briefly described, and it is said that "it could never be used for any other purpose than that of *very commonplace* part-singing."

Now it is simply a matter of fact that during the last three months I have led choirs through the following works: "The Woman of Samaria," "The Last Judgment," Beethoven's Mass in C, the "Antigone" choruses, the "Hymn of Praise," the "Messiah," Schumann's "Song for the New Year," Spohr's "God, Thou art great" (the opening chorus is surely not commonplace), and Lahee's "Sleeping Beauty," and that all these works were sung from Tonic Sol-fa copies. Besides the above, the Oratorios "Elijah," "St. Paul," "The Creation," and some forty

other classic works, the finest cathedral anthems, and literally thousands of glees and part-songs, are regularly sung all over this kingdom from Tonic Sol-fa copies. The laws of demand and supply create a constantly increasing stream of Tonic Sol-fa literature. The music has yet to be written which cannot be expressed in Tonic Sol-fa Notation, and, if vocal, sung therefrom.

The writer of the article either means that the above music is commonplace, or he shows an ignorance of the indisputable facts of a matter on which he writes with prophetic confidence and apparent authority. The dilemma is his own creation.

A further instance of the spirit with which Tonic Sol-fa matters are treated is in the article on musical journals, where the writer chooses to hold up to ridicule a number of the *Tonic Sol-fa Reporter*, published in 1851, as a fair specimen of the style of that journal. *The Academy*, reviewing a volume not long since, said: "*The Reporter* contains a large number of interesting papers on musical subjects, and in the literary value of its articles may compare favourably with many of its more ambitious contemporaries." The circulation is, I believe, over 10,000.

On the whole it would have been fairer and less painful to not a few of Mr. Grove's most eager readers if the silence which has excluded the late Mr. Curwen from the biographies had obtained altogether in Tonic Sol-fa matters.

Greatly regretting the necessity which forces me to write this letter,—I am, yours faithfully,

W. G. McNAUGHT,
Associate of the Royal Academy of Music.
66, Colvestone Crescent, West Hackney, E.

CROTCHETS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As the derivation of the musical term "crotchet" is now considered hopelessly lost—and even Mr. George Grove states, in his Dictionary, that the origin of the word is not known—I venture upon a suggestion which may interest some of your readers, and which, I think, has not yet been made. The generally accepted derivation, from the French *croc* or *croche*, is acknowledged to be highly unsatisfactory, because a crotchet is not a hooked note, and *croche* has been employed to signify a quaver, which is.

The invention of this note has been variously attributed to Johannes de Muris, Franco of Cologne, Philippe de Vitry, and others; but it was not generally used till the middle of the fourteenth century, as Thomas de Walsyngham, writing about the year 1400, complains that of late years a new character had been introduced which would be of no use if musicians would remember that beyond the minim no subdivision ought to be made. It was then known as a semiminima, simplex, chroma, or fufa. Since, then, the word is neither Latin nor French, let us try English. It has been overlooked in a most unaccountable manner that the original orthography was not "crotchet," but "cratchet," as may be seen in two of our earliest English musical treatises, William Bathe's "Briefe Introduction to the True Art of Musicke," published in 1584; and the translation of Adrien Leroy's Lute Book made by "F. Ke. Gentleman" in 1574, in both of which this form occurs throughout. Taking the very similar word "packet," we find that it denotes the result of the operation of packing; so, by analogy, "cratchet" should mean something produced by cratching. Now "cratch" (German, *kratzen*) is the old form of our modern word "scratch," hence a cratchet means a scratched note, and was probably so called on account of its solid black head requiring to be scratched or filled in by the pen, as opposed to its predecessors, the minim, semibreve, breve, long and large, which were all hollow. The same idea is conveyed by the French equivalent *noire*, only that in this word the effect produced is suggested; in ours, the method of production.

British Museum. CHARLES J. EVANS.

SPEED OF HYMN-TUNES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly allow me space for a few more words on the above subject?

I thank Mr. Bullock and "Village Organist" for their replies and suggestions. Mr. Bullock says he knows of churches where there is real congregational singing, and that the effect is a "terrible din"; consequently I infer that he would stop congregational singing by increase of speed; he admits the people *do* sing when the pace allows them, though with such objectionable results as "seconds," &c., which I quite agree with him in deprecating. I maintain, however, that those evils have *arisen out of* what I am condemning, viz., *quick hymn-singing*. This has occasioned commonplace melodies to be written, which usurp the place of the grand old tunes of former days. These commonplace melodies so entirely depend upon their accompaniment that, on hearing the tune, the accompaniment is at once suggested; the melody takes no hold without it, and as all tunes in England are, or are attempted to be, harmonised, the objectionable seconds, &c., are the result.

It was truly said of the Germans that, with such chorals as they possess, they could not help being musical. The ear is at once arrested by the *melody* of the choral, without reference to the harmony; whereas with us, the ordinary hymn-tune is never heard without its accompanying harmonies.

Notwithstanding the greatly increased study of music we seem as far away as ever from becoming a musical nation; and the Church, which should be a musical educator of the people, has, instead, allowed its hymns to degenerate into mere badly performed part-songs.

I am afraid I am in a very small minority on this question, yet I know the late Mr. Henry Smart held opinions similar to mine with regard to speed; and I would also refer to Mr. Joseph Barnby's preface to the second edition of "The Hymnary." I do not understand what Mr. Bullock means by the "slow pace" being "mischievous and impracticable." As a remedy for the state of things I deplore, Mr. Bullock suggests teaching the people to read at sight; but Mr. Hullah in his report says the German people are bad readers; whence then comes their power of singing in tune and time? I am not speaking of the cultivated German musician, but of the peasantry, and from impressions I received when visiting some little out-of-the-way village churches in Germany, and attending some of the "people's feasts."

I am, Sir, your obedient servant,
June 13, 1880. RICHARD J. HOPPER.

"ST. ANNE'S" AND "LONDON."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—You would do me a favour if you would insert the following in the July MUSICAL TIMES.

In "Bristol Tune-Book" the tune "St. Ann" bears the name of Denby as composer. In "Wesleyan Tune-Book" it is taken from Barber's "Psalm-Tunes," 1686; in "Tunes New and Old," Dr. Croft, 1677-1727; in another book there is an arrangement by Sullivan from Dr. Croft.

The tune "London," by Croft in "Bristol," in "Wesleyan Tune-Book," Andrs. Hart's Psalter, 1615—whereas Croft lived 1677-1727. Who was the composer of these tunes? Yours truly,

Royal Thorn Farm, THOS. HIGGINBOTHAM.
Northenden, June 12, 1880.

["St. Anne's" (not St. Ann's) tune first appeared under that name in the sixth edition of the "Supplement to the New Version of the Psalms," 1708, in two parts (S.B.), and set to the 42nd Psalm. This arrangement is certainly by Dr. Croft, then organist of St. Anne's, Westminster. The tune is also in Barber's "Book of Psalm-Tunes," a Yorkshire collection, of which the *license* is dated February 14, 1687. Here it is in four parts, with the melody in the tenor, under the name of "Leeds," and ascribed to "Mr. Denby." But the edition of Barber in which the tune is found is the "Seventh, with additions," 1715, seven years later than the "Supplement." This edition contains two other tunes also ascribed to Mr. Denby. The only early edition of Barber which has hitherto come to light is the third or fourth (circa 1696), and in this none of Mr. Denby's tunes appear. It is therefore manifestly erroneous to date the tune 1686; and, as regards the authorship, unless an edition of Barber containing the tune before

1708 is produced, we must assume that Mr. Denby merely rearranged Croft's "St. Anne," giving it at the same time the name of a Yorkshire town. Perhaps some local antiquary may be able to ascertain who Mr. Denby was, and when he flourished. The tune "London New" was first published in the Scotch Psalter of 1635, where it is named "Newtown." It is not in the edition of 1615. Its ascription to Croft is therefore erroneous.—ED. *Musical Times.*]

ORCHESTRAL NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent "F. C.," in the May number of THE MUSICAL TIMES, on the subject of Orchestral Notation, evidently is not aware that Mr. W. H. Monk read a long and interesting paper on this subject before the Musical Association in February, 1875. The *Musical Standard* printed a leading article on Mr. Monk's paper in March of the same year. Professor Monk favours the retention of both the tenor and alto clefs, while "F. C." prefers retaining the alto clef only. A better plan is to abolish *both*, and place middle C *always* on the third space, using different characters for the tenor or cello, and alto or viola clefs. This clef

has been printed as a tenor vocal clef here in the United States for over twenty years, and this

would serve as an alto clef.

In 1876, W. A. Pond and Co., of New York city, engraved in full score the Andante from Mendelssohn's Reformation Symphony with the pitch of every note just as a pianist or organist would play it. This is undoubtedly the first orchestral score of the kind ever printed where there is no transposition and no clefs used other than the F and G.—Yours truly,

R. S.

LITTLE-KNOWN COMPOSERS OF THE EARLY PART OF THE SEVENTEENTH CENTURY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the MS. collection of music in Peterhouse Library, Cambridge, consisting principally of sacred music by composers of the early part of the seventeenth century, are some compositions by (among others) the following: Anthony Beck, William Cranford, or Cranfield, Derrick, John Fido, John Geeres, Richard Hind, Hughes, Juxon, John Ward, Albert Knight, Laud, J. Marson, Henry Palmer, Osbert Paisley, John Smith, Nicholas Strogers (temp. James I.), John Taverner (lived in the fifteenth or sixteenth century), Thomas Wilkinson. Is it known if any of these were organists, and, if so, where? Also, are any of their compositions (besides the above in Peterhouse Library) known? Juxon and Laud were, of course, respectively Bishop and Archbishop, therefore the first part of my query does not apply to them.

Yours obediently,

Scarborough. R. C. HOPE.

MR. A. J. ELLIS'S "HISTORY OF MUSICAL PITCH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As you announced through Dr. W. H. Stone that I would give copies of my "History of Musical Pitch" to professional musicians on receiving a stamp for postage, I should be obliged by your inserting this letter to say that, having given away more than 450 copies, my stock for this purpose is exhausted; and those who wish to know its contents should get my abstract in *Nature* of April 8, or the Journals of the Society of Arts for March 3 and April 2. I shall, therefore, not notice any further applications.

Respectfully yours,

A. J. ELLIS.

June 18, 1880.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. H.—*"A Modulating Dictionary," by Cleveland Wigan, published by Novello, Ewer and Co.*

R. F. S.—*There are two beats in* 6-8 *time, each representing a triplet of quavers.*

H. C.—*The letter of our correspondent introduces new complications respecting the clefs; and the second portion of his communication is scarcely of sufficient interest to warrant insertion.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—On Thursday afternoon, May 27, Farmer's Oratorio *Christ and His Soldiers* was excellently performed in the Town Hall. The chorus consisted of the Ebbw Vale Associated Choir and a few members of the Abergavenny Choral Society. The solos were sung by Mesdames Pegler, Hogan, and Baker, the Misses Bishop and Phillips, and Messrs. Stevens, Wilson, and Knapp. The choruses were rendered with remarkable precision and vigour. The accompaniments were played by an orchestra of twenty-one performers. Mrs. C. W. Price presided at the harmonium, Mrs. Crawshay Bailey at the pianoforte, and Mr. J. W. Wall, Organist of Christ Church, Ebbw Vale, conducted in a very efficient manner. The proceeds of the concert were for the restoration fund of the parish church.

BANFF.—The last Concert for the season of the Banff Musical Association was given in the County Hall on the 11th ult. The principal item in the programme was Dr. Stainer's sacred Cantata *The Daughter of Jairus*, which was excellently rendered. The solo vocalists were Miss J. Dickson, Miss M. Coutts, Mr. A. Simpson, and Mr. A. Mitchell. Herr Hoffmann conducted, and also accompanied the first part of the Cantata on the pianoforte, Miss N. Wilson taking the second part. Miss K. Martin presided at the harmonium. In the second part, which was miscellaneous, the pianoforte solos of Herr Hoffmann were greatly admired.

BIRMINGHAM.—Mr. D. F. Davis gave his Annual Harp Festival in the Town Hall on Thursday, May 27. Mr. Sims Reeves was engaged, but unable to appear, his place being taken by Mr. H. Bywater; the other vocalists were Miss Samuel and Madame Enriquez, all of whom were greatly appreciated. The band of thirty harps performed an excellent selection, including a "Festival Chorus" (D. F. Davis), with good effect. The programme also included Oberthür's Trio for pianoforte, harp, and violin, "Hommage à Weber," and the Quintet by F. Ries for harp, pianoforte, and strings. Mr. Davis was solo harpist, Miss Davis, pianist; violin, Mr. F. Ward; viola, Mr. Blythe; and violoncello, Mr. Owen. Mr. Langston was an able accompanist, and Mr. C. J. Stevens conducted.

BURWASH, SUSSEX.—The Annual Concerts of the Burwash Singing Class were given on May 27. The vocal solos of Miss Amy Aylward and Mr. R. E. Miles, and the admirable violin-playing of Mr. W. Sutton, students of the Royal Academy, gave unqualified pleasure. Mrs. Egerton's playing of Haydn's Sonata in C major and Weber's "Invitation to the Waltz" was deservedly applauded. Sydenham's part-song "The Maiden of the Fleur de Lys" was encored at both performances. The Rector, the Rev. J. C. Egerton, conducted the concerts.

CRIEFF, N.B.—Miss Sneath, who has held the post of Organist at St. Colomba's Episcopal Church for upwards of seven years, having recently resigned her appointment, the choir and a few members of the congregation were anxious to present her with some token of the respect and esteem in which she was held. Accordingly, a deputation waited upon her on the evening of the 31st of May, and presented her with a very handsome gold bulrush bracelet set with diamonds. Mr. J. Sellors, who handed her the gift, made an appropriate speech; and Mr. James Foster, on behalf of the choir, expressed regret that they were losing her services, and congratulated her on having brought the choir to the highest state of efficiency it had ever attained since its formation.

EAST FARLEIGH, MAIDSTONE. — The new Organ, just erected by Messrs. Morten and Taylor, of London, was opened on Wednesday, the 23rd ult. Mr. Woolley, of Aylesford Parish Church, presided at the instrument, and at the conclusion of the service played several pieces which were much appreciated. The organ gives great satisfaction.

EDINBURGH.—Herr Feodor Blume gave a Pianoforte Recital on May 29 in the Masonic Hall to a large audience. The principal item in the programme was Beethoven's E flat Concerto, which was excellently rendered; Carl Reinecke's clever transcription of the orchestral score for a second piano being well played by Madame Blume. Herr Blume also performed the Romance from Chopin's E minor Concerto, the Polonaise in E flat major by the same composer, and several smaller pieces with equal success. Some vocal numbers contributed by Miss Simpson and Mr. Burn Callander were thoroughly appreciated.

HAMILTON, CANADA.—On May 7 Bennett's *May Queen* was produced for the first time here, preceded by a miscellaneous programme, including the overture to Nicolai's *Merry Wives of Windsor*, Barnby's part-song, "The skylark;" Brahms's and Joachim's Hungarian Dances, Nos. 5 and 6 (played by Mrs. Adamson); Mendelssohn's "May-bells and flowers," and a trio for pianoforte, violin, and violoncello, by Mr. Aldous, who also conducted the Concert.——On May 17 Mrs. Adamson and Mr. Aldous gave their last Concert of the series of six. The programme included the Andante and Minuet from A. Romberg's Symphony No. 1, Rondo from Dussek's Sonata No. 1, for violin and piano; Beethoven's Quintet, Op. 16; Canzona and Tarantella for violin and piano by Raff; part-song, "Autumn song," by Mr. Aldous; "Peace, my heart," with cello obbligato by Kalliwoda; Hungarian Dances, Brahms and Joachim; "In our boat," with violin obbligato by Mackenzie; and the Adagio and Finale from Haydn's Quartet, No. 21.

HEDGE END, SOUTHAMPTON. — The new Organ, built by Messrs. Morten and Taylor, of London, under the supervision of Dr. Arnold, of Winchester Cathedral, was opened on May 28. The special service was attended by an overflowing congregation, who listened to the Doctor's masterly manipulation of the organ with the greatest attention, the varied qualities of the instrument being admirably displayed.

KINGSTON, JAMAICA.— The Concert of the recently formed Philharmonic Society, given on April 29, at the Town Hall, was in all respects a decided success. Every item in a carefully selected programme was well rendered, and the applause was warm and enthusiastic. Thanks to the exertions of Mr. Fred. Lindo and some clever amateurs by whom he has been supported, the Society may now be considered firmly established, and the members may confidently look forward to a brilliant and prosperous future.

LYNDHURST.—The Annual Festival of the Vale of Avon Church Choral Society was held in St. Michael's Church on May 25. Twenty choirs took part in the services, and the number of vocalists exceeded 400. The principal items were—Te Deum and Jubilate (Boyce in C), the anthems "If ye love me" (Monk) and "O Lord, how manifold" (Barnby). The whole of the music was smoothly and carefully sung. Mr. E. Hammick, Organist of the church, presided at the organ, and the Rev. H. M. Wilkinson, the energetic secretary of the Society, conducted.

MEATH.—The Meath Church Choral Association—one of the first founded in Ireland—held its Tenth Festival of Choirs in the Church of St. Columbkille, Kells, on St. Barnabas Day, under the direction of W. H. Gater, Esq., Mus.B. The choir numbered over 160 voices, the largest that the Association has as yet brought together. The chanting of the psalms was particularly effective, the antiphonal verses and the parts in unison being given with much decision. Hymns selected from the "Irish Church Hymnal," to tunes by Torrance, Dykes, and Barnby, were sung during the entrance and departure of the surpliced clergy, and before the sermon. The chants for the Venite and special psalms (lxxxiv., xcvii., and cxlv.) were R. Cooke in G, J. C. Crosthwaite in F, J. Turle in C, and B. Lamb in F. The service (Te Deum, Jubilate, and Kyrie) was Sullivan in D; the anthem, "O Lord, our Governor," by H. Gadsby. The Introit (in five parts) and the Doxology before the Gospel were selected from Garrett's Service in D.

MELBOURNE, DERBYSHIRE.—The Glee and Madrigal Society performed Handel's *Hercules* on Friday, May 28, the principal parts being sustained by Miss Haines, Miss Wadham, Mr. Jacques Langter, and Mr. C. E. Abney. The choruses were sung with the utmost finish, "Crown with festal pomp the day," and "Tyrants now no more shall dread," calling for more than ordinary notice. The band, led by Mr. Hay-Gordon and Mr. James East, gave great satisfaction, the overture, march, and symphonies being excellently played. Of a miscellaneous second part, the most noticeable items were an excellent performance of "Orb of Helios," from Mendelssohn's *Antigone*, Macfarren's song "Pack, clouds away," charmingly sung by Miss Wadham, the violin obbligato being equally well played by Mr. Hay-Gordon, and some sketches for the violoncello by Mr. F. W. Davenport, to which Mr. J. L. Davenport (violoncello) and Miss Wilson (piano) did ample justice. Miss Wilson accompanied the songs in *Hercules*, and Mr. Wilson conducted.

OSWESTRY.—On Monday evening, the 7th ult., Mr. Gaffe was presented with two addresses, a travelling bag, and a purse containing forty guineas, at the Victoria Rooms. Mr. Gaffe has been recently appointed to the post of Organist and Choirmaster of St. Alban's Cathedral, after having occupied a similar position in the Oswestry parish church for a period of about six years.

PETERBOROUGH.—The Choral Society's Concert took place on Tuesday, the 8th ult., in the Drill Hall, which was crowded in every part. The programme opened with an instrumental novelty, the overture to *Zampa* (Hérold), arranged for eight hands, played by young lady members of the Society, who also afterwards performed Mendelssohn's "Wedding March," both being warmly applauded. The rest of the concert consisted of choruses, songs, and glees, the most noticeable of which were: "When winds breathe soft" (Webbe); "Within a mile o' Edinboro' town;" Sullivan's "Let me dream again;" and Haydn's chorus, "Hark! the mountains resound."

PLYMOUTH.—The members of the Plymouth Vocal Association gave their last Subscription Concert for the season on May 26, at the Guildhall, when Benedict's *St. Peter* was performed. The vocalists were Miss Anna Williams, Madame Enriquez, Mr. Redfern Hollins, and Mr. Thurley Beale, all of whom were received with warm applause. The choruses were exceedingly well rendered. Mr. Pardew was the leader of the orchestra, Mr. Arthur C. Faull presided at the organ, and Mr. F. N. Löhr, to whose painstaking exertions much of the success of the Association is due, was, as usual, Conductor. The next season will be commenced with Rossini's *Stabat Mater*, to be followed by the annual performance of *The Messiah*; the Opera *The Bohemian Girl* as the second Subscription Concert; a Miscellaneous Concert in Lent, and some new work, probably *Naaman*.

PONTYPOOL.—A successful Concert was given on May 25, in the Town Hall, by the Pontypool and Panteg Choral Society, conducted by Mr. Charles Lawrence. The chief portion of the programme consisted of Sir Sterndale Bennett's *May Queen*. The principal vocalists were Miss E. Holdsworth, Miss Evans, Miss Jee, Mr. W. H. O. Taylor, all local amateurs, and Mr. Roland Addams Williams, of Crickhowell. Mr. B. P. Willis, of Ilfracombe, was the solo flautist; and a small but efficient band, led by Mr. W. Sewell, played the accompaniments, and the Overture to *Zanetta*.

PRESTON.—On Sunday, the 13th ult., a number of chants, anthems, and voluntaries, composed or arranged by the late Sir John Goss, were rendered in memory of that celebrated musician, at the parish church. The opening voluntary in the morning was Handel's "Prepare the hymn," arranged by Sir John, which was very effectively sung. The anthem was Goss's "Come, and let us return." The recitatives were given by Mr. Coupland with excellent effect. The evening service was opened by Goss's arrangement of "Teach me, O Lord" (Chevalier Neukomm). The anthem was "Praise the Lord, O my soul," which is justly acknowledged by musical critics to be one of Goss's finest compositions, and the choir did full justice to the piece. The quartet was given by Miss Baxter, Miss Marsh, Mr. James Grime, and Mr. Goulburn. Mr. Greaves, the Organist, played at both services in a masterly manner.

TORONTO, ONTARIO, CANADA.—The Pavilion of the Horticultural Gardens was crowded on the evening of May 18, the occasion being the first performance in Canada of Sir Michael Costa's Oratorio *Naaman* by the Philharmonic Society. The concert was a genuine success, the work being produced in a highly creditable manner, taking into consideration the fact that, until the Oratorio was put into rehearsal a few months ago, the music must have been quite strange to the majority of the members of the Society. The solo vocalists were Dr. Sippi, Mr. Warrington, Mrs. Petley, Miss McManus, Miss Brokovski, Mrs. Hall, Miss Corlett, and Mrs. Kirk, all of whom were thoroughly efficient. The choruses were finely rendered, and reflected much credit upon the Conductor, Mr. Torrington. The orchestra was led by Mr. George Case, and Miss Symons presided at the pianoforte.

WOOLWICH.—Miss Mascall gave her Annual Concert in the Town Hall, on the 4th ult., with much success. Nearly all the vocal and instrumental performers were pupils of Miss Mascall. Mr Roberts ably officiated as Conductor. A judiciously selected programme was, on the whole, most efficiently rendered.

WORCESTER.—The third Triennial General Festival of the Associated Church Choirs for the Archdeaconry of Worcester took place at the cathedral on Thursday, the 17th ult. The history of the Worcester Church Choral Association extends over about a quarter of a century, and the results of its work must be alike gratifying to its promoters as to the numerous parishes included within its range. The Association is divided into districts, and the practice has been to hold annual Church Choral Festivals in the centres of each of these districts in the Archdeaconry; and on the completion of the restoration of the cathedral it was determined to have a festival of the united choirs in that noble building. This festival took place in 1874, and the success was so marked that a second festival was held, by permission of the Dean and Chapter, in the cathedral in the month of June, 1877. Thence it was decided to hold an aggregate festival of the church choirs triennially. The cathedral was crowded before the opening of the service, and shortly after half-past eleven o'clock the procession of surpliced choirs, numbering over 1,300 voices, began to enter the cathedral at the west-end entrance, singing, as they passed up the centre of the spacious nave to the choir, Monk's fine old processional hymn, "At the name of Jesus." The ordinary service of the day then began, the Rev. E. V. Hall, precentor, intoning the service, the Rev. Canon Douglas reading the first lesson of the day, and the Dean the second. The responses were given with wonderful precision. Tallis's preces and responses were used. The Venite was sung to Battishill's single chant (No. 161, A.C.B.), the chant being first given out by trumpeters stationed in the centre of the nave. The special psalms were xlvii. and xcii., which were sung to Cook's double chant (No. 142, W.C.C.B.). The service (Te Deum and Jubilate) was by Sir R. P. Stewart, and the anthem, "Stand up and bless the Lord" (Sir J. Goss). The Rev. W. Boyd Carpenter, M.A., Chaplain to the Queen and the Bishop of London, and Vicar of Christ Church, Paddington, preached the sermon from the nave pulpit. The hymn before the sermon was "Lord of our life" (Barnby). The evening service commenced with the same processional as the morning, and the same preces and responses were used. The special psalm was ciii., sung to a double chant (No. 187, W.C.C.B.), and Stewart's service in G was again resorted to for the Magnificat and Nunc dimittis. In the place of the anthem, Dr. Crotch's Sanctus was given by the choir, and in point of effect was one of the most striking and beautiful features of the day's sacred music. The arrangements were carried out to perfection by the Rev. D. H. C. Preedy, the Central Secretary of the Association, and Mr. E. J. Spark, the agent of the body. The choirmasters, Messrs. Millward and Dyson, merit the thanks of their large army of choristers for the thorough training which the latter have received at their hands. The services were accompanied throughout on the great organ in the nave by Mr. Garton in a masterly manner; and not a little was added to the musical effect by the small band of brass instruments provided by Mr. Gilmer, of Birmingham.

YORK.—A Concert was given by the string band of the Royal Marines (Chatham Division) in the large hall of the Fine Art and Industrial Institution on the 15th ult. The programme was an excellent one, the selections being of a character to display effectively the quality of the band. The solo performers evinced great ability and mastery over their instruments. The Gavotte "Stella," composed by the talented bandmaster, Mr. Kappey, terminated the first portion of the programme. The playing of the band throughout was of a high order, and the concert was much appreciated.

ORGAN APPOINTMENTS.—Mr. Harry Herbert Baker, to St. Peter's Church, Devizes.—Miss Eyre, to the Parish Church, South Kirkby.—Mr. T. Forward, to All Souls, Brighton.—Dr. Jacob Bradford, Organist and Choirmaster to St. John's, Angell Park, Brixton.—Mr. Arthur E. Akeroyd, Organist and Choirmaster to Oswestry Parish Church, Choirmaster to the Oswestry Choral Association, and Choirmaster to the Parish Church, Hanmer, Whitchurch.—Mr. Lewis Marcus, Organist and Choirmaster to St. Michael, Bishop Stortford.—Mr. W. H. Fenney, Organist and Choirmaster to St. Mary's (Episcopal) Church, Portobello, Edinburgh.—Mr. J. Freeman E. Dovaston, Or-

ganist and Choirmaster to Holy Trinity, Haverstock Hill.—Mr. J. H. Field, Organist and Choirmaster to St. Peter's, Dartmouth Park, Highgate, N.

CHOIR APPOINTMENTS.—Mr. W. C. Boniface (Alto), Mr. G. C. Macfarlane (Tenor), and Mr. C. J. Robinson (Bass), to St. Edmund the King and Martyr, Lombard Street, E.C.

OBITUARY.

On May 26, at Heaton House, Heaton Mersey, near Manchester, the Rev. JOHN CURWEN, in his 64th year.

On May 30, JAMES ROBINSON PLANCHÉ, in his 85th year.

On May 31, ARTHUR DAWKINS, of Charterhouse Street, in his 28th year.

On the 7th ult., at New Cross, Kent, JOSEPH R. W. HARDING, after one week's illness, of inflammation of the lungs, in his 59th year.

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15. Overture, "Berenice," by Handel.
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21. "Ave Maria," by Franz Schubert.
22. Aria, by Antonio Lotti. Circa 1700.
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24. "Gloria in excelsis," from Weber's Mass in G.
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26. "Pietà, Signore," from "San Giovanni Battista," by Stradella.
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
AUGUST 1, 1880.

THE LONDON MUSICAL SEASON.

By Henry C. Lunn.

Now that most of our operatic vocalists are either German, American, or French, and that the lyrical works set before our fashionable audiences in "the season" are chiefly imported from the countries in which these artists were born, the question why operas must be translated into Italian before they can be represented in England should be asked again and again until it is answered satisfactorily. The fact is that those who stand in the way of reform in this matter may be divided into two classes—those who think that Italian is really the true language for music, and those who do not think at all. Of the first of these classes we would simply inquire whether a libretto essentially German or French to which music has been originally set can be rendered even into the best Italian without utterly destroying the force of the composer's intention; whether the grand and powerful German or the bright and piquant French words first wedded to certain notes can possibly be sung to the soft and silky translation which we are doomed to hear without causing a feeling of disappointment in the mind of every intelligent listener? To those who belong to the second and, we fear, the more numerous class of obstructives, we can have nothing to say. Like all who remain supine whilst great changes are being worked out, they will make a merit of going over to the opposite party as soon as it is strong enough, and there is nothing, therefore, to fear from their apathy. It is true that in the pages of The Musical Times this is no new theme; but the evil effects of an Italian Opera-house as the only recognised lyrical establishment in this country must plead our excuse for continually recurring to it. The well-known proverb "Out of sight, out of mind," cannot be too firmly believed in by those who desire to urge the public to action; and although we cannot be sure that our readers shall never have this subject "out of mind," we will at least take care that it shall never be "out of sight."

The action of the two Italian Opera-houses during the past season would have awakened but small interest outside the little circle to which they appeal had it not been for the production of Boito's "Mefistofele" at Her Majesty's Theatre. This work is noticed at length in another portion of our present number, and we have here only to record its performance in this country as one of the most marked events of the year.

The season at the Royal Italian Opera has been so thoroughly uninteresting to the musical world that our summary must rather be a catalogue of, than a criticism upon, its doings. The production of "Le Pré aux Clercs" was a mistake on so large a stage as that of the Royal Italian Opera; but the music is pleasing, and so thoroughly reflective of the French school as to make us long for a Parisian operatic company to give it due effect. M. Jules Cohen's "Estella" was as successful as any person with the slightest musical judgment could expect it to be; and whether it will be heard after the present season depends of course rather upon those inside than outside the establishment: certain it is that there is little probability of inquiries being made respecting it at the box-office. The performance of the well-known Operas has been on the whole fairly good. "Le Roi de Lahore," played on the opening night, had been given at the latter part of the preceding season; and, we presume on account of the scenery and accessories, it was thought that it might be attractive to those who do not go to the Opera for the music; but although Signor de Reszke, a new comer, made a decided hit in the part of *Indra* (previously played by Signor Capponi), the work was but coldly received. The *début* of Madame Sembrich was unquestionably the event of the season, the marked effect she created in *Lucia* being even increased by her excellent singing as *Amina*, in "La Sonnambula," and *Marguerite de Valois*, in "Les Huguenots." The return of Madame Albani, after an absence of nearly two years, gave much strength to the company, her charming impersonation of *Elsa*, in "Lohengrin," and *Mignon*, the heroine of M. Ambroise Thomas's opera of that name, rendering both these works highly attractive during the season. With the exception of Madame Sembrich, the first appearances have been comparative failures, neither M. Engel, Madame Verni, Madame Malvezzi, nor M. Devilliers giving us any hope for the future. Madame Patti has been, as usual, warmly received, and Mdlle. Turolla, Mdlle. Valleria, Madame Scalchi, Mdlle. Pasqua, Signor Nicolini, Signor Carpi, Signor Gayarré, Signor Cotogni, and M. Lassalle have rendered material aid to the operas in which they appeared. The orchestra has only been fairly efficient, and the chorus needs much reform, neither Signor Vianesi nor Signor Bevignani appearing to be able to control the power of band and choir in passages requiring extreme delicacy and refinement.

Had Mr. Mapleson produced Boito's "Mefistofele" at an earlier period of the season, the subscribers would, we believe, have been better pleased, for Verdi's pretentious "Forza del Destino" awakened but little interest, and the other operas chosen from the *répertoire* of the establishment had been tolerably well worked before. The *début* of Madame Robinson as *Leonora*, in Beethoven's "Fidelio," and her subsequent performance of *Donna Anna*, in "Don Giovanni," at once stamped her as one of the most genuine dramatic artists of the day; and her appearance next season in a series of such parts as we have been accustomed to associate with the name of the late Mdlle. Titiens will assuredly be anxiously looked for. The first appearance of Fräulein Lehmann as the heroine in Verdi's "Traviata," and also of Signor Ravelli as *Edgardo*, in "Lucia," must also be chronicled as successes; but Madame Marie Louise Swift (who made her *début* in Verdi's "Forza del Destino"). Mdlle. Nevada, Signori Lazzarini and Benfratelli created but little effect, and will probably not be again heard of. Madame Christine Nilsson has been a powerful attraction during the season, the perfection of her singing and acting exciting an enthusiasm on every occasion rarely witnessed in an Opera-house during the "fashionable" season. Madame Marie Roze, Mdlle. Minnie Hauk, Madame Gerster, Madame Trebelli, Mdlle. Tremelli, Signori Campanini, Galassi, Del Puente, and M. Candidus have also contributed much to the success of the season, which ended so brilliantly with "Mefistofele," the title-*rôle* supported by Signor Nannetti, as to condone for any shortcomings which preceded it. The resignation of Sir Michael Costa as Conductor led to the voluntary withdrawal of some of the best members of the orchestra; and although Signor Arditi has worked well with the band he was compelled to accept, the few performances of "Lohengrin" over which Herr Richter presided proved to us that both with the band and choir something more can be effected than we have been accustomed to, even with inferior materials.

The nine concerts conducted by Herr Hans Richter have been amongst the most important events of the season. We yield to none in admiration of the talents of this artist; but when we find that he comes to this country as a great Conductor, resolving to give a long series of performances to prove his power, and then proceeds to collect from every available source a band over which to preside, we cannot but think that he should scarcely feel surprised on being told that many of the works he selected for performance have been quite as well rendered here before he came to us. If Herr Joachim, for instance, conscious of his exceptional powers as an executant, had determined to visit England, and on his arrival had searched about at various shops to find a violin that he could play upon, he would hardly have done that justice to himself which we all hope every foreign artist should do. Herr Richter has worked well with the materials at his command, and has given us readings of some of the standard works to which we were previously unaccustomed; but, like a General suddenly called upon to commence a campaign in a strange country with strange troops, he had to make himself understood before he could be obeyed; and even then there were radically weak points in some departments of his little army which he was compelled to overlook. Whether his orchestra may be selected with greater care in the coming year we cannot say; but there can be no question that he has given us a lesson in conducting which may well be taken to heart; and with the expression of a hope that he will in his future programmes present us with more specimens of music with which we are not quite so familiar, we take leave of Herr Richter until next season.

In spite of powerful opposition, the Philharmonic Society still holds its way, the usual complement of eight concerts having been given before very fair audiences. A slight tendency to move out of the groove into which the Society has latterly fallen has been shown in the performance of Mr. Arthur Jackson's Pianoforte Concerto, and Overtures by Sir Julius Benedict and Mr. C. E. Stephens (the first-named composition having been written expressly for the Society), but more stringent reforms are needed if the Philharmonic is to retain its position, now that so many orchestral concerts are to be heard in the season; for not only must wise discretion be exercised in the selection of works to be performed, but in the selection of those who perform them. The Monday Popular Concerts and Mr. Ganz's Orchestral Concerts, the last-mentioned bringing forward several compositions but little known in this country, have secured uniformly good attendances; and the annual performances of the Albert Hall Choral Society (under the skilful direction of Mr. Joseph Barnby) have fully sustained their well-earned reputation.

The Crystal Palace Concerts have been in the highest degree attractive, and Mr. Manns deserves every credit for the care with which he prepares the compositions submitted to his audiences. Many works of the utmost interest have been presented during the past season; and the attendances have fully proved the public appreciation of such excellently organised performances.

When Mr. Henry Leslie announced his intention at the commencement of the season of retiring from the conductorship of his Choir—a position which he has so long and honourably maintained—it was hoped that his secession would not have had the effect of dissolving the Choir. Rumours certainly reached us that the body of vocalists hitherto known as "Mr. Henry Leslie's Choir" would still occasionally be heard in public, but unfortunately these rumours have not been confirmed. At the final concert it was understood that the Choir would be disbanded; and although in the cause of art we sincerely regret this step, Mr. Leslie has at least well earned his retirement, and the presentation made to him on the occasion we know to have been both spontaneous and sincere.

Whilst on the subject of retirements, we may also allude to the fact of the founder of the Musical Union, Professor Ella, having notified his intention of no longer taking an active part in the Association which he has so long directed. This Society has always assumed rather the air of a pleasant little exclusive artistic party than of an institution appealing to the general public for support; but as it is understood that it will continue under new management, we have every desire to speak of it tenderly, for the programmes of the concerts have been uniformly excellent, and good music should be always welcomed by those interested in its progress.

The Handel Festival has been amongst the prominent events of the season, and we are glad to record that both artistically and financially, it has proved a great success. How far this success is due to the talent and untiring energy of Sir Michael Costa can only be determined should the Festival ever take place under another Conductor; but that the love of Handel is still as deeply seated as ever in the minds of Englishmen, needs no further demonstration than has just been afforded by the attendance of such enormous audiences on each day of the Festival as not only to defray the whole of the expenses of the undertaking, but to leave a large balance in hand.

The rise of new Associations for the practice and promotion of music is a sure indication of the growing interest in the art. The London Musical Society, under distinguished patronage, has this season given a concert of the utmost interest; and there can be no question that as this Society appeals not to the general public for encouragement, the professed object it has in view—that of performing high-class works, either ancient or modern, and of any country—will be carried out. The Bach Society, too, continues its career of usefulness, under the conductorship of Mr. Otto Goldschmidt; and amongst the Societies in other parts of the metropolis we may mention the Borough of Hackney Choral Association (which, since Mr. Ebenezer Prout has assumed the conductorship, has grown into the greatest importance), the Hampstead Choral Society, so ably directed by the founder, Mr. Willem Coenen, and the Highbury Philharmonic Society, placed under the efficient conductorship of Dr. Bridge; many others, however, deserving the warmest praise for their zeal, not only in presenting compositions of recognised worth, but in performing new works which, but for the existence of such institutions, would scarcely obtain a hearing.

We think it may now be safely said that the anticipated dissolution of the Sacred Harmonic Society will be averted. Exeter Hall, it is believed, will undergo such extensive alterations that the concerts of the Society will probably not be given there next season, but the following year it is hoped that they will be resumed in the old locality; and we sincerely trust that the conservative policy which has for so many years ruled supreme at the councils of this Association will at least be slightly relaxed in the future. It is true that the works of one living composer have annually a place in the programmes of the concerts; but there are many others anxiously waiting, and the Sacred Harmonic Society may not only do good to the art, but benefit its funds, by admitting their claim to a hearing. The concerts this season have been quite up to the usual standard; and

partly perhaps in the belief that this was the last year of the existence of the Society, the attendances have been large, the final performance of the series attracting an exceptionally numerous audience. At this concert Sir Michael Costa received a perfect ovation, an honour he has most legitimately earned by his long years of service.

A record of the music of the past season would not be complete were we to omit mentioning the performance of Berlioz's "Damnation de Faust," under the direction of Mr. Charles Hallé, who brought both his orchestra and choir to London expressly for the occasion. The Concert of Mr. Walter Bache must also be chronicled, and credit fully awarded to one who resolutely persists, despite scant encouragement, in the endeavour to prove that the "descriptive" compositions of his master, Franz Liszt, represent the advanced musical thought of the day. The classical Pianoforte Recitals of Mr. Charles Hallé, Miss Agnes Zimmermann, and many others, have been so well attended as to prove that the refined, intellectual, and undemonstrative style of playing still retains its place in public estimation; and Herr von Bülow, although not exciting the amount of attention bestowed upon him in former years, was, as he ever will be, warmly welcomed as the exponent of what his disciples term the school of "higher development."

The Carl Rosa Opera Company, unfortunately deprived of the services of its well-known and popular Conductor by illness, has worthily maintained the high position it has already gained, the successful production of Goetz's "Taming of the Shrew" being one of the features of the short season. The operas have been excellently placed on the stage, the *ensemble* of many of them indeed being superior to that of the same works when presented at either of our Italian Opera-houses; and Signor Randegger has had an opportunity of proving, by his direction of many of the most exacting operas during the season, his thorough fitness for the post of Conductor. Operas in English may now fairly be anticipated as one of the established attractions of the metropolis; and next season we may hope that new works by native composers will be included in the scheme of arrangements, as well as some but little known in this country.

"The Coffee Music Halls Company, Limited," sounds very commercial; but if the performance of good works of art will yield a fair dividend to shareholders, an association of this kind should include financiers as well as mere lovers of music; and then it is possible that Opera Companies, and even Concert Companies, "limited," will follow. The support already promised to an undertaking the object of which is to provide both music and refreshment which shall not degrade an audience is a proof that the opposition to those establishments originally termed "Music Halls" was not directed against the institutions themselves, but against the manner in which they were conducted. It is sincerely to be hoped that when the new halls are opened the programmes will be drawn up by persons who not only understand the musical wants of the people, but can gently lead them to the appreciation of works which at present they think they do not like, but in truth they do not know. Should the enterprise be well organised and carefully managed, there can be little doubt of its success; and the thanks of all who desire to popularise sound and healthy music will be fairly due to the many persons of rank and position who have devoted themselves to the furtherance of the cause. We may also mention the establishment of cheap concerts for the people which have been given in various parts of the metropolis by a Society formed for that purpose, and at which many artists of eminence have already been heard. These entertainments have been fully attended, and there is every reason to suppose that they will become a permanent institution of the country.

We are glad to record that during the past season there has been less than usual of that exciting and spasmodic style of playing which was gradually leading musical taste into the wrong direction. We cannot but believe that the mission of an artist is to exercise his art; and that when the public is called upon to measure one pianist's memory against another's, or to fall into ecstasy over the execution of octaves in a piece where no octaves are either written or intended by the composer, the attention is drawn away from the music to the performer, and applause is given for the physical, rather than the mental, powers of the executant. We need scarcely say that were any of these tricks to be attempted in the orchestra, even by the ablest instrumentalists, the auditors, so far from encouraging them, would at once express their displeasure. What, for example, would be the result if the band were to try the experiment of rendering one of Beethoven's Symphonies from memory, or a wind-instrument player were to give out the theme of a slow movement with a few embellishments of his own? Surely the office of the performer, however great he may be, is, like the actor, to embody the design of his author; and the time of either is better spent in endeavouring to comprehend that design than in trying to shape it to his own peculiarities.

The Obituary of the year includes two composers whose works speak more eloquently of their services to art than can any written eulogy. Henry Smart and Sir John Goss have been earnest and active champions in the cause of good music during the whole of their long career; and apart from the valuable legacy they have bequeathed to the world, the moral of their artistic lives is one which may well be studied by those who, whilst professing to worship art in truth and reverence, are too often tempted to seek temporary admiration by turning their religion into a fashion.

This is unquestionably the age of "Examinations." Certainly it is good that all who study should be assured that the knowledge they gain is sound enough to be of service to them in after-life; but many of the papers set for young ladies who work rather less to learn than to gain a "certificate" are far beyond what is necessary to test the acquirements of amateurs. In music this is undoubtedly the case, for we know many who have gained honours at an examination, and could not tell what key they were playing in. The nervousness inseparable from these examinations, too, is extremely injurious to health; for not only is there over-anxiety to "pass" well, but intense fear of failure. Several ladies within our own knowledge have been thrown into a permanent state of physical and mental prostration by the attempt to go creditably through an examination merely because some of their intimate friends had done the same. We have no desire to check the progress of musical knowledge; but however necessary it may be to gain certificates of competence from public institutions by those who intend to teach, surely the examinations of private individuals should be conducted at their own residences; for it is a grave reflection upon the powers of an accredited professor when those whom he instructs are compelled to apply to others in order to discover how much they really know. The fact is that musical "examinations" are the growth of superficial teaching; and it would be infinitely better to reform the teachers than to institute a public court of appeal for their pupils.

WAGNER ON BEETHOVEN.*

(SECOND NOTICE.)

In a previous article on this subject we endeavoured to make intelligible a summary of the philosophy of music as propounded by Schopenhauer and adopted by Wagner. Only the main points therein need now be recalled. They were, that music proclaims the essential nature of things and has no necessary connection with external phenomena; that to become intelligible the musician approaches the perceptible world in, for example, the rhythmical succession of time, and that the art is prostituted by a too close association with that world, as when it aims only at producing beautiful forms and figures. Touching Beethoven, Wagner declares that it was the mission of the master to assert the proper function of his art; to release it from the bondage of the external and trivial, and make it a revelation of the inmost soul. On this point our author, after referring to the retardation of Mozart's development by "unprecedented deviations," goes on to say: "We see young Beethoven, on the other hand, facing the world at once with that defiant temperament which, throughout his life, kept him in almost savage independence; his enormous self-confidence, supported by haughtiest courage, at all times prompted him to defend himself from the frivolous demands made upon music by a pleasure-seeking world. He had to guard a treasure of immeasurable richness against the importunities of effeminate taste. He was the soothsayer of the innermost world of tones, and he had to act as such in the very forms in which music was displaying itself as a merely diverting art." We will not stop to inquire whether Wagner's picture of Beethoven's "savage independence" is exactly warranted by the facts of, at least, the early part of his career. It is more important to raise a question as to the obligation expressed in the last-quoted sentence. Wagner was bound to meet the argument that his hero accepted and, to the last, worked upon the recognised forms of art, and we find here some sort of necessity assumed. Our author admits that Beethoven "never altered any of the extant forms of instrumental music on principle; the same structure can be traced in his last sonatas, quartets, symphonies, &c., as in his first." He would have acted according to reason, we are told, if he had overthrown those forms as a lot of useless "external scaffolding"; but he did nothing of the kind, although the "rough vehemence of his human nature shows how he felt the ban these forms laid upon his genius, with a sense of personal suffering almost as great as that which he felt under the pressure of any other conventionality." The entirely gratuitous assumption expressed in these words makes it all the more imperative that Wagner should explain to us why the savagely independent spirit of Beethoven did not burst asunder the chafing fetters of form. But our author does nothing of the kind. He tells us, in words already cited, that Beethoven "had to" observe form. Why "had to"? We can see no obligation, and the fair inference is that the master adhered to accepted artistic methods in the exercise of his right of choice, conscious that they did not hinder but rather assist a full and intelligible expression of his ideas. How much Wagner is at a loss to reconcile his theory of Beethoven with Beethoven's acts appears by his riding out of the matter on the back of a compliment to the German nation: "Here again is apparent the peculiarity of the German nature, which is inwardly so richly and deeply endowed, that it leaves its impress upon every form, remodels the form from within, and thus escapes the necessity of externally overthrowing it." This may be very true, but affords no proof that Beethoven despised the forms he, through life, so scrupulously observed. While we challenge Wagner on this point, it is impossible not to agree with his glowing description of the manner in which Beethoven's genius gave new life to the old methods. He may be somewhat hard upon the master's predecessors when he likens their works to a painted transparency with the light held *before* the picture, and Beethoven's to the same transparency with the light *behind* it, but every word of the following is true: "Assuredly it is an enchanted state we fall into when listening to a genuine work of Beethoven's. In all parts and details of the piece, that to sober senses look like a complex of technical means cunningly contrived to fulfil a form, we now perceive a ghostlike animation, an activity here most delicate, there appalling, a pulsation of undulating joy, longing, fear, lamentation, and ecstasy, all of which again seem to spring from the profoundest depths of our own nature. For *the* feature in Beethoven's musical productions which is so particularly momentous for the history of art is this: that every technical detail, by means of which for clearness' sake the artist places himself in a conventional relation to the external world, is raised to the highest significance of a spontaneous effusion." Surely if this prove anything beside Beethoven's greatness, it shows that the classical forms which "for clearness' sake" the master used are not incompatible with the complete manifestation of even a stupendous genius. Why then assail or ignore them, as some of Beethoven's successors take pride in doing?

Wagner next gives us some interesting remarks upon the difference in the essential natures of Haydn, Mozart, and Beethoven. The first-named master was satisfied to be a Prince's attendant. "Submissive and devout, he retained the peace of a kind-hearted, cheerful disposition to a good old age." Mozart, on the other hand, found servitude unbearable, and spent himself in "an incessant struggle for an undisturbed and secure existence," sacrificing his fugitive earnings to the petty enjoyments of life. On his part, Beethoven, far too haughty to attend either prince or public, lived so much within himself that he was comparatively indifferent to the world of external things. And, as he withdrew farther and farther from that world, the clearer became his insight into inner and inward things. In urging this upon us Wagner becomes truly eloquent, and we follow his argument with unalloyed pleasure. In the light here shown, deafness came to Beethoven as a gift from the gods: "For the outer world now became extinct to him; not that blindness robbed him of its view, but because deafness finally kept it at a distance from his hearing. The ear was the only organ through which the outer world could still reach and disturb him; it had long since faded to his eye. What did the enraptured dreamer see when, fixedly staring with open eyes, he wandered through the crowded streets of Vienna, solely animated by the waking of his inner world of tones?"

We must pass over Wagner's remarks upon Beethoven's optimism in religious belief, and in the capacities of human nature, simply pointing out how, in view of it, he compares the master to a saint whose suffering is enhanced by every display of evil works and ways. Beethoven's reason, we are told, impelled him "to construct the Idea of the Good Man," and then to find a melody proper to him. In working out this fanciful hypothesis Wagner becomes extravagant to the cool-headed reader. He speaks of the "Eroica" Symphony as "almost" indicating

* "Beethoven." By Richard Wagner. With a Supplement from the Philosophical Works of Arthur Schopenhauer. Translated by Edward Dannreuther. [London: Reeves]

Beethoven's search after the Good Man; who is, however, more obviously found in the finale of the "C minor," to which the "Eroica" appears as "a protracted preparation, holding us in suspense like clouds moved now by storms, now by delicate breezes, from which at length the sun bursts forth in full splendour." As for the Melody fitted to the Good Man, Wagner discovers it in the last movement of the Ninth Symphony: "The most consummate art has never produced anything more artistically simple than that melody, the childlike innocence of which, when it is first heard in the most equable whisper of the bass stringed instruments in unison, breathes upon us as with a saintly breath. It now becomes the Plain-Song—the chorale of the new congregation, around which, as in the church chorale of Sebastian Bach, the harmonic voices form contrapuntal groups as they severally enter. There is nothing like the sweet fervour to which every newly added voice further animates this type of purest innocence, until every embellishment, every glory of elevated feeling, unites in it and around it, like the breathing world round a finally revealed dogma of purest love." This is not less true than eloquent; but Beethoven would probably be surprised, could he live again, at the theory which connects his beautiful theme with search after a Melody fitting for an ideal Good Man. He might also want to know why such a melody is not recognised as having been found when the Choral Fantasia was written. Wagner now goes on to insist that Beethoven "emancipated melody from the influence of fashion and fluctuating taste," and not only so, but gave to vocal music, in relation to that which is instrumental, a new significance, by treating the voices, not with reference to their verbal text, but as "human instruments." An orchestra with voices thus became simply an orchestra with enhanced capabilities—in other words, additional instruments. "We are all aware," says Wagner, "that music loses nothing of its character even when very different words are set to it; and this fact proves that the relation of music to the *art of poetry* is purely illusory; for it holds true that when music is heard, with singing added thereto, it is not the poetical thought, which, especially in choral pieces, can hardly be articulated intelligibly, that is grasped by the auditor, but, at best, only that element of it which, to the musician seemed suitable for music, and which his mind transmuted into music." This leads our author into a philosophical discussion of "the most complete drama," as we should have it from the combination of a Shakespeare and a Beethoven, each speaking out of his inmost consciousness, regardless of forms and conventionalities. As to this part of the argument we must refer the reader to the book itself, since to touch it all would necessitate the taking up of large space.

Wagner anticipated that his peculiar ideas about Beethoven would be held up to ridicule, and he here discusses at some length the literary and æsthetic degeneracy of our age. He attributes it almost entirely to fashion—the subordination of individuality to a common pattern. The true paradise of mental activity, he tells us, was found before letters were invented, or written upon parchment or paper. But when written characters were introduced, mental activity abated, and still more was this the case after the invention of printing. Down to this point, however, there was some hope. "The genius of a people could come to an understanding with the printer," but the rise of journalism removed the last chance. "For now opinions only rule, 'public opinions,' and they can be had for money. Whoever takes in a newspaper has procured its 'opinions' over and above the waste paper; he need not think or reflect any further; what is to be thought of God and the world lies ready before him in black and white." Thus, hopelessly in bondage to fashion or "public opinion," we must on Wagner's showing look to music for comfort. The kingdom of music, like that of religion, is not of this world. "Let every one experience for himself how the entire modern world of phenomena that, to his despair, everywhere impenetrably hems him in, suddenly vanishes away as soon as he hears the first bars of one of these divine Symphonies. How could we possibly listen with any devotion to such music at one of our concert-rooms, if the physical surroundings did not vanish from our optical perception? Yet this is, taken in its most serious sense, the uniform effect of music over and against our entire modern civilisation; music extinguishes it as sunshine does lamplight." It is the spirit of this powerful and unfettered art, from which Beethoven struck the last shackles of fashion when he emancipated melody, that, according to Wagner, will reanimate our civilisation as far as concerns the artistic Man. On the same authority, the task of reanimation devolves upon the German spirit, and will be achieved by it provided it learn to comprehend the situation properly and relinquish every false tendency.

We have attempted no more than a sketch of the salient points in this remarkable book, hoping only that the public whose ears we reach may be induced to study it for themselves. Amid much that is fantastic, far-fetched, and exaggerated, there is much that is true, and the truth is unusually well stated and important.

THE MUSIC OF THE GIPSIES

By Carl Engel.

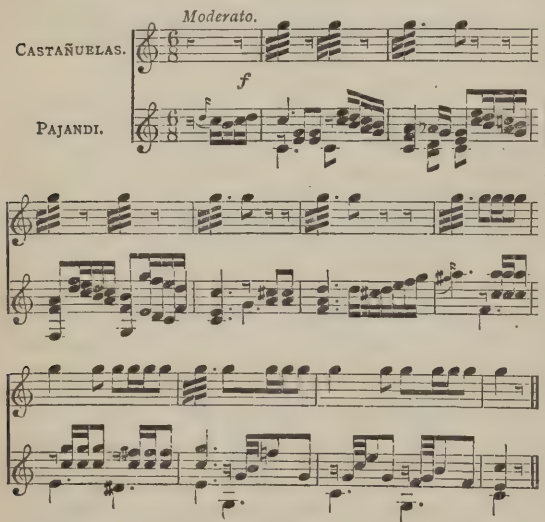
(*Concluded from page* 334.)

As regards the Gipsies in Spain, the inquirer after their music must soon discover that most of the tunes attributed to them are in reality Spanish tunes, and of Moorish rather than Gipsian origin. Nevertheless, the Spanish Gipsies, musically considered, are very interesting. They have evidently preserved some of their ancient Hindu characteristics. Their dancing is still in the oriental style. Some English travellers acquainted with eastern customs describe it as being similar to that of the *Ghawázee*, or Arab-Egyptian dancing girls; others state that it reminded them of the exhibitions given by the Indian Nautch girls. The reader is probably aware that the performances of these professional female dancers consist chiefly in graceful and undulating motions of the body, and significant mimic expressions, rather than violent exercises and rapid evolutions. We have seen that this oriental mode of dancing is also practised by the Gipsies in Russia; and a recent traveller in Turkey remarks: "The Gipsies, called *Chenguins*, keep up the Nautch dance of the East; their women make the round of towns and villages on feast days, when they are hired by the people, and dance with an accompaniment consisting of a pipe, bagpipe, tambourine, and drum." In Spain, they exhibit the *Romalis*, which is asserted to be a genuine ancient Gipsy dance, and which is almost identical with that of Nautch girls. Some of their dances are, however, very wild. The most popular ones have evidently been adopted from the nations among which the Gipsies live, and for whose amusement they exhibit their performances. In Spain the pretty Gipsy dancing-girl, if she detects among the spectators a foreign gentleman, is almost sure to throw her handkerchief at him—a favour for which he is expected to make her afterwards a handsome

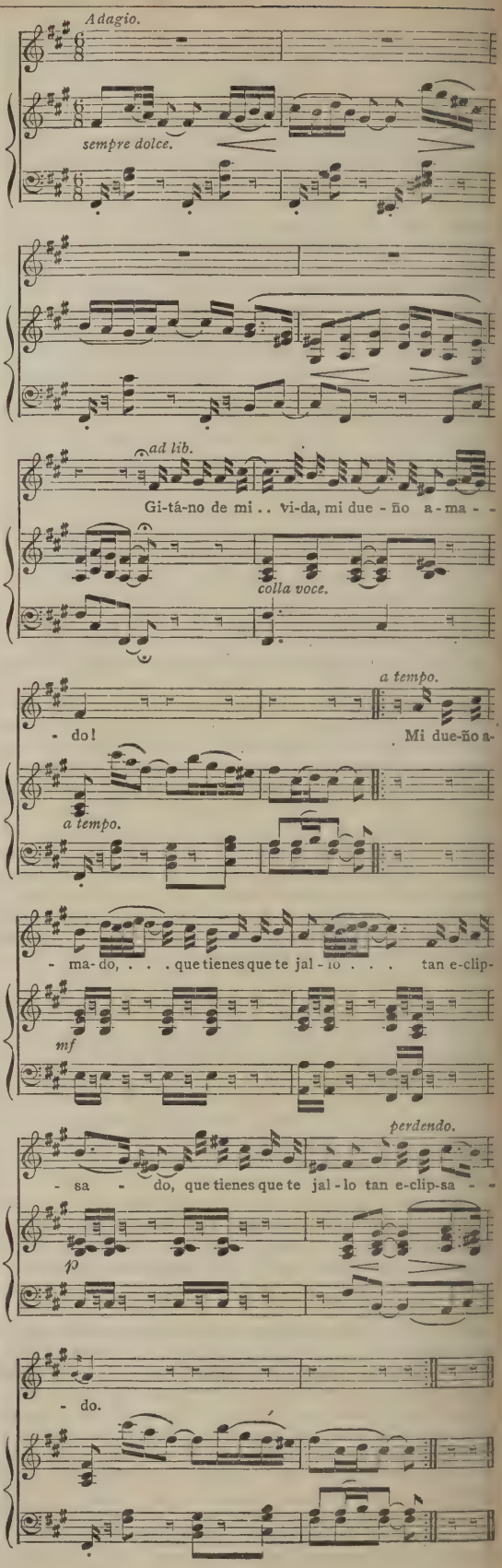
present. She prefers a young English traveller, because such a gentleman is thought to have plenty of money, and to be generous.

The Spanish Gipsies most reputed for their skill in music live in Seville and Granada, especially in the former town, where they dwell in a suburb called Triana, which is separated from the city of Seville by the river Guadalquivir. There are also Gipsies in Portugal; in fact, it was from Portugal that they migrated to Brazil, where, according to J. B. Debret ("Voyage pittoresque et historique au Brésil," Paris, 1834; vol. i., p. 80), they made their first appearance in the town of Bahia, from whence they spread through several districts of South America. However, instead of following them to the western hemisphere, it will serve our purpose better to examine their musical accomplishments in the south of Spain.

The instruments with which they usually accompany their songs and dances are the guitar (called by them *pajandi*), the tambourine (*pandereta*), and castanets (*castañuelas*). The *pajandi* is often vaulted at the back, and without incurvations at the sides, just as was the shape of the old Moorish guitar, called by the Spaniards *guitarra morisca*. Most of the songs which have been published under the heading of *La Gitána*, or with some similar title intimating that they are genuine Gipsy conceptions, are in reality Boleros or Seguidillas played by the Gipsies, or perhaps composed by them after the models of these Spanish dance-tunes. The following little prelude to a song is more original; and there appears to be no reason to doubt that it really represents what it is asserted to be, a genuine Gipsy invention:—



Neither could I venture to dispute the genuineness of the next example. Spanish musicians declare it to be authentic; its construction is different from that of the Spanish popular songs, and its melodious peculiarities are rather in conformity with those of other Gipsy tunes of which notations have previously been given. This beautiful song was obtained by A. P. Berggreen from a Spanish manuscript entitled "Coleccion de Canciones y Bayles Españoles, &c.," and he has incorporated it into his "Folke-Sange og Melodier," Copenhagen, 1855. It is of course impossible to say whether and to what extent the original tune has been altered. I give it with an accompaniment of the pianoforte, instead of the *pajandi*, to render it more convenient for performance.


Adagio.
sempre dolce.
ad lib.
Gi-tá-no de mi .. vi-da, mi due - ño a-ma - -
colla voce.
a tempo.
- do! Mi due-ño a-
a tempo.
- ma-do, . . . que tienes que te jal - lo . . . tan e-clip-
mf
perdendo.
- sa - do, que tienes que te jal - lo tan e-clip-sa - -
p
- do.

Every musician knows how intimately poetry is connected with vocal music. I must therefore not omit to cite, in conclusion, at least one or two short poetical effusions of the Gipsies, selected from a number of specimens which George Borrow has translated into English, and which are to be found in his works "The *Zincali*," and "The Bible in Spain":—

THE PURSUED GITANA.

On the top of a mountain I stand,
With a crown of red gold in my hand;
Wild Moors come trooping o'er the lea,
O how from their fury shall I flee?

THE SMUGGLER.

Coruncho Lopez, gallant lad,
A smuggling he would ride;
He stole his father's ambling pad,
And therefore to the galleys sad
Coruncho now I guide.

THE INTERRUPTED REPAST.

I stole a plump and bonny fowl,
But ere I well had din'd
The master came with scowl and growl
And me would captive bind.
My hat and mantle off I threw
And scour'd across the lea;
Then cried the *beng** with loud halloo:
Where does the Gipsy flee?

Musicians cannot fail to be struck by the remarkable similarity of these poetical conceptions with certain wild and passionate modulations occurring in the Gipsy music. Moreover, these expressions are also in strict accordance with the characteristic sentiments of the Gipsies as delineated by H. M. G. Grellmann, a scholar, who about a century ago wrote a dissertation on these strangers, entitled "Historischer Versuch über die Zigeuner," Göttingen, 1787, and who was regarded as an authority on the subject. He concludes his dissertation with the remark (here translated from the German): "Amongst them suicide is as unheard of as is infanticide. No Gipsy ever intentionally shortens his life from dissatisfaction, grief, or despair; he loves life far too well, and grief and despair are indeed unknown to him. Even when suffering the greatest deprivations, he has no idea of despondency; he always retains his buoyant spirits. He does not die until he is compelled to die, and this, to be sure, is often on the gallows."

The observation conveys the impression that the Gipsies were formerly treated somewhat after the proverb, "Give a dog a bad name and hang him!" No doubt their abject poverty and their wretched mode of life caused them to be regarded with aversion and suspicion. Hedgehogs are perhaps not less palatable than ordinary hogs; but the half-starved Gipsy tramps have neither the patience nor the utensils for skinning and dressing the caught hedgehog before they stick a wooden spit through its body to roast it over the fire. If they help themselves to a sickly sheep lingering behind the flock, or to a fidgety hen strayed from the neighbouring farmyard, they do not deserve on this account a more severe punishment than is awarded to gentlemanly culprits for appropriating other people's money.

The Gipsy tunes which have hitherto been published were almost exclusively obtained from professional performers in towns. The great majority of Gipsies live in hordes rather separated from the influences of civilisation. They are known to be, notwithstanding their rags and filth, a very merry and sensitive folk, in whose encampments music and dancing scarcely ever cease, and they may be supposed to possess still some original tunes which have remained unaffected by the ungenial atmosphere of the concert-room. Scholars have thought it expedient to visit these hordes for the purpose of investigating the Gipsy language; nay, G. Borrow felt flattered when, having addressed some Gipsies in their own language, he found that they mistook him for one of their wandering brethren arrived from a distant land.

Perhaps these statements may induce some intelligent musicians, who have the opportunity to visit a Gipsy encampment, to shake hands with the people and to secure from oblivion whatever may still be obtainable of genuine Gipsy music. If this is to be done at all, it must be done soon. The spread of musical cultivation is sure to eradicate those ancient remains, the value of which will only become more generally appreciated by future generations.

* Devil.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VII.—SPOHR (*continued from page 332*).

On his return to Gotha from the artistic tour, some incidents of which were referred to last month, an event occurred that throws a pleasing light upon the amiability of Spohr's character. "I was met," writes the master, "at some miles from the town by my pupils, some of whom had remained there during my absence, while others had but lately returned, and escorted by them as in triumph to my tastefully decorated dwelling." In another place Spohr tells us in what manner he contrived to secure and retain the affection of the young men placed under him: "As my pupils at that time were of much the same age as myself, and were young people of good breeding and inspired with a love of their art, I liked to have them about me, and took great pleasure in permitting them to accompany me in my walks and little excursions in the neighbourhood. I used then to join in all their amusements, played at ball and other games with them, and taught them to swim. Yes, perhaps I was somewhat more *en camarade* with them than beseemed the dignity of an instructor with his pupils. But my authority suffered no diminution on this account, for I knew not only how to maintain a strict discipline during the hours of tuition, but also at other times a becoming behaviour." One of the excursions taken by Spohr, in this charming elder-brother capacity, involved an absence of some days and extended as far as the Harz mountains. But it was not all play. The young men carried on their studies *en route*, and practice took place by the wayside or at an inn, as occasion served. We cannot resist putting before the reader a picture Spohr himself draws of this happy fraternal life: "On the third or fourth day (the heat was intense) we were about a league from Nordhausen, and, very tired, sat down to rest ourselves under the shade of an oak by the side of a large pond, when one of our knapsacks rolled down the steep bank, and fell into the water, so that we could not reach it with our walking-sticks. As the water was deep, I, as the only practised swimmer, was obliged to jump in and fetch it out. But before I could get my clothes off, the knapsack had taken in so much water that it began to sink. I was therefore obliged to dive at the place where it had disappeared, until I succeeded in recovering it. When brought to the bank and opened, its contents were found so wet that we were obliged to spread them on the grass to dry. As this would take several hours, and noon was drawing near with its attendant hunger, I resolved to take our dinner rest in the place, and send to Nordhausen for the necessary provisions. . . . Meanwhile I gave two lessons under the great oak, and the pupils not engaged bathed at a more shallow part of the pond. Two hours later our foragers returned,

heavily laden, and under the shadow of the dear oak, which served us with equal hospitality as dining or concert-room, a capital dinner was soon spread and despatched in the merriest humour and with the best appetite. Then resounded in joyous harmony the tones of four male voices, in choice four-part glees, of which we carried with us a good collection, and had also well-practised them. After this our properties, once more dry, were packed up, and the troop set itself again in motion." To comment on this charming narrative would be to spoil it. Let us pass, therefore, to a really comic episode, which Spohr seems hugely to have enjoyed: "Arrived at Clausthal, our first care was to get rid of the unseemly growth of beard that had accrued to all during our journey, so as to reassume a civilised appearance. We sent, therefore, for a barber, and submitted ourselves one after the other, to his razor. A comical incident arose out of this operation. We had all more or less a sore place under the chin from holding the violin; and I, who first sat down, directed the barber's attention to it, and begged him to go over it lightly. As the barber found a similar sore place under the chin of each that followed, his countenance assumed more and more the grotesque expression exhibited in the disposition to whistle and smile at the same time, murmuring every now and then something inwardly. Upon being asked the reason, he replied with a grave look, 'Gentlemen, I see very clearly that you all belong to a secret society, and you all carry the sign. You are Freemasons probably, and I am right glad that I know at last how that is to be discovered.' As upon this we all broke out into shouts of laughter, he was at first very much disconcerted; nevertheless, we could not shake his belief." Truly an acute as well as obstinate barber was he of Claustahl, but many a man has rushed at conclusions on evidence equally vague. We may add to these examples of Spohr's relations with his pupils that the master, without intending it, bears frequent evidence to the affection and esteem called forth by his own amiability of temper at this happy period of life.

Another characteristic anecdote of Spohr is given *à propos* to the great Congress at Erfurt in 1808. Napoleon, then at the zenith of his power, kept magnificent state in the German town, and entertained his royal allies and vassals as an Emperor should. Among other things he summoned Talma, Mars, and other luminaries of the French stage, from Paris, upon which Spohr and three of his pupils started on foot for Erfurt in the hope of, somehow or other, enjoying a great dramatic treat. But they found that the performances were only for the Sovereigns and their suites, even the musicians being forbidden to introduce any one into the orchestra. It then occurred to Spohr that he and his pupils might bribe some of the musicians to give up their instruments for a single evening, and two violins and a violoncello were thus transferred. No other stringed instrument player being open to temptation, the bold idea occurred to Spohr of learning enough of a wind instrument in a single day for the required purpose, and the second hornist was willing to cede his place. Let Spohr tell the rest: "I soon prevailed on him whose place I wished to take to yield his horn to me, and began my studies. At first I produced the most terrific tones, but after about an hour I succeeded in bringing out the natural tones of the instrument. After dinner, while my pupils walked, I recommenced my studies, and, although my lips pained me very much, I did not rest until I could play my horn part perfectly in the very easy overtures and *entr'actes* which were to be performed in the evening. Thus prepared, I and my pupils joined the other musicians, and, as each carried his instrument under his arm, we reached our places without opposition. We found the saloon already brilliantly lit up and filled with the numerous suite of the sovereigns. The seats for Napoleon and his guests were close behind the orchestra. . . . The orchestra, with their faces turned towards the stage, stood in a long row, and each was strictly forbidden to turn and look at the sovereigns. As I had received notice of this beforehand, I had provided myself secretly with a small looking-glass, by the help of which, as soon as the music was ended, I obtained a good view of those who directed the destinies of Europe. . . . At every succeeding *entr'acte* the pain of my lips increased, and at the close they had become so swollen and blistered that in the evening I could scarcely eat any supper. Even the next day, on my return to Gotha, they had a very negro-like appearance, and my young wife was not a little alarmed when she saw me; but she was nettled when, in a jesting tone, I said that it was from kissing to excess the pretty Erfurt women. When, however, I had related to her the history of my studies on the horn, she laughed heartily at my expense." Such a man as this was bound to succeed in life. Resolute in purpose, and fertile in expedient, few things could impede his progress. Probably the history of music does not record another such feat as that of beginning the study of an instrument in the morning and playing it before emperors and kings at night.

About this time Spohr was much astonished at the announcement of a new cantata, words and music by his patron and master, the Duke of Gotha. He was required to put the piece in rehearsal and conduct its performance forthwith, which, being done, the Duke "received the congratulations and praises of the Court with a satisfied mien," and graciously complimented Spohr upon having entered so well into his ideas. The whole affair, as Spohr must have suspected and as he quickly discovered, was a fraud. In a confiding moment the principal agent let out the whole silly device, to our master's infinite amusement. This is how the German Duke "composed": "The Duke read to his old music-master seated at the piano a passage of the text, and explained his ideas respecting the style in which it should be set. . . . If the text was cheerful, a major key was chosen; if it was mournful, a minor key was selected. It happened one day that the Duke thought the major too sprightly, and the minor too mournful; upon this he required poor Reinhard to select a key in 'half-minor.' When they had agreed upon this point, the melody suited to the text was next sought for, the Duke whistling every melody that came into his head, and leaving his master to choose the most suitable. . . . As Reinhard could not compose, or, at least, not arrange the instrumentation, the sketch of the Cantata was handed over to the Kammermusicus, Bachofen, to score. The latter as may readily be imagined, could make but little use of the materials given him, and was therefore obliged, as it were, to recompose the Cantata anew. Possessing considerable talent for composition he accordingly put out of hand a piece of music such as could be listened to." No wonder the Duke was "somewhat astonished that his music sounded so well." But he held his tongue, as, no doubt, a good many royal and noble composers have with equal prudence done since. Yet another anecdote is worth quoting for the light it throws upon the master's singularly amiable though shrewd character. In 1809, he wanted an increase of salary, and, having drawn up a petition to the Duke, he walked over to the seat of Privy Counsellor von Frankenburg one fine day, in the hope of securing that dignitary's "vote and interest." "I found him in his garden, sitting under a large lime-tree, playing chess with

his daughter. . . . I immediately directed my whole attention to the game as it stood. The Privy Counsellor, observing this, had a chair placed for me close to the table and quietly played on. When I first arrived the game looked very threatening for the daughter, and she was soon checkmated by her father. I had taken particular notice of the position of the pieces, and a move had suggested itself by which the checkmate could have been prevented. I represented this to the Counsellor, and was immediately challenged to try it. The pieces were again replaced as they stood when I arrived and I took the daughter's game. After a few well-combined moves I succeeded in extricating my king from danger, and then played against my opponent with such success that he was soon obliged to confess himself beaten. The Privy Counsellor, though somewhat nettled at his defeat, was much struck with the unexpected issue of the game. He held out his hand to me in a friendly manner and said 'You are a capital chess-player, and must often do me the pleasure of playing with me.' This I did, and *as I was wise enough not to win too many games*, I soon got in great favour with my new patron; the result being that a rescript for an additional 200 thalers to my salary was soon made out."

In 1809 Spohr began another artistic tour, and showed himself, as usual, very sensitive to the praise or blame of journalistic critics, quoting the one with much relish and sometimes disputing the other with a comical air of astonishment. One opinion, first expressed at Breslau, moved him greatly. It was to the effect that his compositions were "one and all of a melancholy character." Whereupon he says: "This remark . . . so often made in later criticisms as to be regularly stereotyped, has always been a riddle to me, since my works appear to me as cheerful as those of any other composer." After mentioning the pieces played at Breslau, and characterising some of them as "even saucily playful," the master continues: "How, then, does the reviewer come by his remark? Nevertheless, as something similar has been maintained respecting my compositions even to the present time, so that people not knowing me personally have considered me a misanthrope or an hypochondriac—though I am always of a cheerful tone of mind—there must be something in it, and I think it is that people have taken the prevailing dreaminess and sentiment of my music, and my predilection for the minor keys, as outbursts of melancholy. If it is so, I am content to bear with it, though at first it always annoyed me." On another matter, by the way, Spohr was "even" with his Breslau critic. The writer had said that the overture to "Alruna" was "not free from reminiscences," upon which the composer remarks: "He might have said right out, it is an exact imitation of the overture to 'Die Zauberflöte,' for that was the object I had in view. In my admiration of Mozart, and the feeling of wonder with which I regarded that overture, an imitation of it seemed to me very natural and praiseworthy, and at the time when I sought to develop my talent for composition I made many similar imitations of Mozart's masterpieces. . . . Although shortly after that time I became sensible that a composer should endeavour to be original both in the form of his musical pieces and in the development of his musical ideas, yet I retained even up to a later period a fancy for that imitation of the 'Zauberflöte' Overture, and still consider it one of my best and most effective instrumental works." It must be confessed that here the tables are quietly turned upon the critic who pronounced an overture "not free from reminiscences," when in fact it was a careful imitation of a well-known *chef-d'œuvre*. Spohr's worship of Mozart gave him further trouble, this time in connection with his opera, "Der Zweikampf, mit der Geliebten," produced at Hamburgh in 1811. The work, though applauded by the public, was attacked by the press on the score of wanting originality, and its composer admitted the justice of the reproof: "By this made watchful of myself, I became sensible of the necessity to break myself of it (imitating Mozart), and think that I fully effected it in 'Faust,' my next dramatic work." Spohr, who all along suspected his want of power as a dramatic composer, did not fail to judge himself severely when engaged upon oratorio. With reference to "The Last Judgment," we read: "I sent for the libretto and set to work at once. But I soon felt that for the oratorio style I was yet too deficient in counterpoint and fugue. I therefore suspended my work in order to make the preliminary studies requisite for the subject. From one of my pupils I borrowed Marpurg's 'Art of Fugue,' and was soon deeply and continuously engaged in the study of that work. After I had written half-a-dozen fugues according to its instructions, the last of which seemed to me very successful, I resumed the composition of my oratorio, and completed it without allowing anything else to intervene." Apart from the example of self-criticism here given, it is surprising to find that such a masterpiece as "The Last Judgment" was in any way connected with elementary studies.

In 1812 Spohr visited the Austrian capital, and accepted an engagement for three years as leader and orchestral director at the Theatre An der Wien, of which Count Palffy was proprietor. He took the post because of an "awakened desire" to write for the stage, and set about his duties in so thorough a manner that, on his own showing, the orchestra soon took rank as one of the first in all Germany. Parting from Gotha was a sorrowful business, but the voyage of the entire family down the Danube in a private boat, with bright hopes luring them on, soon removed all trace of grief. Spohr never forgot that journey: "It was the month of May, the moon was full, and a deep blue sky was outspread over the charming country. Spring had just decked all nature in her first dress of tender green, and the fruit-trees were laden with beautiful blossoms. The bushy banks of the majestic stream were the resort of numerous nightingales, which, in bright, calm nights, poured forth unceasing melody. It was indeed a delightful voyage, and I have striven continually during my whole long life to make it again under similar favourable circumstances; but, alas! in vain." So true is it that a man makes his own world. Just at this time Spohr was very happy indeed, the first months at Vienna being overcharged, so to speak, with enjoyment. The master allows us to see him and his family in their idyllic state: "In the first summer of our residence in Vienna we made ourselves well acquainted with the beautiful environs of the city, and almost every fine evening, when I was not engaged at the theatre, we spent in the open air. Then, accompanied by the nursemaid, carrying our simple evening meal in a small basket, we used to seek out some spot whence we could have a fine view of the country and see the sun go down. . . . But the favourite walk of the children was to Schönbrunn to see the menagerie, or to the Dörff in the Prater where they beheld, ever with new transport, the puppet and dog shows and other diverting wonders. I and my wife, half children too in disposition, shared intensely in all the pleasure of our little pets. It was a lovely, joyous time, so free from care." But Spohr lets us see that he was not always throwing open his soul to the sweet influences of nature and family life: "My head was at that time so continually at work that on my way to my pupils,

and when taking a walk, I was constantly composing, and by that means acquired a readiness in working out mentally, not only long periods, but whole pieces of music so completely that without any further labour they could be at once written down. As soon as this was done, they were as though effaced from my mind, and then I had room for new combinations. Dorette frequently chid me in our walks for this perpetual thinking, and was delighted when the prattle of the children diverted my attention. When this had once been done I gladly gave myself up to external impressions, but I was not to be permitted to relapse into my thoughtful mood again, and Dorette with great skill was able to prevent it."

At this time "Faust" was written, and we have a glimpse of certain interesting attendant circumstances: "I find that I wrote that opera in less than four months, from the end of May to the middle of September. I still remember with what enthusiasm and perseverance I worked upon it. As soon as I had completed some of the parts I hastened with them to Meyerbeer, who then resided in Vienna, and begged him to play them to me from the score, a thing in which he greatly excelled. I undertook the vocal parts and executed them in their different characters and voices with great enthusiasm. When my voice was not sufficiently flexible for the purpose, I helped myself by whistling, in which I was well practised. Meyerbeer took great interest in this work, which appears to have kept its ground up to the present time, as he, during his direction of the Opera at Berlin, put 'Faust' upon the stage, and had it studied with the greatest care." Spohr's enthusiasm regarding his own works was always great, but his enthusiastic whistling must have been a treat for good-natured Meyerbeer. Owing to a dispute with Count Palffy about certain passages in the work, "Faust" was not then produced in Vienna, and Spohr writes *à propos:* "I, who had always felt an interest in my compositions so long only as I was engaged upon them, bore with great equanimity of mind the banishment of my score to the shelves of the library, and immediately set to work on new subjects." A very desirable and, to most composers, a very enviable state of things indeed. Our master next appears in the character of a disputant, which he was soon glad to put off and take quietly to his desk again. The quarrel was with Herr von Mosel, the composer of a lyric tragedy called "Salem," about which Spohr had unguardedly said that he never heard anything so wearisome in all his life. This reached von Mosel's ears, and the angry dramatist did not fail to be revenged when the critical musician produced his String Quartet in G (Op. 33). Writing in an art journal he "cut up" the quartet unmercifully, and used words concerning the treatment of the first theme which Spohr could quote from memory years after. They were: "This eternal rechewing of the theme in every voice and key is to me just as if one had given an order to a stupid servant, and is obliged to repeat it to him over and over again in every form of expression. The composer appears to have considered his auditors in the same light as the stupid servant." This clever and sharp thrust brought out a reply from Spohr, who writes: "What I said in answer, particularly in defence of the treatment of my theme, I no longer remember, but I recollect that I was prodigal in side-strokes at 'Salem.'" So the contention might have gone on had not the censorship forbidden the editor of the journal to print any more letters. This one experience of musical controversy seems to have been quite enough for the time, and Spohr was as grateful to the censor as a timid duellist for the intervention of the police. Scarcely more happy than in a wordy fray was the master as a critic of Beethoven. Something in his nature seems to have conciliated that grim tone-poet, who would sometimes accompany Spohr home and be very "friendly with Dorette and the children" in the intervals of abusing Prince Lobkowitz and Count Palffy. "Up to this period," writes Spohr, "there was no visible falling off in Beethoven's creative powers," but when the "visible falling off" did take place he never hesitated to proclaim the fact. Here, for example, is a piece of criticism not to be read now without marvel: "Beethoven's constant endeavour to be original and to open new paths could no longer (owing to deafness) be preserved from error by the guidance of the ear. Was it then to be wondered at if his works became more and more eccentric, unconnected, and incomprehensible? It is true there are people who imagine they can understand them, and in their pleasure at that rank them far above his early masterpieces. But I am not of the number, and freely confess that I have never been able to relish the last works of Beethoven. Yes, I must even reckon the much-admired Ninth Symphony among them, the first three movements of which, in spite of some solitary flashes of genius, are to me worse than all the eight previous symphonies, while the fourth movement is, in my opinion, so monstrous and tasteless, and in its grasp of Schiller's Ode so trivial, that I cannot even now understand how a genius like Beethoven could have written it. I find in it another proof of what I remarked in Vienna, that Beethoven was wanting in æsthetical feeling (!) and in a sense of the beautiful" (! !) We can admire the courage of these words, but not their judgment, and we may accept them as another proof of the fact that one musician is very often the worst possible judge of another—in short that the creative and critical faculties in music are distinct things, rarely found together. But Spohr was even more courageous when he ventured upon a criticism of the Symphony in C minor. Few who read it here for the first time will believe their eyes. Referring to the "No. 5," as performed on a certain occasion at Munich, our master said: "It produced a greater effect than I had believed it capable of, although I had frequently heard it, and even under the composer's direction, at Vienna. Nevertheless, I found no reason to retract my former opinion respecting it. Though with many individual beauties, it does not make up a classic whole. For instance, the introductory theme is wanting in that dignity which, according to my feeling, the commencement of a symphony should of necessity possess. Setting this aside, the short and easily comprehended subject certainly permits of being carried out very thematically, and is combined with the other principal ideas of the first movement in an ingenious and effective manner. The Adagio is in part very fine, yet the same passages and modulations repeat themselves much too frequently, and, although always with richer ornamentation, become in the end wearisome. The Scherzo is highly original and of real romantic colouring, but the Trio, with its noisy running bass, is to my taste much too rough. The concluding movement, with its unmeaning noise, is the least satisfactory; nevertheless the return to the Scherzo at this part is so happy an idea that the composer may be envied for it. Its effect is most captivating! But what a pity that this impression is so soon obliterated by the returning noise!" Poor Beethoven!

Spohr relates with much *naïveté* sundry incidents of his work in Vienna, and does not always appear to see when they tell against himself. His vanity and self-sufficiency peep out; for example, in some remarks anent his duties as solo violin—duties that

required him to play in the ballets: "I did not play these soli unwillingly, for the audience always listened with the greatest attention, and were profuse in their applause of me; but it annoyed me that I was obliged to measure my *tempi* by the steps of the dancers, and that I could not lengthen at pleasure my closes and cadences, as the dancers were unable to sustain themselves so long in their groupings. This gave rise to many bickerings with the ballet-master, until at length I learnt compliance. I endeavoured to sweeten the monotony of my duties by always enriching and ornamenting my soli performances. This I did especially with the *Troubadour*, in 'Jean de Paris,' for whom a *pas de trois* was introduced in the ballet. As in the opera of that name there were three strophes, the first of which had to be executed by the horn, the second by the violoncello, and the third by the violin, I at first ornamented my strophe in a very vocal style. But as I remarked that the *prima donna*, Mdlle. Buchwieser, sang my ornaments at the next representation and obtained great applause for them, this so annoyed me, as I could not bear the singer, that I thenceforth decorated the strophe in a style she could not imitate with her voice." It is perhaps, hardly a matter of wonder that a first violin who required the dancers to "accompany" him, and kept everybody waiting while he executed "ornaments," did not stay long in Vienna. In 1813, as the result of a quarrel with Count Palffy, Spohr left the Theatre an der Wien, and entered once more upon his travels.

(*To be continued.*)

PONCHIELLI'S OPERA "LA GIOCONDA."

No one who takes an interest in, and studies the condition of, the young kingdom of Italy can fail to notice that the regeneration of the country is due almost exclusively to the Italians of the North. More vigorous, more enterprising, more enlightened than their indolent and effeminate brethren of Central and Southern Italy, they march at the head of progress; and this applies not only to matters social and political, but also to music.

Foremost among those who devote themselves to regenerating Italian Opera is Arrigo Boito, distinguished alike as a poet and composer, whose opera "Mefistofele" has won golden opinions for him throughout Italy, and the production of which in London has been the chief event of the past musical season.

The Opera "La Gioconda" (by Ponchielli, a follower of the school of Boito) was brought out a few years ago in Turin and Rome, and the triumph it recently achieved at the Scala in Milan has been succeeded by a similar success at the Pagliano Theatre in Florence. The Opera derives special interest from the fact that Arrigo Boito himself supplied the libretto—as he did to Bottesini's "Hero and Leander"—under the name of "Tobbia Gorrio."

The scene of "La Gioconda" is laid in Venice, in the seventeenth century, at a time when the Inquisition and the redoubtable Council of the Ten ruled supreme in the Republic. The Opera opens with a scene in front of the ducal palace amidst the rejoicings of the populace during the regatta. *Gioconda*, a street-singer, is leading her blind mother to her usual seat near the entrance of St. Mark's, closely watched by *Barnaba*, the dreaded sycophant of the Inquisition, who has conceived a violent passion for her. Hardly has she left her mother when he stops her to press his advances; but she repels them with contempt and disgust. Resolved that she shall be his at any cost, he lays a plan to secure her mother as a hostage. Taking advantage of the superstition of the people, he points to the old woman as possessed of the evil eye, who, whilst pretending to be engaged in prayer, is secretly working mischief. The old woman is being dragged to prison as a sorceress, and even *Gioconda's* intervention is of no avail, when a deliverer appears in the person of *Enzo Grimaldo*, a Genoese prince, who, having been proscribed by the Inquisition, has entered Venice once more in the disguise of a Dalmatian mariner. *Gioconda* recognises in him her former lover, to whom, though forsaken by him, she is still passionately devoted. At the head of his men, he is on the point of rescuing *Gioconda* and her mother from the infuriated populace, when *Alvise*, one of the chiefs of the Inquisition, appears on the scene, accompanied by *Laura Adorno*, his wife, a Genoese of noble birth. The cause of the commotion having been explained, *Gioconda* and her mother are released at *Laura's* intercession. At the same time however, *Laura* and *Enzo* have recognised each other. They were formerly betrothed, and only a cruel fate compelled her to give her hand to *Alvise*, the Venetian. This recognition, unobserved by *Alvise*, has not escaped *Gioconda*, who is tormented by the thought that she owes her life to *Laura*, her rival in love. But *Barnaba* too has made a discovery. In *Enzo*, the Dalmatian captain, he has recognised the proscribed prince, and with diabolical skill he proceeds to entrap his victim. Whilst apparently assisting *Enzo* in a nocturnal meeting and flight with *Laura*, he warns *Alvise* of his wife's projected escape, by a note which he deposits in the mouth of the winged lion at the palace, the *bocca del leone* being the receptacle of the sycophant's secret communications to the Inquisition. But *Barnaba's* foul play has been watched by *Gioconda*. She informs the lovers of the trap that is laid for them, and enables *Laura* to reach the palace before they are surprised. *Alvise*, however, is not slow in his revenge. *Laura* is to expiate the attempted treachery by poison, which he orders her to take within a prescribed time. But *Gioconda* finds means to substitute for the poisonous draught a potion which causes, not death, but only profound sleep: and, after rescuing *Laura* from what was to be her death-chamber, she conveys her, under cover of night, to *Enzo*, whose vessel is lying in the harbour ready to receive and speed her hence. The lovers are on the point of embarking, when *Barnaba* once more appears on the scene to prevent their escape. And here *Gioconda* makes a supreme effort. She promises to give herself to *Barnaba* on condition that he allows *Enzo* and *Laura* to depart unmolested. Blinded by his passion, he accepts, but only to fall a victim to his own devices. *Gioconda* having sacrificed herself for him she loved and for her who was her rival, vows that death alone shall find her in the embrace of the villain she abhors, and stabs herself, leaving *Barnaba* furious and discomfited.

The substance of this tissue of intrigue is that *Gioconda*, the doomed heroine, has the misfortune to be loved by a villain, whilst she loves a man who in his turn is in love with the wife of another. Passion, plotting, and poison are the three principal agents at play in the story, which, derived as it is from Victor Hugo's drama "Angelo," is in truth not very moral, but none the less intensely Italian. The four acts into which the Opera is divided are replete with dramatic incidents, and Boito has clothed his somewhat sensational subject in effective poetical language as well as in an attractive form, skilfully relieving the horrors of the story by scenes of Venetian mirth and revel.

Ponchielli's score shows that he has fully grasped the poet's intentions. True to the school of which Boito has made himself the champion after many a hard struggle, Ponchielli has endeavoured to write

dramatic music which, being descriptive of the action, abounds in colouring and instrumental effects. Hence the music of "La Gioconda" is not always quite as intelligible on a first hearing as the ordinary Italian ear requires; but, though not always even, it is, on the whole, original, pleasing, and vigorous; and "La Gioconda" redounds to his own credit as well as to that of the school of young reformers to which the composer belongs.

Among the best numbers of the Opera are the introduction, and in the first act the regatta chorus, the duet between *Enzo* and *Barnaba*, and the finale. The second act falls rather flat on a first hearing, the only telling number being *Enzo's* barcarola, whereas the other numbers, notably the love duet between *Enzo* and *Laura*, have more intrinsic than apparent merit. The third act, being the climax, is undoubtedly the best. *Alvise's* air for bass and his duet with *Laura*, as well as the graceful ballet "Delle ore" (Morning, Noon, Evening, and Night), and the great finale, are specimens of Ponchielli's best style. In the last act may be noticed *Gioconda's* great air and the farewell trio between her, *Enzo* and *Laura*, which virtually brings the Opera to a close. The part of *Gioconda* is written for soprano, *Laura* for mezzo-soprano, *La Cieca* (*Gioconda's* mother) for contralto, *Barnaba* is tenor, *Enzo* baritone, and *Alvise* bass. The numerous choruses, the brilliant ballets, and the frequent changes in the dramatic action require a very large and efficient staff of artists, as well as an elaborate *mise-en-scène*.

Such is, in brief outlines, Ponchielli's "Gioconda." In Florence it has been put on the stage by the *impresario* who produced it at the Scala. The performance is, on the whole, very efficient, and in spite of the tendency to *avvenirismo*, which is not congenial to the antiquated taste of a Florentine audience, the Opera has earned great success, enhanced by the presence of Ponchielli. Like Boito's "Mefistofele" and Bottesini's "Hero and Leander," "La Gioconda" is an energetic and laudable effort to infuse fresh vigour into Italian music; and it is to be hoped that the managers of Italian Opera in London encouraged by the great success of "Mefistofele," will at last see fit to vary the monotony of their annual *répertoire*, by producing some of young Italy's best works.

We have much pleasure in announcing that M. Gounod has agreed to compose an Oratorio in three parts, to be called "The Redemption," for the Birmingham Festival of 1882. The libretto, of which M. Gounod is himself the author, is already written, and is said to be fully worthy of the great subject which he has undertaken. The work is to be on a grand scale; and it has been intimated by the composer that he fully intends it to be his crowning effort. The negotiations have been carried on, and the Oratorio will be brought out, by the Festival Committee, with the co-operation of Messrs. Novello, Ewer and Co.

The formation of an Academy for Teaching Music to the Blind—an undertaking which deserves the warmest patronage and support—although at first an experiment, has thoroughly demonstrated the fact that those afflicted with a total deprivation of sight can not only themselves become excellent executants either of instrumental or vocal music, but that they are perfectly able to earn a living by imparting their knowledge to others. The welcome intelligence that an equal boon has been recently conferred upon those who are deaf and dumb comes to us through a pamphlet published in Chicago. It appears that Mr. Richard S. Rhodes, of that city, has invented an instrument, called the "Audiphone," which enables deaf persons to hear, through the medium of the teeth, and those who are also dumb to learn to speak. An illustration on the title-page of this little book shows us a class of deaf mutes listening to music for the first time by the aid of this instrument; but whether the circumstance here represented is real or imaginary we, of course, cannot say. At all events we are furnished with innumerable testimonials of the efficacy of this instrument. One person twenty years old, who has been eighteen years deaf, another born deaf and dumb, and very many besides, fully attest the value of the "Audiphone," some being enabled not only to hear, but to speak for the first time; and the Hon. Jos. Medill, editor of the *Chicago Tribune* (who has been deaf for a number of years), tells us that he can now "hear every word spoken, or any other noise near him, as good as those whose hearing is perfect, and can again enjoy the theatre and other public amusements." We have never heard either before or since the receipt of this pamphlet of the "Audiphone," and can only therefore quote the facts there related; but it is gratifying to find that such strenuous efforts are now being made for the relief of those suffering from the loss of sight, hearing, and speech; and if Mr. Rhodes can accomplish all he professes, he may assuredly be looked upon as one of the great benefactors of the age.

The Fisk University Jubilee Singers, whose genuine music has not only delighted thousands of people, but been the means of raising an almost fabulous sum for the impoverished school in which they were students, have every right to feel pride at their reception in Europe, for it proves that, independently of the universal sympathy with their mission, their quiet and unassuming manners have been a sure passport into the best society. Baron von Bunsen gave a dinner party in their honour in Berlin, where the most distinguished officials of the Imperial Court were present. Our own Queen sent for them, and, after hearing them sing, thanked them most enthusiastically for the pleasure they had given her; and Mr. Gladstone invited them to breakfast. That they were emancipated slaves, then, might almost have been forgotten, surrounded by such kind and genial friends; but on their return to their own country they were painfully reminded of the truth, for we are informed by a Louisville paper that when in Cincinnati they purchased first-class through tickets for Nashville, and that on their arrival at Louisville the officials of the railroad told them that they "could not travel except in a smoking-car." That rather than suffer this insult they resolved to return is scarcely to be wondered at; but, as the paper which contains this account truly says, it is humiliating to think that after being treated with the utmost consideration during their travels they should come back to the land of the free to be treated like brutes. Considering that this little company of untutored vocalists whilst journeying on their errand of charity were often without money to buy needed clothing, and that they shortly realised hundreds of pounds, it is evident that being "coloured" was only a barrier to them in their native country. England has happily no such prejudice; and, indeed, as many of our much patronised "minstrels" will tell us, so far from its being necessary for a "troupe" to sing with white faces, it is not until they have blacked them that they achieve any success.

Believing in the truth of Wordsworth's well-known line "The child is father of the man," we are often led to think what kind of musical "man" the "child" will become whose early pianoforte pieces have invariably been based on operatic and other tunes ornamented by those arpeggios written especially to tickle

the ears of parents and guardians, and make them believe that they are listening to music. In days gone by composers who could produce large works very often in their holiday moments, wrote small ones for those whose minds and fingers had not grown to the power of interpreting the former, and Sonatinas, Rondos, and even airs with variations—in all of which the classical models were shadowed forth—could always be procured for juvenile performers. As music became more general, however, inferior composers arose who, instead of striving by their works to lay a solid foundation to build upon, endeavoured to run up a structure without any foundation at all, the consequence of course being that simple music by good writers was branded as "heavy," and superficial teachers flourished. Those, however, who, like ourselves, have to examine and comment upon the music of the day must know how decisively a reaction against this state of things has recently set in. Not only do our best composers, foreign as well as English, now give us attractive and thoughtful pieces for children, but a return to the healthy system of writing for both hands, and for the contrapuntal, instead of the "pretty," treatment of themes is apparent in most of them, so that even in early practice the young player is taught to sing phrases with the fingers as well as with the voice. Recognising this fact, it is, of course, the duty of those who have the training of children to see that their musical constitution is nurtured on such wholesome fare as we have now so plentifully provided for our use. Education is not a toy for grown people to play with; and it is unquestionably our duty to rear a "child" which we shall be proud to see the father of the "man."

In the olden times of Italian Opera in this country—when the King's Theatre, in the Haymarket, was flourishing, and "Fops' Alley" was one of the recognised evening lounges—a Ballet was considered positively essential as a portion of the performance. Dancers, too, not only ranked on an equality with vocalists, but with some of the warm patrons of the establishment they really occupied a higher place, "Taglioni" coats and "Cerito" scarves bearing testimony to the influence exercised by these celebrated professors of the "poetry of motion." These Ballets were considered of such importance in the programme that they were often given between the acts of the Opera, the vocalists waiting in the green-room whilst the stage, carefully watered for the occasion, was given up to the dancers for perhaps an hour. All this has certainly passed away; but Ballet "incidental" to the Opera still reminds us that even if composers care not for this interruption to the progress of their work, Lessees will have it, because, having engaged dancers, they naturally wish to make some use of them. Of course, where Ballet is really "incidental" to a lyrical drama we can have no objection to its introduction; but when we find that it is not only an interpolation, but that the music of another composer accompanies the dancers, it is time to protest against it. As a proof, too, that the Ballet is being gradually pushed forward at the expense of the Opera, we may mention that on a recent occasion, when at the fall of the curtain the applause was prolonged, the principal ladies of a Ballet which had just been performed alone acknowledged the call; and as, after retiring, demonstrations of approval were still heard, the dancers returned leading on the singers. Now if, according to the Wagnerian theory, dancing and singing are essential components of a lyrical drama, let them thus be inseparably united; but if they are to exist apart, we hope never to see the time when, instead of dancers being engaged to support the vocalists, vocalists shall be engaged to support the dancers.

HER MAJESTY'S THEATRE.

Boito's Opera "Mefistofele," produced on the 6th ult., achieved a success so decisive as to leave no doubt of its establishing the fame of its composer as firmly in this country as it has already done in Italy. Thus much it is gratifying to record, for Goethe's "Faust," as students know it, is a somewhat dangerous poem to place before what is termed a "mixed audience;" and to Boito's credit be it stated, he has so thrown his heart into his task as to make it evident that had he felt compelled to adapt the subject to ordinary prejudices and opinions he would not have composed it at all. Let it not be said that he resembles Wagner in writing his own libretto, for assuredly it is one thing to endeavour to embody the subtle thought of Goethe in music, and another to prepare a mythical story in verse, the music of which shall spring up in the mind at every stage of its progress. The legend of "Faust," be it remembered, has merely been seized upon by the poet as a convenient theme upon which to erect a philosophical structure; and Boito, in having worked musically upon the same theory, has proved that he challenges criticism upon his composition by the very highest standard. If then we assert that, judged by this high standard, we can but award qualified praise, it can scarcely excite surprise—not even, we should say, with the composer himself. Placing Spohr's setting of the subject aside, as having but small sympathy with Goethe, it is true that Berlioz, Liszt, and Schumann have composed music to this poem, but the "Faust" known to opera-goers, the "Faust" played, sung, and spoken of in this country is that by Gounod. Here, then, we see indubitable proof that every great work when adapted to the requirements of the stage must of necessity be shorn of its literary power by the process; and in placing Boito above Gounod, therefore, we merely say that he has more fearlessly retained the grand design of Goethe's poem, and given a less conventional colouring to the varied scenes and incidents of the drama. Opening with the Prologue in Heaven (an innovation upon previous operatic "Fausts" warmly to be commended), and passing through the Easter Sunday, the Garden scene, the wild revels on the Brocken, and the death of the heroine in prison, custom might well have authorised the composer in concluding his work; but as the unity of the poem would thus have been sacrificed to operatic requirements, Boito continues with the "Classical Walpurgis Night" and the Epilogue with the death of Faust, saying in his book, by way of apology for his reverence of the text, "The fourth act and the Epilogue of the present opera are taken from Goethe's 'Second Faust,' which is the continuation and necessary complement of the first. Without this continuation the drama remains imperfect in its highly moral scope and development. A bargain is the starting-point of Goethe's poem; if the action ceases at Margaret's death, the bargain has never been fulfilled, nor the scheme of the drama properly evolved. The struggle must therefore be prolonged until the death of Faust, who is the subject of the bargain." Here then is ample evidence that, despite the difficulty of musically setting a libretto of such gigantic dimensions, Boito has armed himself manfully for his task, and worked throughout as much with the spirit of Goethe as a composer who writes for an operatic audience can hope to do. It is quite the custom in the present day to call every composer who does more than string together a number of telling solos, concerted pieces, and choruses an imitator of Wagner: an Italian is termed an "Italian Wagner" and a Frenchman a "French Wagner," and it is scarcely to be expected therefore that Boito can have escaped this charge. "Mefistofele," however, shows no trace of imitation throughout; it is thoroughly original, and moreover so sympathetic with the text as to convince us that its composer in setting the incidents of his drama was too earnestly intent upon his work even to think how others had set incidents of a similar character. We willingly accept Wagner as an intellectual and even powerful instructor on the principles of the lyrical drama; but if every composer who believes that detached vocal pieces do not constitute an opera in the highest sense, that the office of the orchestra is not to be limited to slavishly accompanying the singers, and that the poetical and musical element should be inseparably united, is to be termed an "imitator of Wagner," we shall assuredly convert our pro-

phet into a tyrant, and effectually succeed in crushing, rather than in stimulating, the genius that lies around us. Some of the music in the "Prologue in Heaven" may certainly be deemed eccentric, but Boito here shows real power in writing for a double choir, and the closing chorus of the act is both appropriate and effective. In the Easter Sunday scene the festive music is exciting and piquant in rhythm; but when we get to *Faust's* Study the individuality of the characters of *Mephistopheles* and *Faust* is so artistically marked and so faithfully preserved in the music throughout this highly effective scene as to impress every hearer with a conviction of the composer's real dramatic power. The Garden scene is another triumph, the charming melodiousness of the love passages between *Faust* and *Margaret* culminating in a quartet so bold and original—the ecstatic agitation of the young girl being expressed in notes which can only be described as hysterical—as to elicit a spontaneous burst of applause from the audience, which could scarcely be subdued even by a repetition of the piece. The Brocken scene which follows shows us how appropriately the composer can treat every phase of the subject he has chosen; no more weird and fantastic music than illustrates the witches' revels can be conjured up by the wildest imagination, the rich and thoroughly unconventional instrumentation reminding us of the striking colouring of some of Turner's pictures, as shocking to some of the pedantic artists of his time as Boito's sudden modulations and contrapuntal sins are doubtless to many pedantic musicians. The Dungeon scene, with the death of *Margaret*, contains some of the best—certainly some of the most deeply pathetic—music in the Opera, the scene between the two lovers being indeed a masterpiece of writing. Here again the composer proves to us that he has the power of depicting the most intense feeling without the slightest exaggeration; and no more thrilling climax can be imagined to the first part of Boito's musical poem, a fact duly acknowledged by the excited auditors, who seemed as if they would never tire of audibly demonstrating their admiration of the work and the worker. The "Classical Sabbath," which commences the fourth act, contains a charmingly refined and melodious duet for *Helen* (of Troy) and *Pantalis*, which was encored, a short solo for *Faust*, and a choral finale, the whole of this music being intrinsically good, but scarcely perhaps sufficiently striking to excite attention save as a contrast to what precedes it. The Epilogue depicts the struggle between good and evil, the scene—again the Study of Faust, the hero once more an old man—being musically perhaps the most powerful in the Opera, the death of *Faust*, with the final choral subject of the Prologue repeated, forming one of the finest dramatic *tableaux* in the whole range of the lyrical drama. So perfect a realisation of one of the most difficult characters on the operatic stage has rarely been witnessed as that of *Margaret* by Madame Christine Nilsson, the delicacy and refinement of her acting and singing in the Garden scene (her agitated passages in the quartet already mentioned being a marvel of dramatic vocalisation), and the intense and unexaggerated pathos of her death scene being superior to anything yet achieved by this excellent artist. Admirably contrasted, too, with her embodiment of *Margaret* was her classical bearing as *Helen* (of Troy), her singing of the duet, with Madame Trebelli, being remarkable for that pure and unaffected vocalisation so excellently in keeping with the feeling of the part. Madame Trebelli as *Martha* in the first part, and *Pantalis* in the second, sang in her usually admirable style, and Signor Campanini as *Faust* exerted himself to the utmost to ensure the triumph of the work. In many parts his singing and acting were infinitely beyond any of his former achievements, his death especially proving that he had well studied every phase of the part. Signor Nannetti is, both histrionically and vocally, a fine exponent of the difficult character of *Mephistopheles*, the intensity of his singing in many portions of the music being admirably contrasted with the fiendish humour thrown into those passages in which he inwardly exults at his power over his victim. The band and chorus (under the skilful conductorship of Signor Arditi) worked well throughout their arduous task, and contributed much to what we must not only term the success of the season, but the most remarkable success achieved on the lyrical stage in this country for many years. We must not omit to say that all the principal vocalists were summoned repeatedly before the curtain, but that Signor Boito (who had been constantly called for during the Opera) did not appear until the conclusion, when he was positively overwhelmed with the applause he had so legitimately earned.

Mr. Joseph Maas, who was to have appeared as *Edgardo* in "Lucia" on the 5th ult., having very properly declined to make an appearance in an Italian Opera without a stage rehearsal (in explanation of which he wrote to the newspapers), Signor Ravelli made his *début* in the part, and sang so well as to create a perfect enthusiasm. He has since thoroughly ratified this success, and there can be little doubt that he will next season become a prominent member of the company.

The subscription season terminated on the 10th ult.; but extra nights were given until the 24th, "Mefistofele," we need scarcely say, being the principal attraction.

ROYAL ITALIAN OPERA.

Hérold's Opera "Le Pré aux Clercs," produced on the 26th June, suffers so much from its translation into Italian, with the necessary interpolation of dreary recitatives, its interpretation by artists of all nations, and its performance upon a stage utterly unsuited to its small dimensions, that it became extremely difficult for those unacquainted with the music as given by French vocalists to gauge its real merits. As a representative of the school of which Boïeldieu and Auber unquestionably stand at the head, Hérold will doubtless be known to fame; for both "Zampa" and "Le Pré aux Clercs," although not evidencing any marked individuality, are replete with charming melody, bright and piquant vocal effects, and above all an absence of that pretentious dulness which characterises so many of our modern lyrical works. But "Le Pré aux Clercs," as we have said, is essentially French; and amidst Italian surroundings—which by the way include a coarse and obtrusive chorus—we doubt its permanent success. The plot, which turns upon a secret marriage (planned by *Marguerite*, Queen of Navarre) between *Isabelle de Montal*, a Béarnaise Countess, and the *Baron de Mergy*, is not particularly exciting, although it ends with *Mergy* killing his rival in a duel; but it serves as a vehicle for music which keeps the attention alive through three acts; and, aided by the refined and thoroughly artistic singing of Madame Albani as the heroine, there can be no reason why the Opera should not hold a place in the *répertoire* of the establishment, and be at least occasionally heard. Especially must we mention the admirable vocalisation of Madame Albani in the air commencing the second act (the violin obbligato finely played by Mr. Carrodus), and in many other portions of the Opera her singing materially contributed to the highly favourable reception of the work. Mdlle. Valleria was extremely successful in the part of *Nicette*, and Mdlle. Pasqua, as the Queen, was fairly efficient. M. Engel has by no means an agreeable voice, nor has he a large amount of executive power, but he struggled manfully with the florid music assigned to *Mergy*, being particularly effective in an air, "O ma tendre amie" (we cling to the French title), in which he elicited much applause. Signor Cotogni, as *Cantarelli*, and Signori Scolara, Ughetti, and others in subordinate parts sang well; but M. Gaillard, in the small part of *Girot*, was the only one who gave us any of the French vivacity which should colour the music throughout. Except to lengthen out the work to a certain time of the night (or morning) we cannot conceive why a long ballet, to some coarse music by an unknown composer, was introduced; but any incongruity is sanctioned in "Italian Opera"; and as there are seldom any audible dissentients, everybody is presumed to be delighted.

As a musical journal should be a faithful record of musical doings, we must chronicle the production, on the 3rd ult., of M. Jules Cohen's Opera "Estella," although, considering its feeble claims to artistic attention, we cannot but express our wonder that such works should be forced upon our notice at all. The Opera, originally called "Les Bluets," was first produced at the Lyrique, with Madame (then Mdlle.) Nilsson as the heroine; but it does not appear that the Parisian public received it with any

especial favour. The plot is not particularly exciting, and it is not made additionally interesting by its poetic treatment. It is evident that, originally an *opéra-comique*, it has been dressed up with recitative to fit it for a larger stage; and the result, we need scarcely say, is by no means a success. Madame Patti, however, no doubt saw in the work something which pleased her, for she sang the music as if she really liked it, and was applauded with all the warmth her excellent vocalisation deserved. Signor Nicolini also was extremely effective, and Signor Cotogni made the most of a part which suited him well, the more subordinate characters being satisfactorily filled by Mdlle. Cottino, Mdlle. Corsi, Signori Scolara, Manfredi, Fille, and Raguer; but all the efforts of the artists could only extract applause from the few, who expressed their delight in the wrong place so energetically as to make us question whether their demonstrations of approval were not rather the result of duty than of pleasure. "Estella" was played a second time, and was advertised for a third representation; but "Il Barbiere" was substituted for it "by desire," a delicate manner indeed of announcing that "Estella" was withdrawn "by desire."

Madame Sembrich, by her performance of *Marguerite de Valois* in the "Huguenots," has added to the good opinion we expressed upon her powers in our last number; and it is to be hoped that next season her valuable services will be even more fully called into requisition. The establishment closed on the 17th ult. with Verdi's hackneyed Opera "La Traviata," Madame Patti sustaining the part of the heroine.

PHILHARMONIC SOCIETY.

The eighth and last Concert of the present season was given on June 30, the programme containing two interesting features, the first an Overture composed expressly for the Society by Sir Julius Benedict, and the second a pianoforte Concerto by Mr. A. H. Jackson, a work already heard at one of the concerts of the Royal Academy of Music, of which institution the composer was a student. Sir Julius Benedict's Overture, although bearing the title "Twelfth Night," can scarcely be classed among those specimens of "programme music" of which we have lately had such realistic examples. Poems in sound can but be suggestive; and with the conviction therefore that several other plays of Shakespeare would have done just as well as a heading for the work, we merely accept the Overture as a prelude to "Twelfth Night" in deference to the composer's expressed intention. On a first hearing we are inclined to rank this as one of the most matured and thoughtful compositions by a writer who has given us so many and such varied specimens of his artistic powers; the clearness with which the themes are developed, the constructive skill displayed in each movement, and the masterly manner in which the orchestra is handled throughout, evidencing not only an advance in an art which he has already done so much to enrich, but proving that he has not been led away by the ultra "descriptive" style which is gradually growing around him. The Overture was warmly applauded, and the composer called before the audience to receive those congratulations which he had so fairly earned. Mr. Jackson's Concerto, as we have said, is not a new work, but the Philharmonic Society has done well to place it before a critical jury of listeners, for it may truly be urged that the subscribers and friends of the Royal Academy of Music might be so leniently disposed towards a really clever student as by their overwhelming applause to make him think higher of his work than was justified by its merits. It is true that the fine rendering of the Concerto by Miss Agnes Zimmermann added very much to its intrinsic attraction; but although there are occasional instances of crudeness which will no doubt be gradually lessened in future compositions, every movement is not only based upon a matured plan, but the details are most artistically worked out; the slow movement especially being charmingly written, the leading theme, a pure and beautiful melody, at once making its way to the sympathies of the listeners, and eliciting marked applause. In response to an universal call, Mr. Jackson came forward and bowed his acknowledgments. The excellent performance of an Adagio and Rondo from Vieuxtemps' Violin Concerto in E, by Madame Norman-Néruda, was an important item in the selection; but we cannot speak in unqualified praise of the orchestral playing during the evening, Mr. Jackson's Concerto and Beethoven's Pastoral Symphony receiving but an imperfect rendering in many parts. The vocalists were Madame Antoinette Sterling—who gave the "Erbame Dich" from Bach's St. Matthew Passion Music (violin obbligato by Herr Straus), a piece scarcely suited either to her voice or style—and Mr. Santley, who contributed a song, "I prithee send me," by Maude Valerie White. The programme ended, as usual at the final concert, with Weber's "Jubilee Overture." The Conductor was Mr. W. G. Cusins.

MR. HENRY LESLIE'S CHOIR.

The final performance of this Choir was given in St. James's Hall, on the 12th ult., before a large audience, including the Prince and Princess of Wales, the Princess Christian, and the Duchess of Teck. The programme was well selected, Samuel Wesley's Motet "In exitu Israel," Pearsall's Madrigal "Sir Patrick Spens," Mendelssohn's "Judge me, O God," and several part-songs being rendered with all that accuracy and due attention to gradations of tone which have obtained a world-wide reputation for this Choir. Mr. Charles Hallé played three of Bach's Gavottes; and songs were contributed by Madame Trebelli and Mr. Joseph Maas with their usual success. At the conclusion of the concert Sir Thomas Gladstone rose, and after paying a graceful tribute to Mr. Leslie, presented him, on behalf of his numerous admirers, with a handsome ring, a silver bowl, and a purse containing three hundred guineas. In response, Mr. Leslie delivered an eloquent speech, in which he referred to the work he had done for the last twenty-five years, and said that he deemed it only right to explain his reasons for giving up the Choir. In the first place he had not the heart to turn out members who had been with him so long, and whose voices were no longer fresh, and fill these vacancies with younger singers. In the second place he would prefer that the Choir should be dissolved in the full career of its glory, rather than live for people to say "You should have heard it three or four years ago." Mr. Leslie then mentioned, with pardonable pride, the success of the Choir in Paris, and concluded by announcing that he reserved full power to himself to start, if he thought fit, a Society of the same nature as the one which was now broken up; but, if so, it should be founded on a solid basis, and he should take care to have some one who might continue it long after he should be compelled finally to retire. At the end of Mr. Leslie's speech a vote of thanks to Sir Thomas Gladstone was proposed by Mr. Stanley Lucas and carried unanimously. All who have been in the habit of attending the excellent concerts given by this Choir well know that to achieve such results Mr. Leslie must have worked earnestly and unremittingly, and it is but natural that he should now seek a little repose after his labours; but that the Choir should dissolve simply because some of the voices are not so fresh as they used to be seems an extraordinary proceeding, and one which, if universally acted upon, would make the stability of every musical Association dependent upon the health of one man. Mr. Leslie's Choir we have begun to regard as an institution of the country; if it be found necessary to pass the conductorship into other hands, and to repair the weak places, able artists can surely be found for the task. We deeply sympathise with the friendly feeling displayed by Mr. Leslie for the members of his Choir; but if gratitude for this attachment has made them decide to dissolve the Choir rather than work under another Conductor, art has assuredly in this case been sacrificed on the altar of friendship.

ROYAL ACADEMY OF MUSIC.

The Annual Distribution of Prizes to the students of the above Institution took place in the Concert-room of the Academy on the 24th ult., before a large audience. The awards were presented by Mrs. Gladstone, who addressed some kind words of encouragement to each pupil on advancing to the table, and also expressed her gratification at finding that the Academy has now a room of its own where such a ceremonial as the one over which she presided could take place. A short Concert was given, at the conclusion of which Mr. Walter Macfarren, who appeared for

he last time as Conductor, received a well-deserved tribute of applause; and the Principal, Professor Macfarren, in an earnest and eloquent speech, dwelt upon the good now being effected by the system of tuition pursued in the Institution, and its continuous prosperity, as evidenced by the number of pupils now studying. The prizes were then distributed as follows:—The Lucas Silver Medal (for the composition of an Andante for violin and pianoforte), Arthur G. Thomas; the Parepa-Rosa Gold Medal (singing), Clara Samuell; the Sterndale Bennett First Prize, purse of ten guineas (pianoforte), Dinah Shapley; additional prizes, purses of five guineas, Amy Hare and Maud Willett; the Llewellyn Thomas Gold Medal, for declamatory English singing, Matilda Robinson; the Evill Prize, purse of ten guineas, Ben Davies; the Heathcote Long Prize, purse of ten guineas (pianoforte), Charles T. Corke; the Low Prize, purse of ten guineas, for the playing of a violin piece and the reading of a piece at first sight, Kathleen Watts; the Santley Prize, purse of ten guineas, for accompaniment and transposition, R. Harvey Löhr. Certificates of Merit: Margaret Gyde, Ada Hazard, William G. Wood, Joseph L. Hutchinson, Charles T. Corke, R. Harvey Löhr, Charlton T. Speer, and Percy Stranders. Silver Medals: Effie Clements, Mary Spencer Jones, Marian McKenzie, S. Eadon Bacon, Beatrice Davenport, Lucy Ellam, Rose Evans, Elizabeth Foskett, Amy Gell, Amy Good, Amy Hare, Maud Willett, Ben Davies, Richard E. Miles, William George Wood, Arthur Payne, William E. Whitehouse; and a Prize Violin Bow, presented by Mr. James Tubbs, for violin-playing, Arthur Bent. A large number of bronze medals were also given.

The Concert given at the Mansion House on Tuesday, June 29, by the pupils of the "Institution Nationale des Jeunes Aveugles," from Paris, was interesting alike to the benevolent and to the art-loving public. Before entering into the details of the programme, it would be well to explain the reasons that induced a large body of totally blind persons to journey from their native land for the purpose of giving a musical entertainment at the Mansion House. A well-known philanthropist, Mr. Henry Gardner, who took the cause of the blind under his special protection, died in the January of last year; by his will he bequeathed the large sum of £300,000 to be devoted entirely to the noble object of alleviating the distress of, and educating in the best manner possible, those afflicted with loss of sight in England and Wales. His daughter, Mrs. Richardson-Gardner, one of the trustees, in company with her husband, travelled through Europe, in order to examine the several modes of treatment in use in the different asylums. After a protracted inquiry it was thought by them that the system practised on the Continent was somewhat in advance of that adopted in this country; and of many praiseworthy institutions, the one so well represented at the Mansion House was deemed to be in most respects the best. This noble institution, originally started as a private concern in 1764 by Valentine Huëy—the benefactor who first taught the blind to read by means of embossed letters—is now firmly established under Government control. Struck with its admirable working, and anxious to show the people of England to what a pitch of excellence the teaching of the blind might be brought, Mrs. Gardner sought and obtained permission of the Minister of the Interior to bring over to London some eighty or ninety vocalists and instrumentalists, to be heard in Concerts strictly confined to their own efforts. It was not, however, without some trouble that consent was obtained, and not without anxiety and responsibility that arrangements were completed for giving the short series of Concerts so favourably inaugurated in the Egyptian Hall, by the kindness of the Lord Mayor. It will be readily understood that a large, fashionable, and influential audience answered to the call made upon their curiosity and goodwill, and considering the disadvantages the executants labour under, the performance was of high merit. The proceedings commenced with our own National Anthem (sung in French), and the dignified hymn was given with precision and effect. It must, however, be at once stated that in this, as in nearly all the selection, the vocalists had a tendency to sing sharp, which of course lessened to some degree the general excellence, but did not distract the observation of listeners so much as to make them insensible to the steadiness and unity of purpose with which everything was rendered. The most successful items of the programme were undoubtedly Niedermeyer's "Le Lac," a *mélodie* very pleasantly sung by Mdlle. Chatrane; a "Scène du 'Pré aux Clercs'" (Hérold), delivered with much power and considerable facility by Mdlle. Diehl; and a "Trio for Violins," composed by a pupil of the Institution, which is full of quaintness and charm. Its merits were fully brought out by three little fellows who evidently revelled in their delightful task. Another composition, a "Scherzo pour flute, hautbois, clarinette, cor et piano," written by a pupil, also deserves commendation for its sustained ideas and clear writing. Partaking as it does largely of the character of a Pastorale, would it not be more correct to call it such? It should be clearly understood that Mrs. Richardson-Gardner, in the fulfilment of her trust, seeks only to benefit the poor blind of this country; and although she has brought over pupils of the Paris Institution, the latter establishment receives thereby no pecuniary benefit. But good to all must be the outcome of the visit, for mutual rivalry in the beneficent cause is awakened by the exhibition of different plans and practices that tend to advance the status in society of those stricken with the infirmity of blindness.

The programmes of performances at the Gloucester Musical Festival, which commences on Tuesday, September 7, have now been definitely arranged. On the opening day there will be full Cathedral service in the morning, with a sermon by Lord Alwyne Compton, Dean of Worcester. This will be followed in the afternoon by Mendelssohn's Oratorio "Elijah." On Wednesday morning the selection will consist of Schubert's unfinished Symphony in B minor, Mozart's "Requiem," and Spohr's "Last Judgment"; and in the evening Mendelssohn's "St. Paul" will be given in the Cathedral. On Thursday morning Leonardo Leo's "Dixit Dominus," Palestrina's "Stabat Mater," and a Sacred Cantata by Henry Holmes, called "Christmas Day," will occupy the first part of the programme; Beethoven's "Missa Solennis" in D forming the second part. On Friday morning, as usual, Handel's "Messiah" will be given; a full service, with band and chorus, concluding the Festival in the evening. On this occasion there will be a new Service by Mr. C. H. Lloyd, Organist of Gloucester Cathedral, and a new Anthem by Dr. Stainer, both composed expressly for the Festival. On the evenings of Tuesday and Thursday Secular Concerts will take place at the Shire Hall, at which a new work, written by Mr. Hubert C. Parry, will be produced. The principal vocalists engaged are Madame Albani, Miss De Fonblanque, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Miss Wakefield, Miss Damian, Messrs. E. Lloyd, Joseph Maas, Frederic King, Signor Ghilberti, Mr. Francis, and Mr. Santley. Mr. C. H. Lloyd will be the Conductor, M. Sainton leader of the band, Mr. Langdon Colborne will preside at the organ, and Mr. W. Done at the pianoforte, and at the organ in the Cathedral on Wednesday evening.

"Der Ring des Nibelungen" was given at Leipzig on June 13, 14, 16, and 17. On the first night "Das Rheingold," the Prologue, presented no particular feature of merit, as the cast was confined to the ordinary Opera company. "Die Walküre," however, was particularly well rendered, the celebrated Frau Friederich-Materna, of Munich, taking the part of *Brünnhilde*, in which character she sang to perfection. Frau Materna seems still to possess her wonderful vocal powers, and throughout the whole Trilogy sustained a most difficult and trying character with marvellous endurance. To sing for nearly five hours and a half, as in the "Götterdämmerung," requires a more than ordinary voice and one of almost superhuman stamina. Herr and Frau Vogl, of Vienna, sang their parts in "Die Walküre" to perfection, and it was regretted that they had not been retained for the "Götterdämmerung" on the last night. In "Die Walküre" Frau Vogl's song, in her *rôle* as *Sieglinde* in the third scene of the second act, was rapturously applauded by an enormous audience, among which was a noticeably large student element. In the second night of the Trilogy, "Siegfried," the first two acts are entirely without female characters. In this Herr

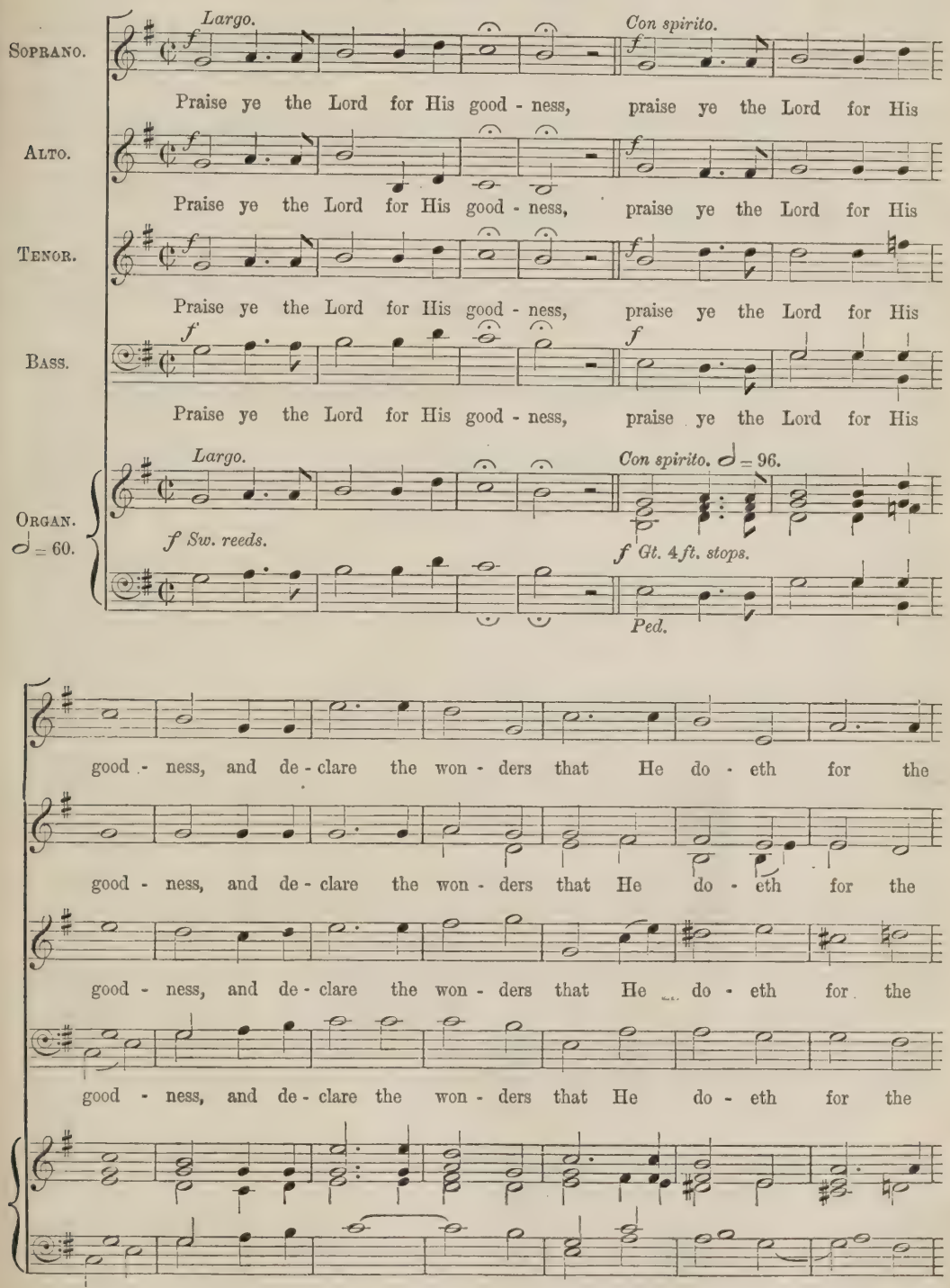
Praise ye the Lord for His goodness.

ANTHEM FOR HARVEST OR OTHER FESTIVAL.*

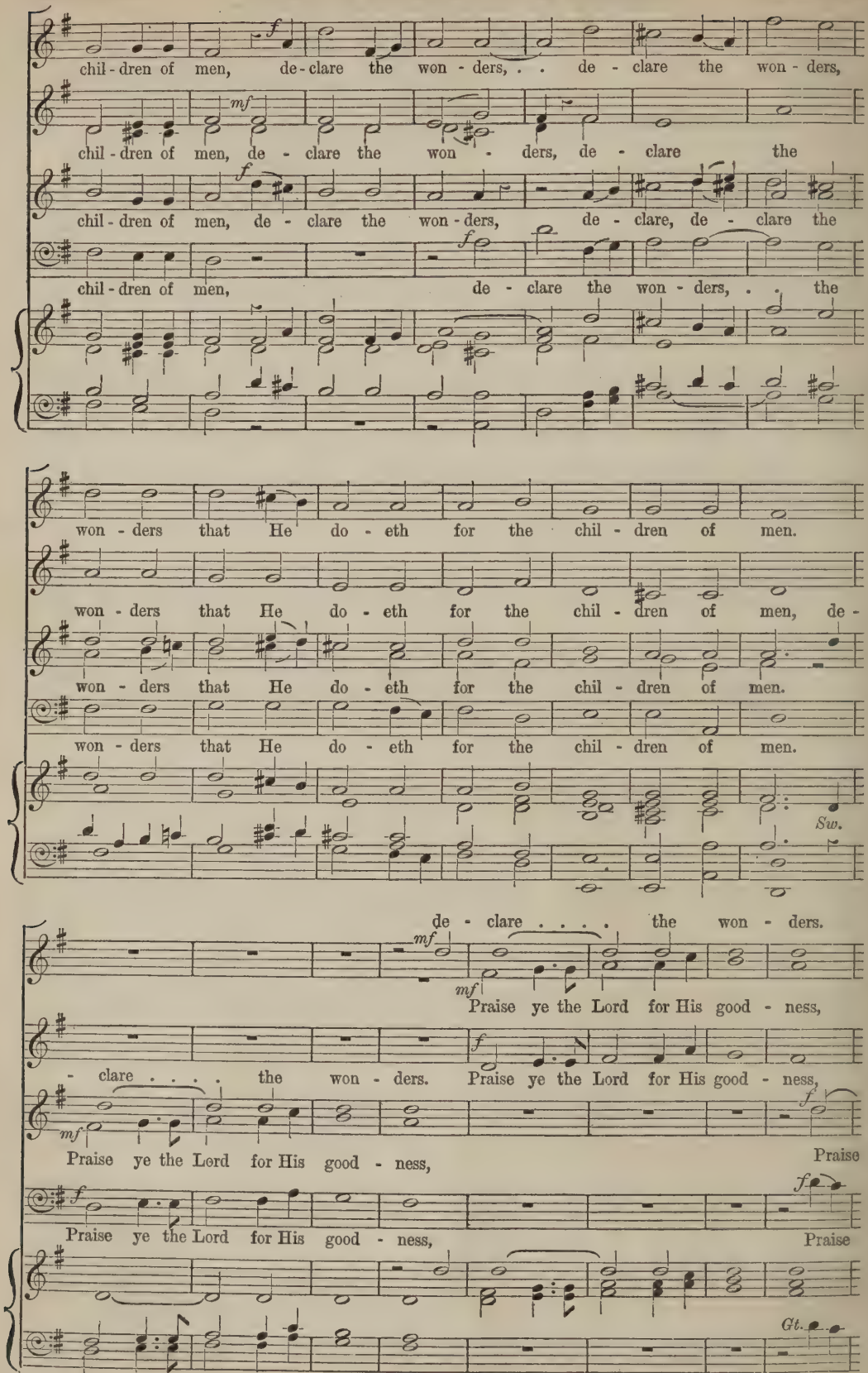
Ps. cvii. 8; cxlv. 15, 16.

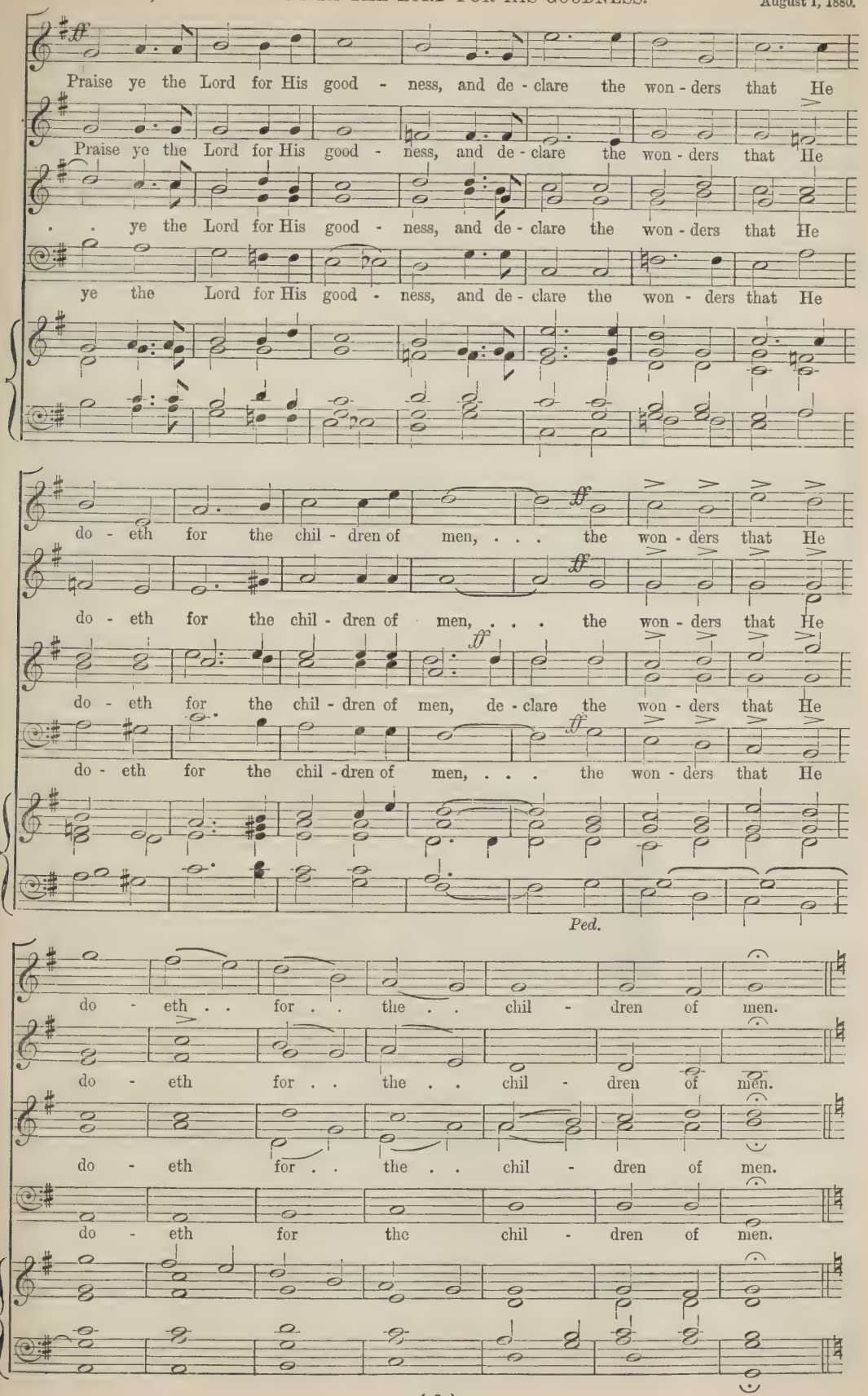
Composed by GEORGE GARRETT, Mus. Doc., M.A.

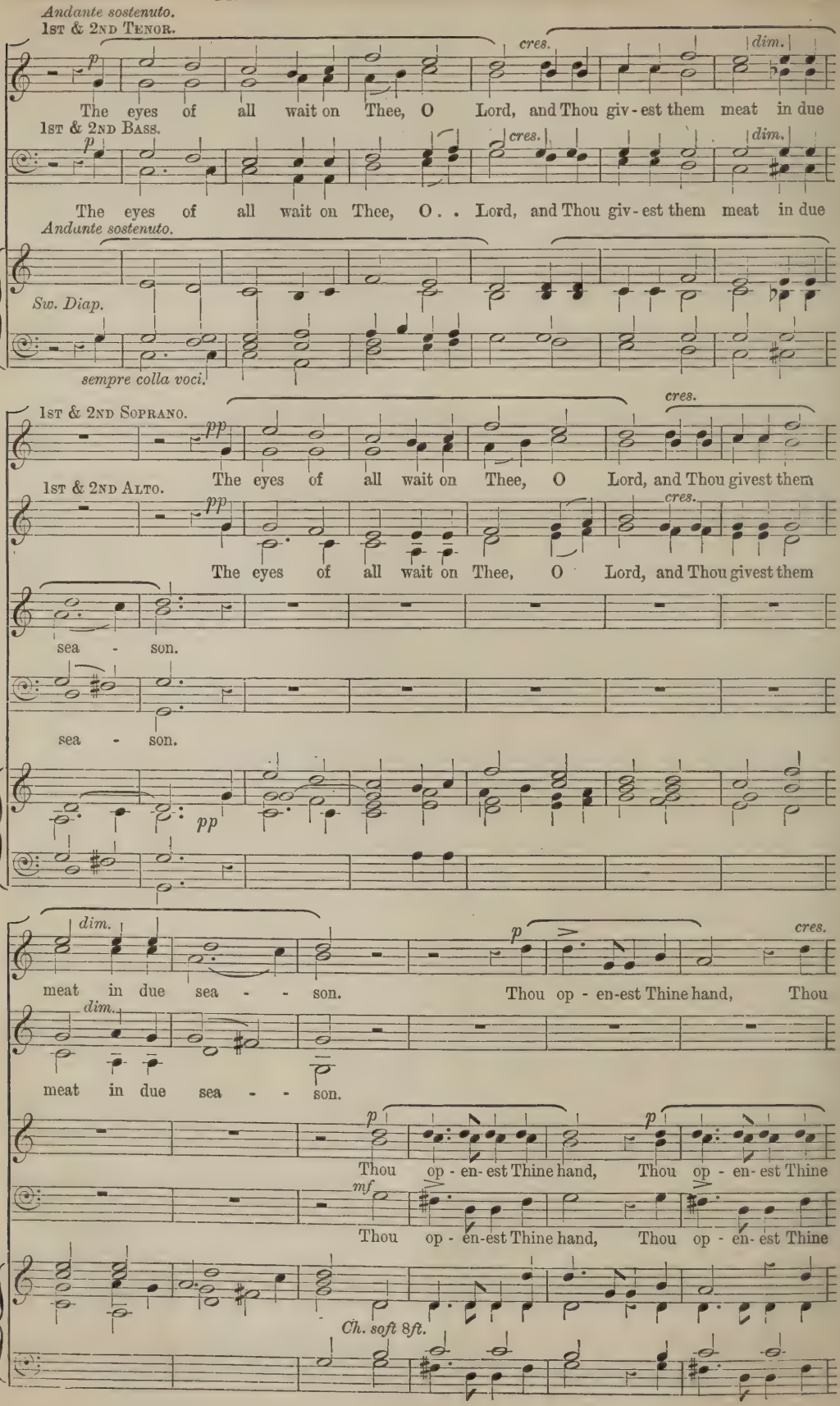
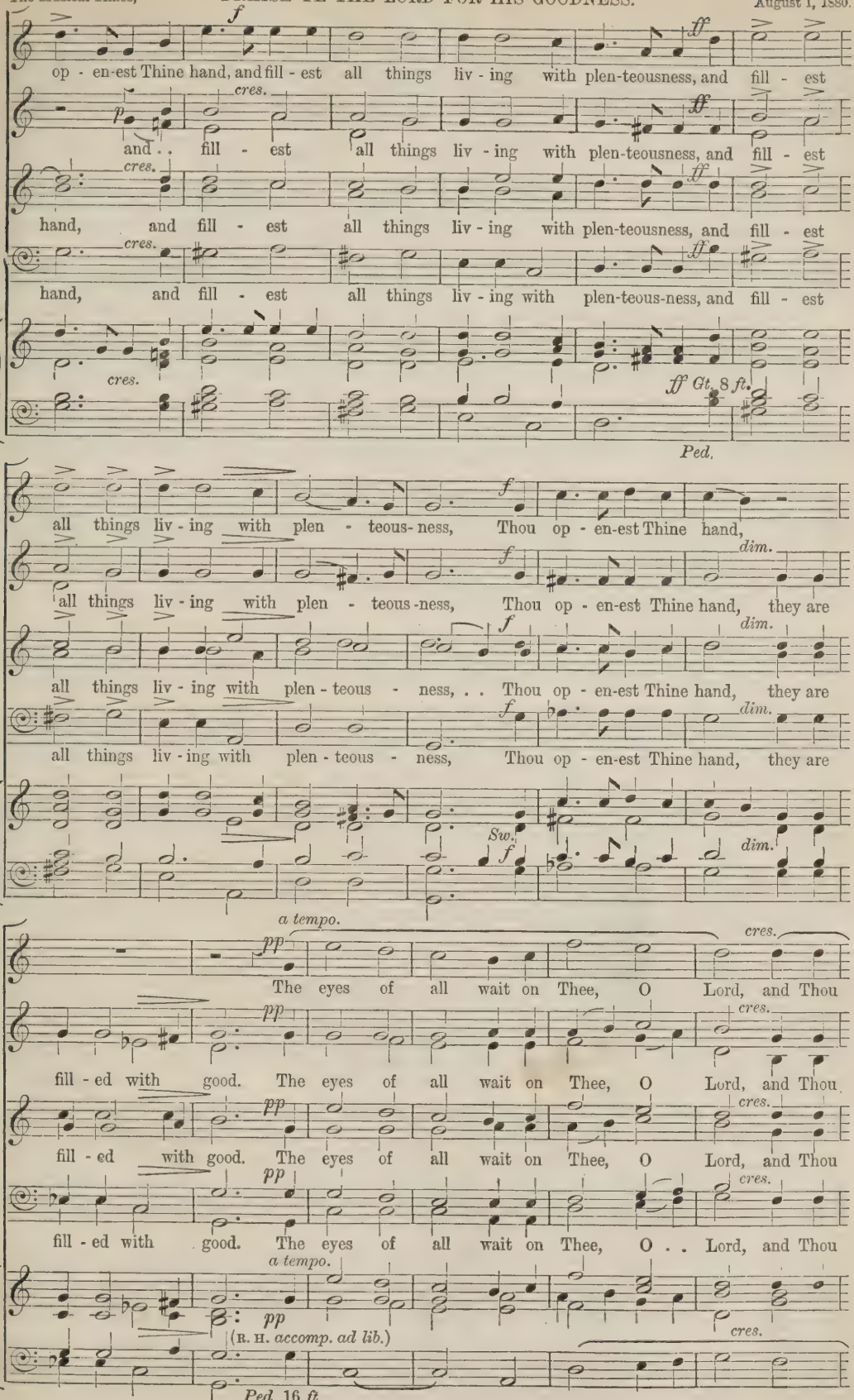
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

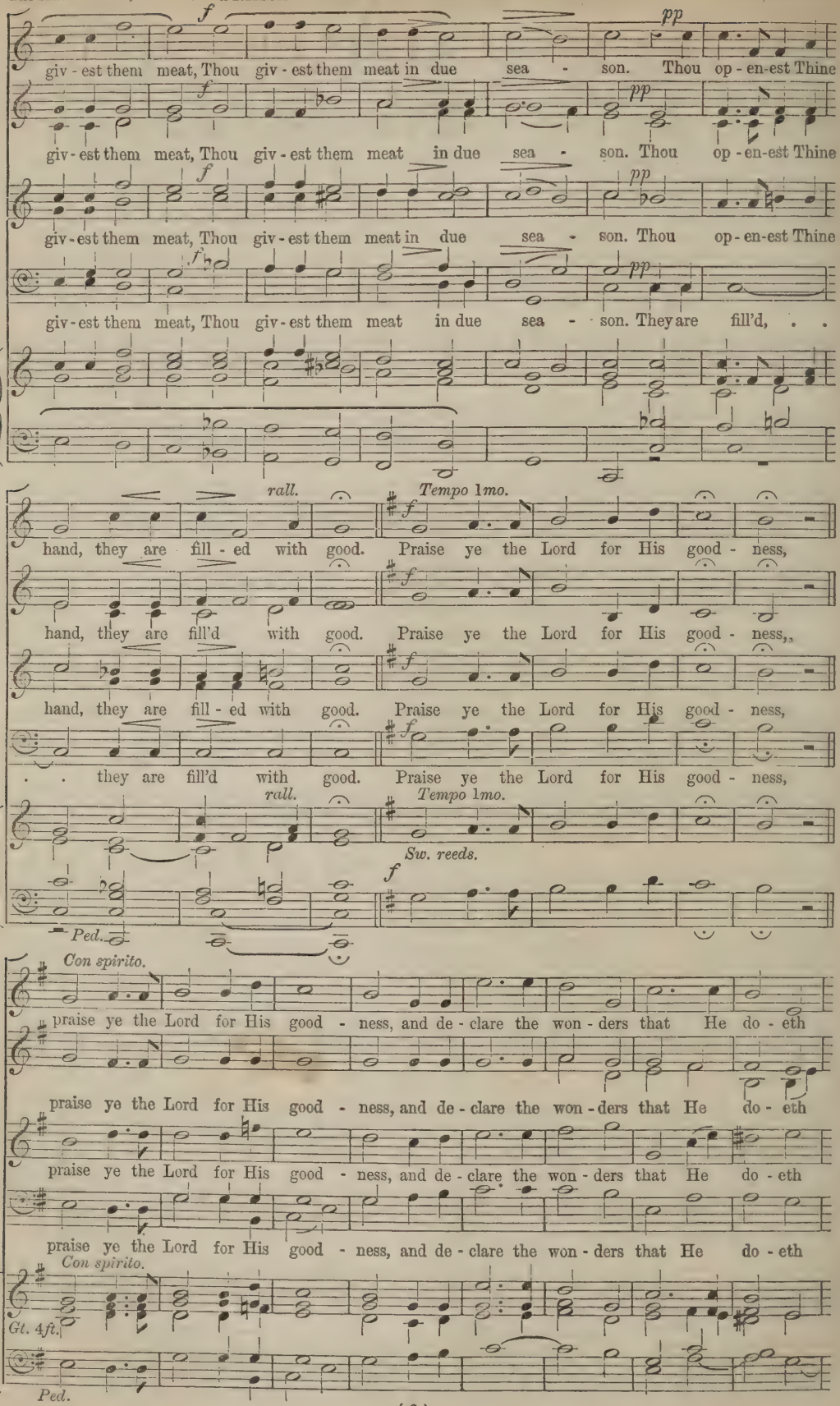

Soprano.
Largo.
Con spirito.
Praise ye the Lord for His good - ness, praise ye the Lord for His
Alto.
Praise ye the Lord for His good - ness, praise ye the Lord for His
Tenor.
Praise ye the Lord for His good - ness, praise ye the Lord for His
Bass.
Praise ye the Lord for His good - ness, praise ye the Lord for His
Organ.
♩ = 60.
Largo.
Con spirito. ♩ = 96.
f Sw. reeds.
f Gt. 4 ft. stops.
Ped.
good - ness, and de - clare the won - ders that He do - eth for the
good - ness, and de - clare the won - ders that He do - eth for the
good - ness, and de - clare the won - ders that He do - eth for the
good - ness, and de - clare the won - ders that He do - eth for the

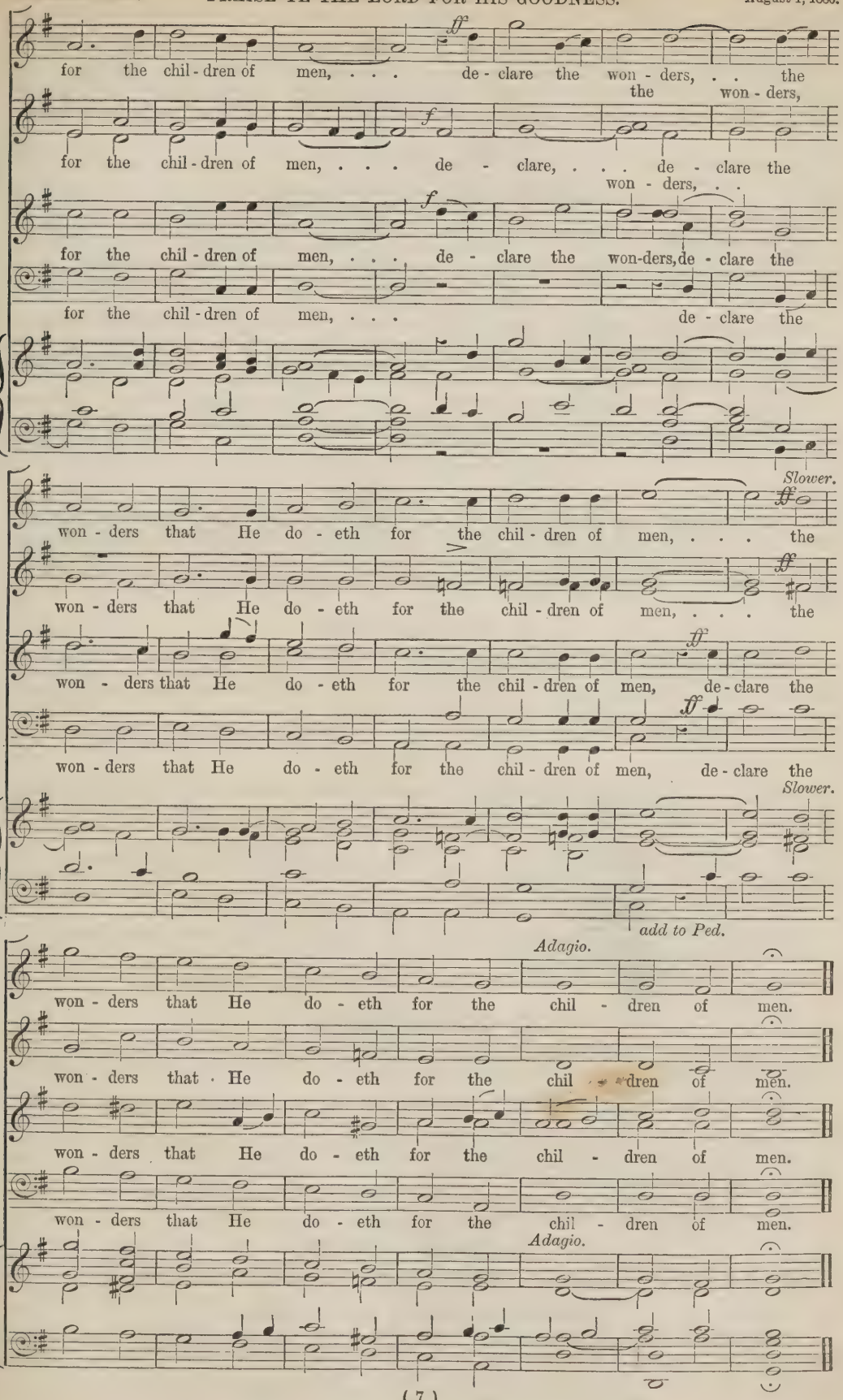
* This Anthem was written for performance by voices only, without accompaniment.


chil - dren of men, de - clare the won - ders, . . de - clare the won - ders,
chil - dren of men, de - clare the won - ders, de - clare the
chil - dren of men, de - clare the won - ders, de - clare, de - clare the
chil - dren of men, de - clare the won - ders, . . the
won - ders that He do - eth for the chil - dren of men.
won - ders that He do - eth for the chil - dren of men, de -
won - ders that He do - eth for the chil - dren of men.
won - ders that He do - eth for the chil - dren of men.
Sw.
de - clare . . . . the won - ders.
Praise ye the Lord for His good - ness,
- clare . . . . the won - ders. Praise ye the Lord for His good - ness,
Praise ye the Lord for His good - ness, Praise
Praise ye the Lord for His good - ness, Praise
Gt.


Praise ye the Lord for His good - ness, and de - clare the won - ders that He
Praise ye the Lord for His good - ness, and de - clare the won - ders that He
. . ye the Lord for His good - ness, and de - clare the won - ders that He
ye the Lord for His good - ness, and de - clare the won - ders that He
do - eth for the chil - dren of men, . . . the won - ders that He
do - eth for the chil - dren of men, . . . the won - ders that He
do - eth for the chil - dren of men, de - clare the won - ders that He
do - eth for the chil - dren of men, . . . the won - ders that He
Ped.
do - eth . . for . . the . . chil - dren of men.
do - eth for . . the . . chil - dren of men.
do - eth for . . the . . chil - dren of men.
do - eth for the chil - dren of men.


Andante sostenuto.
1st & 2nd Tenor.
p
cres.
dim.
The eyes of all wait on Thee, O Lord, and Thou giv-est them meat in due
1st & 2nd Bass.
p
cres.
dim.
The eyes of all wait on Thee, O . . Lord, and Thou giv-est them meat in due
Andante sostenuto.
Sw. Diap.
sempre colla voci.
1st & 2nd Soprano.
pp
cres.
The eyes of all wait on Thee, O Lord, and Thou givest them
1st & 2nd Alto.
pp
cres.
The eyes of all wait on Thee, O Lord, and Thou givest them
sea - son.
sea - son.
pp
dim.
p
cres.
meat in due sea - - son. Thou op - en-est Thine hand, Thou
dim.
meat in due sea - - son.
p
p
Thou op - en-est Thine hand, Thou op - en-est Thine
mf
Thou op - en-est Thine hand, Thou op - en-est Thine
Ch. soft 8ft.

op - en-est Thine hand, and fill - est all things liv - ing with plen-teousness, and fill - est
and . . fill - est all things liv - ing with plen-teousness, and fill - est
hand, and fill - est all things liv - ing with plen-teousness, and fill - est
hand, and fill - est all things liv - ing with plen-teous-ness, and fill - est
ff Gt. 8 ft.
Ped.
all things liv - ing with plen - teous-ness, Thou op - en-est Thine hand,
all things liv - ing with plen - teous-ness, Thou op - en-est Thine hand, they are
all things liv - ing with plen - teous - ness, . . Thou op - en-est Thine hand, they are
all things liv - ing with plen - teous - ness, Thou op - en-est Thine hand, they are
Sw.
a tempo.
The eyes of all wait on Thee, O Lord, and Thou
fill - ed with good. The eyes of all wait on Thee, O Lord, and Thou
fill - ed with good. The eyes of all wait on Thee, O Lord, and Thou
fill - ed with good. The eyes of all wait on Thee, O . . Lord, and Thou
a tempo.
(R. H. accomp. ad lib.)
Ped. 16 ft.


giv - est them meat, Thou giv - est them meat in due sea - son. Thou op - en-est Thine
giv - est them meat, Thou giv - est them meat in due sea - son. Thou op - en-est Thine
giv - est them meat, Thou giv - est them meat in due sea - son. Thou op - en-est Thine
giv - est them meat, Thou giv - est them meat in due sea - son. They are fill'd, . .
rall.
Tempo 1mo.
hand, they are fill - ed with good. Praise ye the Lord for His good - ness,
hand, they are fill'd with good. Praise ye the Lord for His good - ness,,
hand, they are fill - ed with good. Praise ye the Lord for His good - ness,
. . they are fill'd with good. Praise ye the Lord for His good - ness,
rall.
Tempo 1mo.
Sw. reeds.
Ped.
Con spirito.
praise ye the Lord for His good - ness, and de - clare the won - ders that He do - eth
praise ye the Lord for His good - ness, and de - clare the won - ders that He do - eth
praise ye the Lord for His good - ness, and de - clare the won - ders that He do - eth
Con spirito.
Gt. 4ft.
Ped.


ff
for the chil - dren of men, . . . de - clare the won - ders, . . the
the won - ders,
f
for the chil - dren of men, . . . de - clare, . . . de - clare the
won - ders, . .
f
for the chil - dren of men, . . . de - clare the won-ders, de - clare the
for the chil - dren of men, . . . de - clare the
Slower.
ff
won - ders that He do - eth for the chil - dren of men, . . . the
ff
won - ders that He do - eth for the chil - dren of men, . . . the
ff
won - ders that He do - eth for the chil - dren of men, de - clare the
ff
won - ders that He do - eth for the chil - dren of men, de - clare the
Slower.
add to Ped.
Adagio.
won - ders that He do - eth for the chil - dren of men.
won - ders that He do - eth for the chil - dren of men.
won - ders that He do - eth for the chil - dren of men.
won - ders that He do - eth for the chil - dren of men.
Adagio.

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Ferdinand Jäger, a Vienna opera-singer of no little fame, sustained the hero's part with much spirit. He, however, showed his splendid tenor voice to the best advantage in the song before *Siegfried's* death in the "Götterdämmerung," the exquisite pathos with which he recounted the *Waldvogel's* prophecy of his death being much appreciated. The whole Opera was decidedly a success, if judged alone by the well-earned applause that followed at the close of each night.

On Wednesday evening, the 7th ult., a Concert was given by the Kensington Amateur Orchestral and Choral Society at the rooms of the Royal Academy of Music. The first part of the programme was devoted to Sir Sterndale Bennett's "May Queen." The rendering was only moderately successful; for the band, at all times a stumbling block with amateurs, was, although aided by several recognised professors, sadly deficient—the wind instruments being the chief offenders. Indeed, but for the timely aid of the piano, the accompaniments would occasionally have fared lamentably. Regarding the chorus, better things may be said. The sopranos, possessing fresh ringing voices, were well up to their work; the altos and basses were also efficient, but the tenors lacked both tone and promptness of attack. The solos were taken for the most part by members of the choir; and although such a plan is generally to be commended, it may be doubted whether it is wise to imperil the performance of such a fine Cantata by the immature and nervous attempts of amateurs. It must not, however, be understood that all the solos were indifferently sung, for Miss Amy Clark and Miss Agnes King performed their duties most creditably; and Mr. R. E. Miles gave "'T is jolly to hunt" with great effect, and was deservedly encored. Possessed of a capital voice, this young gentleman delivered the quaint air with much vigour and humour. Mr. William Buels conducted the performance with care, although the rate at which he took some of the numbers might fairly be questioned.

The College of Organists' July Examination was attended by an unusually large number of candidates. One gratifying feature in the announced results is the success of two students of high promise from the Royal Academy of Music and the National Training School for Music, whose performances, both practically in high-class organ tests, and theoretically, in the different branches of general knowledge, proved the thoroughness of the teaching courses at our leading musical Academies. It is extremely satisfactory also to note that the College of Organists' Examinations are held in high repute, and the diplomas are indeed certificates of high value to the organ-player. The diploma of Fellowship was upon the present occasion awarded to F. C. Hunnibell (Ipswich), J. T. Pye, Mus. Bac. (Chester), E. T. Sweeting (National Training School, Kensington), H. Taylor (Ripon), W. E. Wadely (Kidderminster), and W. G. Wood (Royal Academy of Music). Associateship was gained by T. Adams (Harlow), E. Kennard (Margate), A. J. Owen (Much Wenlock, Salop), J. T. Norris (Whitworth, Rochdale), and by six others who avail themselves of the privilege of further examination at Christmas for the higher degree. The Examiners were Messrs. G. B. Arnold, Mus. Doc.; J. F. Bridge, Mus. Doc.; Henry Gadsby; F. E. Gladstone, Mus. Doc.; W. Rea, and E. H. Turpin.

The Competition for the Sterndale Bennett prize (purse of ten guineas) took place on Monday, the 5th ult., at the Royal Academy of Music. The examiners were Messrs. Francesco Berger, W. Dorrell, and Charles Hallé (chairman). There were twenty-four candidates, and the prize was awarded to Miss Dinah Shapley. Two additional prizes (five guineas each, presented by Messrs Dorrell and C. Hallé) were awarded to Misses Amy Hare and Maud Willett. The competition for the Parepa-Rosa Gold Medal (for singing selected pieces) was held on Monday, the 12th ult. The examiners were Messrs. Deacon, Pinsuti, and Bevignani (chairman). There were eight candidates, and the medal was awarded to Miss Clara Samuell. The competition for the Heathcote Long Prize (purse of ten guineas, for playing a selected piece) took place on the same day. The examiners were Messrs. Francesco Berger, W. Dorrell, and Charles Hallé chairman). There were twelve candidates, and the prize was awarded to Charles T. Corke. The competition for the Charles Lucas silver medal for composing a given work was decided on the following Thursday. The examiners were Messrs. J. F. Barnett, Davenport and Charles Stephens (chairman). There were nine candidates, and the medal was awarded to Arthur G. Thomas.

Miss Helen Meason gave a very successful *Matinée Musicale* at the Steinway Hall, on Monday, the 5th ult., when a full room, a carefully selected programme, and for the most part thoroughly competent artists contributed to make the afternoon enjoyable. A song by Plumpton, "Dolly's Vigil," without any merit but simplicity, was given by the fair artist with such appropriate accent as to lift it out of the region of commonplace, and to make it a really pleasant feature of the Concert. Responding to an encore Miss Meason sang in an artless manner "The banks of Allan Water." The vocalists who assisted her likewise acquitted themselves remarkably well, Miss José Sherrington receiving a recall for a "Mazurka" (Chopin), and Mr. Cummings achieving a like success for both his songs, "O ma maîtresse" (David) and "Just as of old," a very meritorious composition of his own. Mr. Sydney Smith gave a somewhat tame rendering of Chopin's Scherzo in B flat minor, but Mr. George Grossmith greatly amused those present with a sketch entitled "My cousins, my uncles, and my aunts." Although entertaining and clever, it is perhaps more than a question of taste whether pieces of this character should be introduced into concert programmes. Messrs. Lindsay Sloper, A. H. Thouless, and William Carter conducted.

Amongst the professors of music in London who have been in the habit of giving annual concerts, Mr. John Thomas has been perhaps one of the most uniformly successful, and that given by him in St. James's Hall, on Thursday afternoon, the 8th ult., was no exception to the rule. Doubtless, the fact of the harp holding the chief place in the entertainment attracted many who find a peculiar charm in that instrument; others again are glad of some relief from the ordinary concert, where the pianoforte is used for all purposes. It is seldom that a band of harps can be heard, and it must be acknowledged the effect oftentimes is somewhat weird and striking. At his Concert Mr. John Thomas had the opportunity of conducting the united performances of twelve harpists: Mrs. Wright, Mrs. Frost, Mdlle. Sacconi, Misses V. Trust, Marian Beard, Edith Brand, Adelaide Arnold, Lucy Leach, Chaplin, and Lavington, Master Barker, and Mr. T. H. Wright. In addition to playing solos and accompanying the singers, Mr. Thomas favoured his patrons with compositions of his own, both for voice and harp, which were deservedly successful. The vocalists were Madame Edith Wynne, Mdlle. Rosina Isidor, Madame Enriquez, Mr. W. H. Cummings, Mr. Lewis Thomas, and Mr. Santley.

Madame Florence Clare's first Morning Concert took place at the Steinway Hall on Thursday, the 8th ult., when a miscellaneous programme was performed to a most appreciative audience. The Concert-giver, only just returned from studying in Italy, possesses a soprano voice of fair compass and moderate power; but on this occasion the pieces chosen to display her capacities were far beyond her present means. For does not music such as the "Mélodie religieuse" (Gounod) and the duet "Tutte le Feste" (Verdi) test the highest capabilities? Madame Clare will doubtless in future select compositions more suitable to the circumstances and to the occasion. Miss D'Alton in Cowen's "Better land" was most acceptable, as also was Miss Anna Williams in Gounod's song "The worker." Of the gentlemen Mr. Frederick King was perhaps the most successful, not that it can be said that Messrs. Percy Blandford and Hollins did not each receive his meed of praise. Signor Erba contributed a violin solo by Sarasate, and although the intonation was at times imperfect, the showy and intricate passages with which the piece abounds were cleverly surmounted. Mr. Henry Parker conducted.

Miss A. F. Patterson gave an Evening Concert under distinguished patronage, on the 6th ult., at the Royal Academy of Music. Miss Patterson displayed much

ability in the rendering of several pieces, though evidently unable to do herself full justice, owing to the effects of a recent accident in which she unfortunately received a broken finger. Her many personal friends present, however, made every allowance, and greatly applauded her efforts. Beethoven's Sonata in F, Op. 24 (the violin part finely played by Mr. Ralph), was received with great favour, and the same may be said of Mr. O'Leary's "Wayside Sketch," No. 3, and Mendelssohn's brilliant Duo in A for two pianofortes, in which the Concert-giver was joined by Mr. O'Leary. The singers were Mesdames Mudie-Bolingbroke, G. Holtzmeyer, Marian McKenzie, Clara Samuell, and Mr. W. Bolton. A Sonata by Tartini, played by Mr. Ralph, created great enthusiasm. Mr. Oberthür's Harp Solo was redemanded, and Mr. H. R. Rose assisted at the piano in conjunction with Mr. Arthur O'Leary.

Mrs. Priscilla Frost gave a Harp and Vocal Concert on Wednesday evening, the 14th ult., at the Steinway Hall. The room, it is to be regretted, was not so well filled as the character of the entertainment would have led us to anticipate, but those present evidently enjoyed the varied and most interesting programme. Mrs. Frost, in conjunction with Monsieur Gœpp, played a duet for harp and violin, by Labarre and De Beriot. Attractive in itself, and admirably executed, it made a very favourable impression. The *bénéficiare*, in addition to playing harp duets with Mr. John Thomas, was also highly successful in a solo entitled "Autumn" (J. Thomas), for which she was loudly encored. Madame Osborne Williams sang with good effect "The old, old story" (Blumenthal), and Mr. Snazelle's fine voice and dramatic style secured for him the honour of a recall for "O ruddier than the cherry." Mdlle. Avigliana, Messrs. Egbert Roberts, Gœpp, and W. S. Hoyte assisted with much ability to make the Concert a success. Messrs. Lindsay Sloper and W. Henry Thomas conducted.

The University of Oxford has issued the following plan of arrangements for the approaching Examinations for Degrees in Music: 1. *Second Examination for the Degree of Bachelor in Music.*—This Examination will commence on Tuesday, October 12, at 10 A.M., in the Music School. In addition to the usual subjects there will be required a critical knowledge of the full scores of—I. The Kyrie and Credo, Beethoven's Mass in C; II. The Overture, "A Midsummer Night's Dream" (Mendelssohn). 2. *Examination for the Degree of Doctor in Music.*—This Examination will commence at the same time and place as the above. Each of the above Examinations will occupy at least two days. Candidates whose exercises have been approved, and who propose to offer themselves for either of these Examinations, are required to give in their names to Mr. George Parker, the Clerk of the Schools, on or before October 9, to pay the statutable fee of £2, and to exhibit their "Testamur" of having passed the previous Examination.

We have received the Prospectus of an Association called "The Scottish Musical Society," which has recently been formed under high patronage, the President being His Grace the Duke of Buccleuch and Queensberry, and the Vice-President, *ex officio*, Sir Herbert Oakeley, M.A., Mus. Doc., Professor of Music in the University of Edinburgh. The objects of this Society are to promote the study and practice of music in Scotland; to maintain a permanent professional orchestra in the cities or towns of Scotland; to confer scholarships or bursaries on persons of distinguished musical ability, to assist young musical composers, and to organise concerts, in which special attention shall be given to the *bénéficiaires* of the Association. We earnestly call attention to the claims of a Society whose aims, although professedly limited to the furtherance of musical progress in Scotland, must certainly tend materially to benefit the art in every part of the United Kingdom.

Concerts given with the praiseworthy object of raising funds for the maintenance of hospitals or other charitable institutions at all times command sympathy, and that which took place on Friday, the 23rd ult., at the Steinway Hall, in aid of the Hospital for Sick Children, Great Ormond Street, was fully deserving of support. Although the audience was not so numerous as might have been wished, hopes are entertained that a considerable sum will be realised for the benefit of the poor little sufferers in the Institution. The artists, who gave their gratuitous and valuable services, were Miss de Fonblanque, Madame Cummings, Messrs. Blandford, M'Guckin, Thorndike, and Ludwig. It would be invidious to select any one in particular for special praise when all deserve commendation, but a word of recognition is due to an accomplished amateur, Mrs. Kenneth James, for the delicacy and taste with which she played a pianoforte solo. Messrs. H. Leipold and Henry Gadsby were the Conductors.

An unusually large number of the churches of the metropolis have been holding their Dedication Festival Services during the past month, generally with choral services of a more or less ambitious outline. At St. Margaret's, Rood Lane, E.C., on the Feast of the Patron Saint, Tuesday, the 20th ult., Gounod's "Messe Solennelle," with some orchestral accompaniments, was employed at the midday celebration, and the week's list included Haydn's "Imperial Mass" for the Sunday following, with Mendelssohn's "Lauda Sion" at evensong, and Mozart's "Twelfth Mass" on the octave of the Festival, the 27th ult. At St. Mark's, Lewisham, the tenth anniversary of laying the foundation-stone was observed on Sunday, the 18th ult. At St. Vedast's, Foster Lane, City, a Choral and Orchestral Festival was announced for Monday, the 26th ult. Many other well-known churches have been similarly occupied.

We understand that the Blackheath Musical Society, which will commence its fifth season in October next, is being reorganised so as to form a large and effective choir. All candidates for membership have to pass an examination, and about 160 thoroughly experienced vocalists—including members of Leslie's Choir, the Albert Hall Choir, the Sacred Harmonic Society, Gentlemen of the Chapel Royal, Pupils of the Royal Academy, and professional ladies and gentlemen living in the district, have already come forward and volunteered their assistance. The works for study will be chiefly those seldom heard or quite unknown in this country; and motetts, madrigals, and glees will form an important feature in the performances. Mr. Geo. S. Geaussent, who has conducted the Society since its formation, will again direct the musical arrangements. We need scarcely say that we cordially wish the Society every success.

The announcement that Madame Edith Wynne would give a Concert at the Steinway Hall attracted an unusually large audience on the evening of the 28th of June. Madame Wynne selected for her share in the programme the air "Tell ye the daughter of Zion," from Sullivan's "Light of the World," and Bishop's song "Tell me, my heart." The former, perhaps, was scarcely so well suited to her as the latter, but on receiving an encore she fully atoned for any shortcomings by singing "She wore a wreath of roses" in a most touching manner. Madame Wynne was assisted by Miss Delia Harris, Madame Enriquez, Madame Terese Liebe, Mrs. Osgood, Miss Kate Roberts, Miss Bessie Waugh, Miss Hope Glenn, Miss Josephine Agabeg, Signor Carlo Melis, Mr. W. H. Cummings, Mr. Lewis Thomas, Mr. John Thomas, Signor Franceschi, Mr. Walter Clifford, Mr. Barton M'Guckin, Mr. W. Henry Thomas, and Mr. W. S. Hoyte.

Mr. Walter Macfarren has, under medical advice, resigned the conductorship of the choir and orchestra of the Royal Academy of Music, but retains his position as a Professor of the pianoforte in the institution. We understand that the Committee of Management, in reluctantly accepting his resignation, passed a cordial vote of thanks for the unremitting care and attention he has uniformly bestowed upon the duties of his office during so many years. Mr. William Shakespeare, who succeeds Mr. Macfarren, has already made his mark as a composer; and as he thoroughly understands instrumentation, is an excellent score-reader, and has a good knowledge of orchestral and choral works, the Committee has, we think, exercised a wise discretion in electing him, especially as having been himself a student of the Institution, he must have a deep sympathy with the progress of the pupils.

A Pianoforte Recital was given by Mr. W. S. Hoyte at 3, Soho Square (by kind permission of Messrs. Kirkman) on Tuesday afternoon, June 29. The opening piece in the programme, a Trio in C minor (Op. 102, Raff), was played with skill by Messrs. Buziau, Whitehouse, and Hoyte. Those who know Mr. Hoyte only as a very able organist might fairly be surprised at the excellence of his pianoforte playing. In the "Moonlight Sonata," as in all his solos, the Concert-giver showed himself to be an artist and a highly accomplished pianist. The vocalists were Madame Wynne, Miss Marian McKenzie, and Mr. Faulkner Leigh. All were successful, Madame Wynne being recalled for her rendering of "Far greater in his lowly state" (Gounod) and Miss McKenzie for "Quando a te lieta" (Gounod), the violoncello obbligato of which was admirably played by Mr. Whitehouse. Mr. W. Henry Thomas conducted with marked ability.

The periodical musical performance of the pupils of the London Society for Teaching the Blind, took place at the Institution, Upper Avenue Road, Regent's Park, on the 9th ult., on which occasion Mr. F. E. Barnes' setting of Psalm xxiii., "The Lord is my Shepherd," was repeated. The choir, whose exertions were enhanced by the skilful organ accompaniments of Mr. Edwin Barnes, was never heard to greater advantage. All the instrumental solos were well played, and an excellent specimen of a hymn-tune by W. E. Clare (formerly a pupil) was effectively sung. The chair was occupied by R. Richardson-Gardner, Esq., M.P., whose experience in the musical performances of the blind, both in England and the Continent, adds great weight to the encomiums passed by him on the talent and energy which Mr. Barnes has devoted to those under his care.

A Concert was given at the Steinway Hall on the evening of the 13th ult., by Miss Goldsbro, in aid of the Fund for building the south wing of Miss Sharman's orphanage. The hall was exceedingly well filled, and it is to be hoped that substantial aid will be rendered to so good a cause. Madame Cave Ashton, Miss Hélène Arnim, Mr. Pearson, and Signor Carlo Melis were the singers; and Mr. John Thomas, Madame Sidney Pratten, Miss Edith Goldsbro, and the Messrs. Le Jeune, the instrumentalists; all of whom were highly successful. Mr. Pearson sang Cellier's "There once was a time, my darling," in a finished manner, and Miss Edith Goldsbro was loudly recalled for a careful rendering of the "Grande Polonaise Brillante" (Op. 22, Chopin). The young lady also contributed solos by Liszt and Tausig. Signor Randegger, Herr Ganz, and Mr. Lindsay Sloper conducted.

Three Violin Recitals were given in the course of the last month by Signor Guido Papini at No. 6, Inverness Terrace, Bayswater. The programmes, and the execution thereof, were of a very high class. At the second Recital, which took place on the 7th ult., a Trio in G major (Op. 112, Raff) was played by Mr. Ernest Stoëger, Signor Papini, and M. Lasserre; and although it received a capital rendering, the effect would have been heightened had the pianist been less vigorous. Signor Papini selected for solos Corelli's Sonata "Folies d'Espagne," and Spohr's "Recitative and Cantabile"—pieces which served admirably to show off the gentleman's good mechanism and elegant phrasing. Mr. George Magrath essayed, with some measure of success, pianoforte solos by Liszt and Rubinstein, and Mr. Santley contributed songs in his best manner.

Mr. Herbert Thorndike gave a Morning Concert at the Steinway Hall on Wednesday, the 14th ult., before a large audience. The Concert-giver appeared several times, his happiest effort being perhaps the "Miller's daughter" (Pinsuti), for which he was encored. Miss Agnes Thorndike sang "Lascia ch' io pianga" with good taste, and Miss Arnim appeared to advantage in "Confusa si miri." Mr. Barton M'Guckin gave the "Message" with considerable fulness of voice, and Mr. Shakespeare was especially happy in his choice of "Yes or no" (Clay), a song which he delivered with charm and purity of style. Mr. Lindsay Sloper, in addition to discharging with all requisite skill the duties of accompanist, played a solo in his well-known manner.

Amongst the numerous attempts to popularise good music in the present day we have much pleasure in drawing attention to the excellent series of concerts now being given at the Aston Lower Grounds, Birmingham. Some of our best London artists are engaged, and the programmes are almost exclusively devoted to the highest class of compositions. The Wednesday Classical and the Monday Choral Concerts are extremely interesting—at the former the Symphonies of Beethoven, Mendelssohn, Mozart, &c., being given; and the latter including such works as Mendelssohn's "Loreley" and "Elijah," Gade's "Spring's Message," and Sullivan's "On Shore and Sea." We sincerely hope that so well-organised an enterprise will receive the encouragement and patronage it undoubtedly merits.

Signor Alberto B. Bach gave a lecture at the Royal Academy of Music on June 29, to explain the capabilities of his invention, the "Resonator," an instrument for increasing the volume and power of the voice when singing. It consists of a gold plate fitted to the roof of the mouth, close above the upper teeth—much in the same way as the gold palate of a set of artificial teeth—the plate having attached to it another gold plate, which is convex downwards in both directions. In the concert which followed in illustration of the effect of this appliance, Signor Bach's voice well filled the room; but how much this fact was due to the "Resonator" we cannot say; for, as the inventor truly remarked, the instrument "will not give a good voice to any person who does not already possess one."

The Eighteenth Performance of new compositions by the Musical Artists' Society took place at the Royal Academy of Music on the 17th ult. The selection included sacred works by Miss Oliveria Prescott and Mr. C. J. Read; a Sonata in G major for the pianoforte, played by the composer, Mr. George Gear; an interesting Theme in C minor (with elaborate variations, in form of a Sonata), by Mr. Arthur O'Leary, finely played by Miss S. Eadon Bacon; a March in G for the organ (composed and performed by Mr. Sydney R. Coles); a Romance for two pianofortes (eight hands) by Mr. W. H. Holmes (redemanded); and several vocal pieces of more or less interest. There was a full and highly appreciative audience.

A Concert was given at the Dilettante Circle, Regent Street, on Tuesday evening, the 13th ult., by Mrs. Gurney, when the handsome room, set apart for musical performances, was filled by a friendly and appreciative audience. The *bénéficiaire* appeared no less than five times, and although evidently a very inexperienced vocalist, acquitted herself fairly well. Miss Ada Earée obtained a recall for "The Kerry dance" (Molloy), an honour likewise paid to Mr. Percy Blandford for his expressive rendering of Leslie's ballad "Annabelle Lee." Mr. D'Arcy Ferris and Mr. Thorndike contributed songs in an acceptable manner; and Miss Alice North afforded welcome relief by pianoforte solos. Signor Tartaglione and Mr. J. C. Ward conducted.

A good audience was drawn together at the Royal Military Asylum, Chelsea, on Wednesday evening, the 7th ult., by the Students' Concert. The first part of the programme consisted of a new and original Cantata by Mr. Harry Evan-Jones, entitled "Paul and Jeanne." The solo parts were taken by Miss A. Field and Messrs. G. Young, H. Cavanagh, and J. Thomas; the choruses being given by a choir of boys belonging to the Institution and the students. The Cantata contains some very melodious writing in parts, and was warmly received. The composer presided at the pianoforte. The second part comprised a miscellaneous selection.

It is announced that M. Charles Lamoureux, of the Grand-Opéra of Paris and of the Société des Concerts of the Paris Conservatoire, will give four Grand Orchestral Concerts at St. James's Hall during the month of March next. The band will consist of 100 performers, and the programmes will be limited to the works of the great masters of the French, English, Italian, and German schools of music. Further particulars are not yet published; but there can be little doubt, from the high position of M. Lamoureux, the quality of his orchestra, and the varied *répertoire* of compositions to be selected from, that the concerts will be of the deepest interest.

The St. George's Glee Union gave its 138th consecutive Monthly Concert, at the Pimlico Rooms, on Friday, the 2nd ult. The first part of the programme was miscellaneous, and the second comprised Van Bree's "St. Cecilia's Day." Miss Florence Lavender and Miss Louise Augarde were most deservedly applauded for their songs, and Mr. R. F. Roberts was also very successful. "St. Cecilia's Day" was well rendered, Miss Lavender giving the soprano solos with great taste and the choir singing with good effect. The accompanists were Miss Mahon (pianoforte) and Mr. R. F. Kinkee (harmonium). Messrs. Garside and Monday conducted.

Messrs. Novello, Ewer and Co. are preparing for publication editions of the Full Scores of Spohr's "Last Judgment" and Handel's "Acis and Galatea," the last-named work with Mozart's accompaniments. They will be issued to subscribers at a moderate price, which will afterwards be raised. Considering that this is the first time the Full Scores of these popular compositions have been printed in any country, and that they will be published in the style which distinguishes all the works emanating from this firm, there can be no doubt that they will command an extensive sale.

Miss Helen Hopekirk gave a Morning Concert, under distinguished patronage, on Tuesday, the 20th ult., at 19, Harley Street (by kind permission of Mrs. Morell Mackenzie). In addition to playing standard compositions by Schumann, Beethoven, and Chopin, the Concert-giver brought forward works, little known to English audiences, by Oakeley, Rubinstein, Scharwenka, Brüll, Grieg, and Liszt, and in all her efforts showed herself to be the possessor of high intelligence and skill. The proceedings were to some slight extent varied by songs contributed by Mdlle. Friedlander.

We are informed that a letter from the Secretary of the Sacred Harmonic Society has been sent to the Court of Common Council inquiring whether the Corporation would be willing to undertake the charge of the property belonging to the Society, consisting of the library, &c., and also the statue of Handel, by Roubillac, and that the communication was referred to the Library Committee, with the understanding that it would be accepted. It is extremely gratifying to find that the accumulated treasures of so many years will remain in such safe custody.

Sir Julius Benedict having resigned the conductorship of the Norwich Musical Festivals—an office which he has for so many years held both with honour to himself and benefit to the art—Signor Randegger has been appointed his successor. Considering how much the success of these meetings depends upon the talent and energy displayed by the Conductor, we heartily congratulate the Directors upon securing the services of so eminent an artist, and one who has decisively proved before the public his especial fitness for this important post.

The Annual Performance of Handel's "Messiah," in aid of the funds of the Royal Society of Musicians, took place at St. James's Hall on the 10th ult., under the conductorship of Mr. W. G. Cusins. The principal vocalists were Mrs. Osgood, Miss Adela Vernon, Madame Mudie-Bolingbroke, Mr. W. H. Cummings, Mr. Sidney Tower, Mr. Lewis Thomas, and Signor Foli. There was a full and efficient choir, the orchestra was led by Mr. Willy, and Mr. E. J. Hopkins presided at the organ.

We are glad to hear that Her Majesty has been pleased, on the recommendation of the Prime Minister, to grant a pension from the Civil List of £70 a year to Lady Goss, and £60 a year to her two daughters jointly, in consideration of the services rendered to musical art by the late Sir John Goss. This State recognition of the worth of so eminent an artist is the best testimonial to his memory that can be offered to his family.

Mr. Fred. W. Haydock, pupil of Dr. Horton Allison, and Organist of St. Gabriel's Church, Manchester, has recently passed his examination for the degree of Bachelor in Music, at the University of Dublin. Mr. Haydock's Cantata, "O magnify the Lord," was performed in the Chapel of Trinity College, Dublin, on Tuesday, June 29, as the "Exercise" for his degree.

The Second of a series of Organ Recitals at St. John the Evangelist, Waterloo Road, was given on the 15th ult., by Mr. J. Tunstall, Organist of Christ Church, Spitalfields. The programme, which was well executed throughout, included works by Lemmens and Guilmant, as well as compositions of the old masters, and was much appreciated. Mr. J. Atherton Latta contributed vocal solos. A collection in behalf of the organ fund was made at the close.

Messrs. Novello, Ewer and Co. are preparing for publication a translation of Spitta's "Life of Bach," the author having undertaken to revise the proofs as well as to provide additional matter and corrections specially for the English edition. The work will consist of two volumes, occupying from 800 to 1000 pages; and it is hoped that the first volume will be issued early in 1881.

A translation of Jahn's "Life of Mozart" will, early in the ensuing year, be published by the same firm. This edition will, like the "Life of Bach," just mentioned, be issued in two volumes, each containing about 1000 pages. There can be little doubt that lovers of music in this country will eagerly avail themselves of the privilege of reading in their own language two works which have obtained so high a place in the artistic literature of Germany.

We are informed that the Church of St. Edmund the King and Martyr, Lombard Street, will be closed for several weeks after the 26th ult. for general repairs, amongst which is the removal of the organ from the gallery to the chancel. The organ, an old one of Father Smith's, was altered by Bishop about forty-six years ago, and will now be modernised, the pedals being taken down to CC.

Mr. John G. Boardman, Organist of St. Mark's Church, Kennington, gave an Organ Recital after service on Wednesday, the 7th ult., at St. Stephen's, Hounslow, on a new Organ, built by Mr. Hunter, of Kensington. The programme consisted of selections from Cherubini, Beethoven, Mendelssohn, Rossini, and Handel.

At Trinity College, London, two additional names, Mr. King Hall and Miss Alma Sanders, have recently been added to the list of Pianoforte Professors. Mr. A. J. B. Dubrucq has also been elected as Professor of the Oboe.

REVIEWS.

Mozart, nach den Schilderungen seiner Zeitgenossen. (Mozart, as described by his Contemporaries.) By Dr. Ludwig Nohl. [Leipzig, 1880.]

Mozartiana. Von Mozart herrührende und ihn betreffende, zum grossen Theile noch nicht veröffentlichte Schriftstücke. Nach aufgefundenen Handschriften herausgegeben. (Memoranda by or concerning Mozart; for the most part hitherto unpublished; and taken from manuscripts lately discovered.) By Gustav Nottebohm. [Leipzig: Breitkopf and Härtel, 1880.]

If any proof were required of the high estimation in which Mozart is held, and of the universal homage awarded to him as a composer, it would be sufficiently found in the accumulation of literature devoted to him and to his compositions. The lapse of a century has induced a higher appreciation of the transcendent merits of his music, and has awakened, as is always the case with great men, an ever-increasing interest in his life and history. As with Shakespeare and a very few other celebrities, the fame of his works has been reflected on his personality; and those who have found in his writings such stupendous excellence, have naturally become desirous to know what manner of man he was who could achieve such great things. This desire has been gratified; but it is curious that the information should have been so long in coming; and it speaks volumes for the high position of Mozart in the art of music that in the midst of all the turmoil of new styles, new effects, and new principles which surround us in the present age, sober musicians can turn to these great compositions of a hundred years ago with an admiration which makes everything connected with them a matter to be known and put on

record. How many composers of the nineteenth century will hereafter preserve such a fame that every letter they have written, everything they have done, every little detail of their lives, will be thought worthy of monumental preservation?

It was a long time after Mozart's death before any important account of his life was given to the world. There had been some short notices published in periodicals, by persons who had been intimate with him, and these, though they are no longer generally accessible, have been very valuable as references, naturally bearing the authority of contemporaneous testimony. It is on record that Messrs. Breitkopf and Härtel, the publishers, of Leipzig, entertained at an early period the idea of bringing out a biography, and made search for materials; but probably, from the impracticability of the widow, they did not persevere in the scheme. It was only in 1828, thirty-seven years after Mozart's death, that the work was published which first gave comprehensive details of his life and career—namely, the well-known "Biographie" by Herr Nissen, the second husband of Mozart's widow. Nissen was an educated man, in a good position in life, but the book, published after his death, was but an ill-arranged compilation of letters and other data. It was scarcely a biography itself; it rather furnished what the French call *mêmoires pour servir*. The data were made use of many years later for a really good biography, although of English and not of German authorship—namely, the excellent "Life of Mozart" by the late Mr. Edward Holmes, which was originally published in 1845, and of which a new edition has been lately brought out by Messrs. Novello.

About the same time appeared the well-known work of the Russian author, Oulibicheff. This, so far as the biography is concerned, appears to be based also on Nissen, and adds nothing to the facts previously known; but the great feature of the work is that it furnishes also a critical treatise on Mozart's compositions and on the style of his music generally. This, the tribute of a highly educated musician and clever writer to the great merits of the master, is so admirably executed that it has not only become known and celebrated throughout Europe, but has done much to spread among all classes of readers an intelligent understanding and appreciation of the most salient excellencies which have ensured for Mozart's music its wide-spread fame.

About thirty years ago Dr. Otto Jahn, of Berlin, undertook, as a labour of love, the collection of all obtainable data respecting Mozart and his works, the result of which was published between 1856 and 1859, in the well-known four large volumes bearing this author's name. Jahn's book was supplemented in 1862 by another work of equally colossal proportions—namely, the great Thematic Catalogue of all Mozart's works, by Ritter von Köchel.

One would have thought that after the appearance of these two productions, the result of such indefatigable labour and industry, the subject would have been exhausted for all time, and that nothing new upon it could have appeared that would have had any interest for the world; but not so. In 1865 Dr. Ludwig Nohl, an industrious literary investigator of musical matters, brought out a complete reprint of all letters still in existence which had been written by Mozart during his whole lifetime. He acted on the fact, so well known in biographical literature, that nothing illustrates so perfectly the character and the feelings of a man as the familiar correspondence he holds with his friends; and although extracts from this correspondence had been made use of historically both by Nissen and Jahn, Dr. Nohl judged, and judged rightly, that the public would be interested to have before them the entire text of the matter that had proceeded from his pen; and it is undeniable that it gives us a far more perfect idea of the man than can be got from the records of his life as written by another hand.

During the present year we find two new works on the subject—namely, those named at the head of this article. The first, by the editor of the Letters above alluded to, is a handsome large octavo volume of 400 pages; and we confess we were at first somewhat puzzled as to what the object of the book could be, and what it could offer to the public that was not already in their possession. And it is somewhat singular that there is not a word of preface or introduction to the book of any kind, giving any clue to its *raison d'être*. It has in some degree a biographical form, but it is incomplete in that respect, evidently assuming that the general facts of Mozart's life are known to the reader. So far, however, as we can make out, its object is, as is partly indicated by the title, to present more fully than has been heretofore done the testimony, in regard to Mozart's life and works, furnished by his contemporaries. In fulfilment of this design the author has given, in full, certain important statements made by persons who came in direct contact with Mozart, many of them being here published entire for the first time. Among the writers quoted in this way are Clementi, Gyrowetz, Dittersdorf, Stiepanek, Ludwig Tieck, Lorenzo Da Ponte (the author of the libretto of "Don Giovanni"), and the English singer, Michael Kelly, who took part in Mozart's operas on their original production. The account of the latter, which is given in English exactly as written by Kelly himself, is very full and exceedingly interesting, and it offers a most instructive picture of one of the most important parts of Mozart's career. It should also be said that in many other particulars the documentary evidence produced in this book is much more full and complete than has been given before, especially in the letters written by the elder Mozart to his son during the long absence of the latter in Paris and elsewhere. These are very full, and throw much additional light on the characters of both Mozart and his father.

The second work, "Mozartiana," is a much smaller *brochure*, edited by an author also well known in musical literature. It consists of a reprint of some notes which were procured by Messrs. Breitkopf and Härtel soon after Mozart's death, when that firm had it in contemplation to bring out a biography of him. Much of the matter has been published before, and what is new does not seem of any great importance. Perhaps the most noticeable feature is a series of letters from Mozart, dated only a year or two before his death, begging in the most piteous terms for loans of small sums of money. It is difficult to understand how, at a time when his fame stood so high, he could have been reduced to such straits; but a passage in a communication by his sister may give some clue to the matter. She says: "Out of music Mozart was ever a child; and this is a chief feature of his character on the dark side. He always required a father or mother, or guardian of some kind. He was unable to manage money; he married, contrary to the wish of his father, a person quite unsuitable for him, and this led to the greatest domestic disorder." The knowledge we have of Madame Mozart is certainly by no means in her favour; but it is only right to say that Mozart's letters show indisputably that he bore the strongest affection for her throughout his married life.

Novello, Ewer and Co.'s Pianoforte Albums. No. 1. Compositions by John Sebastian Bach. Edited by Berthold Tours. [Novello, Ewer and Co.]

In this musical age it appears strange to be able to call back the time when the purchase of a classical composition was, with persons of limited income, a luxury only to be indulged in at long intervals. We can perfectly remember an earnest pianoforte student carefully saving up his money to buy one of Beethoven's Sonatas; and when he had at length achieved his object, the many visits he received from friends to hear him reveal the beauties of his newly acquired treasure, to look through every page of it, and to ask him to lend it to them to copy, made him really a vastly important person. The Album now before us, issued by the firm which many years ago inaugurated the system of publishing music at a price within the reach of all classes, is an undeniable proof of the thorough change which has been effected. True it is that the love of good music has rapidly increased; but let us not forget that the facility of supply urges forward the demand, and that it is no use talking about spreading a love for any article amongst the many whilst it can only be purchased, and therefore only judged, by the few. The series of "Pianoforte Albums," of which the one now under notice forms the first number, will be one of the most important works yet offered to the musical public, if we may judge from the opening number, for in it we find some of the most charming and perfect of Bach's smaller compositions. When we say that the

volume includes twenty pieces, amongst which are several Preludes from the "Petits Préludes" and "Suites Anglaises," some of the most celebrated of the Gavottes, Bourrées, Sarabandes, and Gigues; the well-known "Echo" in B minor, the Courante, Scherzo, and Burlesca in A minor, the Invention in F major from the "Inventions à deux voix," and the Rondo in C minor from "Partita II.," some idea may be formed of the mine of treasure which may be explored by lovers of high-class music at a cost of about one-sixth of the price paid by the student to whom we have already alluded for one composition. It may also be accepted as a hopeful sign of the times that the first number of a series of volumes appealing to amateurs and lovers of the pianoforte should be exclusively devoted to the works of an artist whose name even was but slightly known in this country at the period we have mentioned at the commencement of our notice; for, apart from the intrinsic beauty of these compositions, the careful practice absolutely necessary for their due rendering cannot but materially help to lay a foundation upon which a legitimate and solid style of performance must inevitably be reared. We may say that the Album is excellently got up, clearly printed, and, under the editorship of Mr. Berthold Tours, correct, as far as we have tested it, to a note. Everybody knows that there are certain "graces" peculiar not only to Bach, but to his time, written over many notes, the proper performance of which is a dreadful puzzle to amateurs. We are extremely glad to find that the editor has given an explanation of all these in notation, so that no difficulty can possibly arise as to the right method of playing them. That these "Pianoforte Albums," issued at the low price of one shilling, must achieve an enormous success there cannot be a doubt; and as it is understood that the high character of the first number will be steadily maintained in the future, every well-wisher to the progress of sound music for our household instrument will, we are certain, agree with us that such success has been thoroughly and legitimately earned.

The Lay of the Bell. In Vocal Score. Composed by Andreas Romberg. The English translation and adaptation by Rev. J. Troutbeck, M.A. [Novello, Ewer & Co.]

This new edition of Romberg's very popular Cantata is highly recommended by Mr. Troutbeck's successful English text. The version so long used had some merits, otherwise an attempt would have been made to supplant it earlier, but it was nevertheless open to objection on more than one score. In the first place, it necessitated changes in the musical text, which, however slight, were regrettable as a departure from the original, and worthy of censure because, as Mr. Troutbeck shows, needless. The structure of the German language does not so differ from that of our own tongue as to make absolutely necessary a course which should be taken only in the last resort. Skill and pains can always contrive to adapt good English verse to music written for German poetry; and we have the fact proved in this particular case. Both the original and the translation being given, it can easily be seen with what thoroughness the musical text is respected, not a note, as far as we have been able to find out, suffering any change whatever. On the comparative merits of the old and new translations, it is easy to pronounce. Mr. Troutbeck's is by much the more faithful to Schiller, while as English verse it is immeasurably superior to the earlier effort, something of the vigour of the original being conspicuous along with a good deal of structural grace. Critics of such things should bear in mind—though they often don't—the enormous difficulties that stand in the way of literary success. Indeed, dancing in fetters but poorly illustrates the restrictions upon the freedom of a man who seeks to adapt words to music and, at the same time, to write good verse. It follows that no judgment of results can be fair which omits to take those restrictions into account. Doing so in the case before us, Mr. Troutbeck's success becomes all the more conspicuous. But perhaps this will best appear from one or two quotations. The earlier translation opens thus:—

Firmly by the earth surrounded,
Stands our mould to form the Bell;
Hopes, my men, on you are founded,
That this cast will all excel;
Drops on every brow
Must our efforts show;
Then shall praise by Man be given,
And a blessing come from Heaven.

The foregoing is weakness, but the subjoined rendering of the same passage is strength:—

In the earth right firmly planted
Stands, well bak'd, the mould of clay:
Up, my comrades, be ye helpful,
Let the bell be born to day.
From the brows of all
Will the toil-drop fall;
So shall praise for skill attend us;
Yet its blessing Heaven must send us.

Again, take the following verse of the old translation, and compare it with the new:—

We'll spare no pains; what earth's concealing,
If form'd with all our skill and care,
High in the tower will soon be pealing
Our praises widely through the air.

Mr. Troutbeck sings the passage far more forcibly:—

What, in the earth profoundly hidden,
By aid of fire we fashion thus,
High in the belfry tow'r suspended
Shall sounding witness bear of us.

It is needless to multiply examples. These show the superiority of the later text, and the advantage which results to the Cantata therefrom. We may add that the new edition has other advantages over the old, such as the eye of the reader gratefully appreciates.

Scenes in the Scottish Highlands. Three Pieces for the Pianoforte. Composed by A. C. Mackenzie. Op. 23. No. 1. *On the Hillside.* 2. *On the Loch.* 3. *On the Heather.* [Novello, Ewer & Co.]

Pianists who love music which exercises their brains as well as their fingers will give a welcome to these three pieces, and find that, though study and practice are required to master them, they repay both in ample measure. Mr. Mackenzie, as we have before had occasion to point out, does not seek the popularity which is easily found. He might string together showy passages, and soon make his mark in the repertory of the average schoolgirl; but he chooses, instead, to write for musicians, and to build up a name for solid work. These pieces are a case in point. They are not pieces for everybody, but they recommend the composer to the good opinion of people whose favour is really worth having, and with that we may well believe him to be content. "On the Hillside" is a movement, *tempo di marcia*, in G minor, of a bold and striking character. A certain Scottish flavour is observable throughout, but is never obtrusive or permitted to interfere with the treatment of the themes. The opening and principal section is that which will probably find most favour owing to its clearness and force, and the very bold and impressive motion of the bass—firm and free as the tread of a Highland army. But musicians will probably give more heed to the second section, or Trio in E flat. This is decidedly original as to character and treatment, and therefore specially interesting. A return to the original theme, and an effective Coda bring the work to an end. "On the Loch" is in quite another vein. This movement (in E flat) is marked "*Lento, molto tranquillo e placido*," and played throughout *una corda*. It is a dreamy piece, such as might be inspired by some reposeful water in the bosom of the hills, and is full of murmurings, mysterious harmonies that sometimes clash against each other like the hushed voices of nature on a summer's day. Over all a gentle melody hovers, the rhythm of which is sometimes broken as shadows are broken in the water by ripples from the stem of a boat. The piece, in short, is eminently poetical, and demands a good deal of sympathetic feeling from the performer in order to become more than a vague sequence of sounds. But the pianist who enters into its spirit and masters its technical difficulties will derive much enjoyment of a very refined and uncommon sort. "On the Heather," an *Allegro giojoso* in G major, is a movement that bubbles over with bright and animated yet, withal, characteristic life. The principal subject is exceedingly pretty, and finds a happy contrast in its companion, which presents "local colour" in rich and unmistakable hues. This piece cannot fail of favour. Though not easy, it lies within the means of

efficient amateurs, and has only to be played with taste as well as fluency in order to secure applause. Taking the three works together, we are bound to say that they are a credit not only to Mr. Mackenzie, but to native art, and the multiplication of their kind will be of good augury for the future.

Boadicea, Queen of the Iceni. A Cantata. The words written by Miss G. E. Troutbeck. The music composed by J. Frederick Bridge, Mus. Doc., Oxon. [Novello, Ewer and Co.]

Miss Troutbeck has exercised much sound judgment in arranging the materials selected for the Cantata before us, for although the story of the heroic Queen Boadicea is one appealing powerfully to the patriotic feelings of the inhabitants of Great Britain, a libretto formed upon the concluding scenes of her career might have been both tedious and dull. These defects have, however, been happily avoided by the skill of the authoress; for not only does the narrative interest the listeners, but the verses flow so smoothly as materially to lighten the task of the composer. In setting this Cantata Dr. Bridge has studiously avoided that display of learning which too often obstructs the development of a latent creative faculty in the young composer, and treated each scene with a dramatic power which, especially in the choral movements, contributed much to the success of the work on its recent performance by the Highbury Philharmonic Society. The overture, introducing themes afterwards heard in the Cantata, is a carefully considered movement, good contrasts being gained by the alternations of tonic major and minor. Unquestionably the great strength of the work lies in the choruses, some of which are written with a masterly hand. We may especially mention No. 4, "Behind the clouds," the bright effect of the choral movement commencing "Yet fear not, morn will soon arise," after the bass solo, being a point of much interest. The choral march too, the chorus of Roman soldiers after the battle, and the dirge in F minor, ending effectively in the tonic major, are movements which cannot fail to produce a marked effect upon the hearers, the "dirge," indeed, being most artistically treated throughout. From the solos we may select for warm praise the recitative and air for Boadicea, "O, fathers, hear your hapless children cry," the words of which are most happily expressed, and the tenor solo, "Hear how these Britons blindly shout for war," the charming melody after the recitative being certainly one of the most tuneful movements in the work. The Scene during the battle, too, including the Prayer allotted to the bass, must be cited as a thoughtful and truly expressive number, the voice part being accompanied with some extremely beautiful and sympathetic harmonies. On the whole, we may say that Dr. Bridge has effectually earned the good opinion of his brother artists as well as the public by the endeavour to show that an organist can write out of the groove in which he of necessity must move. He has evidently dramatic power as well as profound musical knowledge; he writes with the deepest sympathy for the words he is setting, and reserves his scholastic learning until it is required. "Boadicea" proves unmistakably that its composer has no intention of ending where he has begun. Throughout the Cantata we feel that the talent there revealed must grow and ripen, and need scarcely say that the many admirers this young artist has so worthily won will anxiously await the announcement of another work from his pen.

Hear my Prayer (*Hör' mein Bitten*). Hymn for Soprano Solo and Chorus. Composed by Felix Mendelssohn-Bartholdy. Full Score. [Novello, Ewer and Co.]

"I send you the sacred solo," wrote Mendelssohn to Mr. Bartholomew, "which you wanted me to write for your concerts at Crosby Hall, and beg you will keep the manuscript as a token of my sincere gratitude and respect. You have been so often so kind to me that I am almost ashamed of the trifle I offer in return; however, I have nothing better, and so you must 'take the will for the deed.'" The "trifle" which Mendelssohn expresses himself "almost ashamed of offering" was the beautiful Hymn "Hear my prayer." Because this composition was written with merely an organ accompaniment, many persons have imagined that the composer did not afterwards score it himself; and we are therefore happy to dispel this delusion, although we cannot but think that the internal evidence of the score would carry conviction of its authorship to the minds of all acquainted with the composer's instrumentation. A foot-note on the first page of this edition informs us that the work, "originally written for voices with organ accompaniment only, was scored by the composer at the request of Mr. Joseph Robinson, of Dublin; and is now printed from a copy made from the autograph by Dr. Chipp, of Ely, in 1852," so that all doubt on the matter is at once set at rest. The full score is now printed for the first time; and, popular as the Hymn has become, it is earnestly to be hoped that the publication of the authentic instrumentation of its composer, in this compact and cheap form, will still more extend a knowledge of so deeply religious and lovely a composition.

Maria Stuart. Eine Symphonische Dichtung für grosser Orchester. Von Jean Louis Nicodé. (Op. 4.) [Breitkopf and Härtel.]

This is an ambitious work by a composer who is apparently young, and who certainly has his name to make. The author gives us no clue to the application of the various episodes in his symphonic poem, but leaves us free to interpret them as we please. For those who do not care about a task necessarily so vague, it will suffice that calm and storm succeed each other with frequency—tender passages suggesting the gentler scenes in the life of the heroine, and impetuosity and turmoil directing the mind to rougher experiences and a tragic fate. We do not endorse all that Herr (or Monsieur) Nicodé has here written, but unquestionably the work is one of promise. It shows a vigorous hand and a poetic fancy, with some power of melody and a facile use of orchestral resources. The form is that of an extended principal movement ushered in by short episodes, one of which reappears as a Coda, and thus gives continuity and roundness to the whole. The principal movement is exceedingly bold, and made striking by admirable contrast. It contains really extended and touching melodies, in conjunction with a good deal that is mere musical passion—"sound and fury." We confess a desire to hear this work performed, as an act of justice alike to itself and its composer, who, measured by the example before us, deserves the notice he has not yet obtained in England.

FOREIGN NOTES.

The Royal Opera-house at Berlin closed its doors on the 23rd of June last for the usual summer vacation, after the performance on the previous evening of Meyerbeer's "Roberto il Diavolo." In the course of the operatic year just terminated, two hundred and thirty-six performances have taken place at the establishment in question, comprising a *répertoire* of fifty operatic works, and including thirty-six representations of the operas of Richard Wagner, eighteen of those of Mozart, and only nine of Beethoven's one opera; Bizet's "Carmen," one of the few novelties introduced during the season, met with twelve repetitions. At the Leipzig Stadt-Theater Gluck's "Orpheus" was revived on the 4th of last month, receiving, it is said, an admirable interpretation. At the Carola-Theater of the same classic town of music a festive performance was given on the 1st ult., in honour of the visit of the King of Saxony, consisting of three operettas, interesting chiefly from an historical point of view. These were "La serva Padrona," by Pergolesi, Gluck's "Der betrogene Kadi," and Mozart's "Schauspieldirektor." Successful representations of Weber's *chef-d'œuvre*, "Euryanthe," have recently been given at the Dresden Hof-Theater.

What are styled "model performances" of dramas, both lyrical and otherwise, are just now being given at the Royal Theatre of Munich, embracing in the former category works by Gluck, Mozart, Beethoven, and Wagner. Many of the leading artists of Germany have been engaged to take part in the enterprise, which enjoys the immediate patronage of the King of Bavaria.

Richard Wagner, who is at present residing at Naples, is said to be actively engaged upon the instrumentation of his "Parsifal," which he hopes to complete by the end of

this year. No period has as yet been fixed for the first performance of the already so-much-talked-of new music-drama at Bayreuth. In the meantime a series of classical symphonies is announced to be performed during next summer at the institution founded by the reformer at the little Bavarian town just named.

The production on two successive evenings of both parts of Goethe's "Faust" (according to Devrient's judicious stage arrangements), by the Victoria Theatre of Berlin, derives a special interest just now from the fact of the recent performances of Arrigo Boito's "Mefistofele" having drawn the attention of amateurs in this country to the existence of a second part to the German poet's world-famed drama, ignored altogether in M. Gounod's justly popular opera of the same title. Goethe's masterpiece was performed, as on previous representations at Weimar and Hanover, with Eduard Lassen's music, and was, it is said, most worthily placed on the stage. The first performance took place on the 3rd and 4th ult., several repetitions having been announced since. The Paris *Le Ménestrel*, in alluding to the event in question, evidently looks upon it as the production of a new operatic "Faust," whereas, of course, Lassen's music is merely illustrative of and incidental to Goethe's two-part dramatic poem.

Adalbert von Goldschmidt, whose Oratorio, "The Seven Cardinal Sins," had drawn the attention of German connoisseurs to the young composer some time ago, has just published the text-book of a musical drama entitled "Helianthus," which is said fully to confirm the high opinion formed from the preceding work of the author's exceptional poetical qualifications. The musical completion of the drama is looked forward to with much interest in German artistic circles.

A fresh contribution to the already most voluminous Wagner literature has been added by that able and indefatigable exponent of the poet-composer's music-dramas, Hans von Wolzogen, editor also of the famous "Bayreuther Blätter." The new pamphlet is entitled "Tristan und Isolde, ein Leitfaden durch Sage, Dichtung, und Musik," and may be recommended to all those who take a more than superficial interest in the tendency and artistic aims of Wagner's stage works.

The recent repetition of the performances, in chronological succession, of the whole of Mozart's operas at the Imperial Opera at Vienna has proved, as in January last, a most complete success. Among the vocalists specially engaged for the "cyclus" of representations were Mesdames Pauline Lucca, Marianne Brandt, Prochaska, and Schuch-Proska.

A commemorative tablet has been placed in the building of the elementary school at Hainburg, in Austria, where during the years 1737 and 1740 Joseph Haydn had been a pupil, receiving there also his first musical instruction. Numerous vocal societies from Vienna and the vicinity of Hainburg assisted in the interesting ceremony.

The *Allgemeine Deutsche Musik Zeitung* of Berlin says: "A memorial was placed on the grave of A. W. Ambros, the able music-historian, on the 28th of June, at the local cemetery of Grinzing, near Vienna. Ambros, who died in 1876, was a friend of Robert Schumann, and a contributor to his journal the *Neue Zeitschrift für Musik;* he is therefore called, in allusion to times long since gone by, the last of the 'Davidsbündler.'"

The vacant post of organist at St. Thomas Church, of Leipzig, has been conferred on Professor Carl Piutti.

Herr Lauterbach, of the Dresden Opera, has received a call to the Imperial Opera at Vienna as principal violinist, and professor of that instrument at the Viennese Conservatorium.

Musical performances have had their share in the National Fêtes held at the French capital on the 14th ult., when both M. Colonne and M. Pasdeloup conducted appropriate festive programmes, the items of which will be found at the conclusion of these notes.

At this "dead season" of the year nothing of particular interest is to be recorded in the performances of the Paris National Opéra, where Gounod's "Faust" and Verdi's "Aïda" have remained the chief attractions during the past month. Under the title of "Société du Théâtre-Italien" an undertaking has been set on foot having for its object the re-establishment of an Italian Opera in Paris in the room of the defunct Théâtre Ventadour. The Society starts with a capital of 1,400,000 francs, M. G. Montelli being the promoter of the enterprise.

MM. Lussi and E. David have been the successful competitors for the prize of 3,000 francs offered by the French Academy for the best essay on a "Histoire de la notation musicale."

During the recent national festivities in Paris, decorations have been conferred by the President of the Republic upon the following musical composers: MM. Charles Gounod, Salvayre, Edouard Lalo, Louis Obin, and Theodore Ritter. M. Jules Barbier, the famous librettist, and Henri de Lapommeraye, the musical critic of *La France*, likewise participated in the distribution of honours.

The centenary has just been celebrated in Paris of the existence of the house of Erard, on which occasion Madame Erard has caused to be distributed amongst the *employés* of the establishment, according to their length of service, the handsome sum of 60,000 francs.

The second supplementary volume of Fétis' *Biographie Universelle des Musiciens* will shortly be published by Firmin-Didot, of Paris. The volume, like its predecessor, has been compiled by M. Arthur Pougin, and carries its biographical notices of men and women of all nationalities, in any way prominently connected with the art, on to the present day.

The series of performances of works by Belgian composers, to be given at the Théâtre de la Monnaie of Brussels, in connection with the fiftieth anniversary of Belgian Independence now being celebrated in that country, was inaugurated on the 5th ult. with Grétry's "Richard Cœur-de-Lion."

There has been something like a "strike" amongst the musicians engaged to take part in the festivities now going on at Brussels, in consequence of which a grand concert announced for the 4th ult. had to be postponed. A misunderstanding as to the remuneration to be received by the orchestral members is said to have been the cause of discontent threatening to mar, in a measure, the festive proceedings. Matters have however been smoothed over, a Festival Concert having been announced on the 20th ult., the programme of which consisted entirely of music by Belgian composers.

A new grand organ, constructed for the Brussels Conservatoire by the eminent French maker Cavaillé-Coll, was inaugurated at that institution on the 14th ult. with a musical performance, including Handel's "Ode to St. Cecilia," under the direction of M. Gevaert, besides various organ pieces by Bach, Mendelssohn, Martini, and others, calculated to test the excellent qualities of the new instrument.

We learn from our Turin correspondent that with a very successful Concert of the Stefani Tempia Choral Society the musical season generally has come to a close at that town, festival services in different country-places of the neighbourhood being all that will now be heard of there for some time to come. At the Theatre Balbo—where occasionally good, but not fashionable, artists are engaged—Paesiello's "Il Barbiere di Siviglia" is just now being successfully performed.

A Society has been formed at Madrid to represent the interests of musical authors and dramatic composers after the model of the Paris similar institution, the Director being Senor Cañete.

A newly formed Società Corale at Venice, under the leadership of the maestro Lorenzo Poli, has recently given its first public Concert, on which occasion a composition for chorus and orchestra entitled "Il Mattino della Domenica," by Baron Alberto Franchetti, achieved a distinguished success.

The maestri Auteri-Manzochi and Alberto Giovanini have each been "commissioned" to write an opera for the publishing firm of Sonzogno at Milan.

The Japanese Government is about to establish a national music-school which is to be organised under the direction of Mr. Luther Mason of Boston (U.S.).

It is with much regret we have to record the somewhat sudden death of an indefatigable worker in the cause of musical art, Albert Hahn, editor of the journal *Die Tonkunst*, and founder and most zealous promoter of the well-known society "Chroma," aiming at the general introduction of

a new system of musical notation. A fearless and outspoken critic, Hahn made himself many enemies, but he also won over to his ideas many earnest musicians by his honesty of purpose and enthusiastic application to the cause he had at heart. From having been a military officer in earlier life, he subsequently devoted himself exclusively to music, occupying various positions in the profession during his career. Having latterly exchanged his residence at Königsberg for Leipzig for the purpose of founding a school for the teaching of his "chromatic" system at that town, he died shortly afterwards on the 14th ult., at the age of fifty-two.

Louis Gueymard, the once highly esteemed tenor of the Paris Opéra, who had retired from the lyrical stage in 1868, died on the 5th ult. at Corbeil, in France.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Fêtes of July 14, Festival Concert of M. Colonne: Chant du Départ (Méhul); Marche des Drapeaux (Berlioz); Choruses (Boieldieu, Bazin, Hérold); Ballet, "Etienne Marcel" (Saint-Saëns); Fête Bohème (Massenet); Chorus, "Paris" (A. Thomas); Soldiers' Chorus from "Faust" (Gounod); "La Marseillaise" (Rouget de Lisle). Festival Concert of M. Pasdeloup: "La Marseillaise;" Overture, "L'Etoile du Nord" (Meyerbeer); Selection from "Faust" (Gounod); Marche au Supplice (Berlioz); Overture, "Zampa" (Hérold); Invitation à la Valse (Weber-Berlioz); Overture, "La Muette" (Auber); Selection from "Aïda" (Verdi); Entr'acte, "Mignon" (A. Thomas); Méditation (Gounod); Marche Hongroise (Berlioz).

Leipzig.—At St. Thomas's Church (July 3): Prelude (Bach); Deus Canticus, for five parts (Orlando di Lasso); Toccata (Walther); Motett for double chorus and soli (Oscar Wermann). At the same (July 10): Andante (W. Stade); Kyrie, Credo, and Gloria from Mass (E. F. Richter); Prelude, B flat minor (Bach).

Baden-Baden.—Concert of the Curorchester (July 2): Jubel Overture (Raff); Violin Concerto, No. 9 (Spohr); Concerto, C minor (Beethoven); Danse des Sylphes from "Damnation de Faust" (Berlioz); Chaconne (Bach); Polonaise, E flat major (Chopin); Reitermarsch for orchestra (Schubert-Liszt).

Turin.—Concert of the Stefani Tempia Choral Society (July 4): Fragments from Mass in E flat (Jomelli); Pater Noster for five voices (S. Tempia); Miserere (Allegri); Twenty-eighth Psalm and Fugue (Marcello); Hermits' Chorus from "Faust" (Schumann); Introduction to "Nina" (Paesiello); Shepherd's Prayer (Kreutzer); Wedding Chorus from "Amanti Consolati" (Sarti).

CORRESPONDENCE.

LESLIE'S CHOIR.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It would be our duty to acquiesce, with whatever regret, in the dissolution of this Choir if any unanswerable, or even respectable, reasons could be adduced for so melancholy a necessity. But what are we to say when we find that the reasons alleged, in so far as they have any weight at all, tell directly against the conclusion they are supposed to support?

"The time has come" (I quote from the Book of Words of the last Concert) "when the heart and soul of this great choral body must have less arduous work." If this means that the majority of the members of the Choir are themselves tired of it, and feel the necessary labour beyond their strength, there is no more to be said. If it only means that Mr. Leslie wishes to retire, then it is absurd that such a cause should be allowed to ruin the Choir, because it assumes that there is but one man who can conduct it.

Mr. Leslie gave as another reason that "he had not the heart" to suggest to certain veteran members of the Choir that it was time for them to retire—in other words that the Choir wanted weeding. That much needs to be done in this respect will not easily be believed by those who heard them on Monday last; but even if we grant this to any required extent, what are we to think of it as a reason for breaking up the Choir? If a garden wants weeding, a wise man will weed it, not abandon it in despair. The problem has, I believe, been successfully solved in other choirs.

Mr. Leslie went on to say that a difficult choral piece required some eighty rehearsals, and an amount of labour greatly exceeding that necessary for the most elaborate orchestral symphony.

This may well be believed, and is the most convincing reason why a Choir which has attained a perfect mastery over such music should continue to live, and to hand on the skill and knowledge they have with such labour acquired. For Mr. Leslie would not, I imagine, be understood to say that the labour was ill spent, or more than the compositions themselves deserved.

The course to be pursued by the members of the Choir, if a humble admirer may venture so to speak, seems obvious.

Like *Barnardine*, in "Measure for Measure," they should "refuse to die." They should hold a meeting, elect a representative committee, and enter into negotiations with some competent musician.

That such may be found, who can doubt? A man who would quickly win the confidence of the Choir and lead it again and yet again to victory.

This will they do if they love their art and value it above mere questions of names and persons.

Mr. Leslie has passed, musically speaking, to his well-earned rest; and the Choir may no longer be called after his name. But that under some new and appropriate title they may yet live to charm us is the earnest wish of

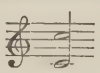
Your obedient Servant,

July 18, 1880. Μούσικος.

ORCHESTRAL NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—So long as we have transposing instruments it will be found necessary to write their "parts" accordingly; but whether the proper key might not be adhered to in the score is at least a subject worthy of consideration. The plan for abolishing the tenor clef, referred to by your correspondent "R. S.," affords another illustration of the proverb "There is nothing new under the sun," the same idea having been suggested by a contributor to the *Harmonicon* in 1826. The objection to it may be seen at once by looking at the octave as shown on the treble staff:—



When notation reformers can convert a line into a space they can use the C clef as suggested; but so long as the staff notation in its present form, and the relation of one clef to another is maintained, the practice cannot be other than false. A clef representing *pitch* is improperly employed when intended to denote other than its true notes; the falsehood is doubled when the note it is supposed to represent could not possibly be there according to the principle of the staff. It may be readily admitted that the staff notation is far from being perfect: it is at least consistent.

For my own part, I deprecate these concessions for the sake of saving trouble. Half the time and ingenuity expended in efforts to "improve" the notation would suffice thoroughly to master it. Notation is not music, and will never be anything but a stepping-stone to art, however perfect it may become.

The Tonic Sol-Fa notation is simple at the commencement; but as the intricacies of remote modulations are considered, it becomes, in my opinion, more difficult than the staff notation. There is, however, this good feature about it; there are no attempts to shirk difficulties; the "method" is admirably planned and carefully graduated, and must be studied thoroughly—hence, the earnest student becomes a good musician.

Yours faithfully,

Stephen S. Stratton.

Birmingham, July 16, 1880.

ORGAN VOLUNTARIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It is a matter of regret to all lovers of the beautiful in the musical service of the Church, the amount of carelessness and ignorance which seems to prevail as to the use of the Voluntaries, the selection and performance being in many cases a scandal; and were the use and abuse of

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

this most important part of the service made the subject of a paper by some of your correspondents, a lasting benefit would be conferred on all concerned.

Of course I need not say that there are many, very many, churches where the Voluntaries are, as they ought to be, a part of the worship of the great King. I am afraid our ideas have been too much formed by the dictionary rendering of the word Voluntary, viz., "An organ piece, extemporaneous or otherwise, played after the Psalms, &c., in the Church of England service, or a species of toccata, generally in two or three movements, *calculated* to *display* the *capabilities* of the *instrument*, and the *skill* of the *performer*." Should it not be, as regards the opening Voluntary, a smoothly flowing melody creeping through the church like a ray of light from heaven, soothing and elevating the mind, preparing the way for the divine message, leading the worshippers up to the gates of Paradise and leaving them there? This is the spirit which breathes in much of Wesley's beautiful music. In the matter of the concluding Voluntary, what more suitable than a Choral and Fugue, either or both? Surely there is no need to bring in the music of the Opera, which was never intended to take its place in the Church. The amount of printed information as to the introduction of the Voluntary in the service of the Church is of the most meagre description. The only article I have been able to lay hold of, bearing directly on the subject, is contained in a small book entitled "Hamilton's Catechism of the Organ, with an Historical Introduction to and Description of 250 Organs. By Joseph Warren."

Glasgow, July 3, 1880. EXCELSIOR.

LOCAL ORCHESTRAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have addressed the inclosed letter to the organists of the Cathedrals; and in the hope that it may be of some advantage in other towns, I venture to ask you to insert it in THE MUSICAL TIMES.—Faithfully yours,

C. VILLIERS STANFORD.

SIR,—In the present acknowledged dearth of local orchestras in England, I venture to ask your attention to, and, if possible, co-operation in, a plan for supplying a want so widely felt. Good chorus-singers and choral societies are in plenty, while the means of adequately accompanying them are so rare that either an orchestra must be obtained at great expense from London or Manchester, or else recourse must be had to the miserable substitute of a harmonium or pianoforte. If we except Bristol and a very few of the larger cities, local orchestral concerts, such as are to be found flourishing in the smallest German towns, are unknown; and that, too, not from the absence of musical appreciation in the English public, but from the lack of instruction in orchestral instruments. I have tried, and hitherto with success, the expedient of having outgoing choristers in my choir taught orchestral instruments; and their previous musical training stands them in such good stead, that I confidently expect to find eventually good results in a competent local orchestra. The knowledge of orchestral instruments will be profitable to them, in that it will supplement their income from whatever mercantile or other pursuits they enter upon when they leave the choir. I trust that you will see your way to developing this idea in your town and choir. If the Cathedral cities were to make an effort in this direction, the effect, both upon English audiences and English music, would, I feel convinced, be a most marked one. As many Cathedral towns are also military centres, no difficulty would be found in procuring the services of a bandmaster or other qualified person to teach the various instruments.

Hoping for your valuable co-operation in this plan, and for any suggestions you may make for its furtherance,

I remain, dear Sir, yours very faithfully,

C. VILLIERS STANFORD.

Trinity College, Cambridge,
July 27, 1880.

DR. HILES' CHANT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A single Chant—supposed to be mine—has, during the last few years, been published in various collections.

In the "Cathedral Psalter Chants" it appears as No. 168, and a precisely similar strain is (No. 226) attributed to Dr. Crotch. Dr. Garrett tells me that the latter was found in a MS. collection made by a gentleman in Oxford (where Dr. Crotch was organist), and now in his possession.

It is scarcely possible that I could ever have heard, and quite impossible that I could have seen, Dr. Crotch's Chant before mine was written; therefore the coincidence must be regarded as another instance of the similarity of independent thoughts.

But, as there is no question of Dr. Crotch's thought having been noted before 1854, I cheerfully yield all right of parentage, and hope that the editors of those books in which the Chant had (before the discovery of Dr. Crotch's version) been attributed to me will kindly withdraw my name from all future editions.—Yours, &c.,

Manchester, July 5, 1880. HENRY HILES.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BRADFORD.—At the request of a number of friends and patrons in Bradford and its vicinity, M. Charles Carré, the well-known solo violinist, gave a second Concert on the 8th ult., in the Mechanics' Institute. M. Carré secured the services of Madame Ter Meer and M. Lancastini as vocalists, and of Mr. F. B. Atkinson, Mus. Bac., and Mr. Edward Misdale, as pianists. M. Carré again demonstrated his mastery of the instrument with which his name is associated. The accompaniments were well played by Mr. Atkinson and Mr. Misdale.

BRECON.—On Wednesday, the 14th ult., the members of the Philharmonic Society gave their first Concert for this season, under the direction of Mr. W. Stepney Rawson. The hall was well filled with a very appreciative audience. The programme, which was admirably rendered, consisted of miscellaneous pieces. The accompanists were Mrs. Symons, Miss M. Jones, Miss Frater, and Mr. R. T. Heins.

CHICAGO.—At the opening Concert of the Hershey School of Musical Art, two original compositions were brought out by graduates of this Institution. The first was a sacred Cantata, written on the verses of the 121st Psalm, for chorus and four solo voices, with organ accompaniment, by Philo A. Otis; the second work was a secular Cantata, entitled *Dornröschen*, or *Little Rosebud*, adapted from the German legend of the "Sleeping Beauty." This is scored for solo voices and chorus, with orchestral accompaniment, by John A. West. Each work was conducted by its own composer. The solos in Mr. Otis's Cantata were well rendered by Mrs. J. A. Farwell, Mrs. O. K. Johnson, Messrs. C. A. Knorr, and J. M. Hubbard. In the second work the principal vocalists were Miss Ettie Butler, Mr. J. L. Johnston, and Mr. James Gill, all of whom were highly successful.

COVENTRY.—At the annual meeting of the Coventry Musical Society the balance-sheet showed that financially the concerts had proved unsuccessful during the past season, but that the high character of the performances had reflected the utmost credit upon the exertions of the committee. It was proposed next year to give a series of concerts at popular prices, and it is sincerely to be hoped that the public will come forward and support the efforts of the Society to raise the musical taste of the city.

DUNEDIN, NEW ZEALAND.—At the last Concert for the Season 1879-80 of the Dunedin Choral Society, Mendelssohn's Oratorio *St. Paul* was given with great success. Mr. G. R. West conducted. The most effective choruses were "Lord, Thou alone art God," "Stone him to death," "O great is the depth of the riches," "The nations are now the Lord's," "The gods themselves as mortals," and "Not only unto him." The Fugue, "This is Jehovah's temple," was also capitally given, the parts being sung with vigour and correctness. The solos were admirably rendered, and the tenor air, "Be thou faithful unto death," was well accompanied by Mr. Chas. Waud on the violoncello. Mr. A. H. Norman acted as leader, and Jennie West presided at the piano.

HALIFAX.—Dr. Roberts gave his fifth Organ Recital in the Parish Church on Wednesday, the 14th ult. There was a very large attendance, and the performance was listened to with great attention. The programme was well selected.

HETTON-LE-HOLE, DURHAM.—An Organ Performance was given in the Wesleyan Chapel on Monday evening, the 5th ult., by Mr. C. H.

Shepherd, A.R.A.M., Newcastle-on-Tyne, for the benefit of the organ fund. Besides the instrumental portion of the Recital, some finished singing was contributed by the following vocalists: Mrs. Shepherd, Miss Robertina Hall, Miss Lonsdale, Mr. D. Whitehead, and Mr. W. H. Grice, both of the Durham Cathedral Choir. There was a very appreciative audience, many of the pieces, both vocal and instrumental being redemanded.

HOBART TOWN, TASMANIA.—The special services in connection with the opening of the new Organ at the Church of St. John the Baptist, Goulborn Street, commenced on the evening of Friday, April 16, with full choral Evensong, at which the new instrument, built by Messrs. Bevington and Sons, of London, was used. The opening service was very well rendered. It commenced with some selections from Mendelssohn's *Hymn of Praise*, specially arranged for the Organ by the late Mr. Tapfield for Miss Hogg, the Organist of the Church, who played it on this occasion. The service was intoned by the Rev. Messrs. Whall and Gray. The special psalms were sung to the following chants: 147, Crotch in C; 149, single, by Goss; 150, Grand Chant. The anthem was Weldon's, "O praise God in His holiness," and the hymns were from "Hymns Ancient and Modern," 296 and 302. Miss Hogg performed throughout Evensong. After the service several organ pieces were excellently played by Mr. J. Finch Thorne, late of Coventry, England, the tone of the instrument being much admired. These services were continued on the following Sunday.

INVERNESS.—The fourth Concert of the Philharmonic Society was given on Thursday, June 24, for the benefit of the Infirmary The first part consisted of Haydn's *Spring*, the execution of which was highly satisfactory, especially considering it is the first year of the Society's existence. The performance was sustained exclusively by members, with the exception of the Conductor, Mr. J. H. Gibbons Money, and the leading violinist, Mr. Davis.

KIDDERMINSTER.—A Concert was given by the Choral Society, in the Town Hall, on Wednesday evening, June 30. Mr. F. H. Cowen's Cantata *The Rose Maiden* formed the first part of the programme, and the second part was miscellaneous. The principal vocalists were Mrs. Bellamy, Mrs. Walters, Mr. Charles Blagborough, and Messrs. Cotton and Muston. Mr. W. Taylor, B. Mus., presided at the organ, and Mr. W. E. Wadely at the piano. Mr. Fitzgerald conducted. The orchestra was small but most efficient, and the performance was very successful.

LICHFIELD.—The service of the Diocesan Gregorian Choral Association, which was held on Tuesday, the 13th ult., in the Cathedral Church of the Diocese, was in every way a decided success. This is the third year of the Annual Festival of the Association, and for the first time it has been held in the Cathedral, the Very Rev. the Dean (Dr. Bickersteth) most kindly having consented to preach. An Allegro of Mr. Turpin and a Quasi Andante of the Organist's were the opening voluntaries. The clergy and choirs assembled in the Ladye Chapel and the north choir aisle. The choir numbered nearly 550 voices. The trumpet, for wind-instruments were introduced in order to sustain the singing, announced the opening line of the grand processional hymn. The words are from the "Hymnary," the melody for "Alla Trinita beata" from the "Laudi Spirituale." The Rev. Theodore Smith, of St. Mary's, Stafford, acted most efficiently as Precentor, and Mr. F. W. Williams, of Stafford, who has worked very hard for the success of the Festival, and to whom all lovers of Gregorian music in this diocese are indebted for his energy in the cause, conducted most skilfully. The Preces and Responses were from Doran and Nottingham's "Choir Directory of Plain-Song." The Psalms were finely rendered; indeed the singing, on the whole, was superb; Mr. Jordan's accompaniment on the organ being most praiseworthy. The Psalms were the 98th, Cantate Domino, tone 6, ending B, 137th, and 150th, Laudate Dominum, tone 8, ending 2. The Magnificat to the sixth tone (Regius) went with steadiness, and the Nunc dimittis was well sung. The office hymn was "Vexilla Regis," melody in mode 1, the Sarum version, and it was sung generally with feeling and effect by the united voices. The offertory was collected by several gentlemen students of the Theological College, under the leadership of Messrs. J. C. Cox and R. Darbishire, who acted as stewards, and amounted to £22, which will be devoted to the funds of the Association. All concerned in the music did their work well, and without flagging. It is hoped that this year there will be a considerable accession of new members to the roll of the Association.

LLANDAFF.—Two Organ Recitals have recently been given by Mr. Williams at the Cathedral under somewhat novel circumstances. The choir is placed in the Lady Chapel, which has not a timber roof like the Cathedral. The audience occupy the nave, and they simply hear the choir as the sound of their voices issues between the upper portion of the reredos and the old Norman arch over it. The Cathedral is left unlighted, and the effect thus produced is remarkable. The programme contained five pieces of instrumental music, and five pieces rendered by the choir unaccompanied by the organ. The Recitals were opened and closed with a short prayer by the Very Rev. the Dean.

MANCHESTER.—The church officers and congregation of St. James the Less, presented a very valuable gold chronometer to Mr. E. H. Rowbottom on the 4th ult., in recognition of his services as voluntary organist for the past five years. The Rev. H. Williamson, M.A., made the presentation, which was acknowledged in suitable terms by the recipient.

MONTREAL.—The Sacred Concert in St. Andrew's Church on the 14th of June attracted a large audience. Dr. Stainer's sacred Cantata, *The Daughter of Jairus*, was rendered by the choir of the church, assisted by a few friends, and Mr. L. A. Maffre accompanied on the organ. The solo parts were taken by Mrs. Leach, Mr. J. Featherston, and Mr. W. L. Maltby. The performance as a whole was very good. After the Concert, Gabriel Max's famous oil-painting, "The Raising of the Daughter of Jairus" was exhibited in the lecture-room.

NEWBURY.—On Tuesday, the 20th ult., fifteen choirs from parishes around Newbury assembled for a Festival in the fine old Church of St. Nicholas. The meeting was additionally interesting from the fact that the two schools of Church music were represented, the morning service being Anglican, and the afternoon service Gregorian. Both services were sung by the same choirs, the result being highly satisfactory, The anthem was the same at both services, namely, Dr. S. S. Wesley's "O how amiable," which was capitally sung. Mr. J. H. Godding, of Newbury, acted as Organist in the morning, and Mr. Warwick Jordan, of Lewisham, in the afternoon. The Festival was pronounced on all sides to have been a great success.

PORTLAND.—On Tuesday, the 6th ult., at the little church constructed a year ago in memory of the terrible collision between the ships "Avalanche" and "Forest" off Portland Island, a new Organ, built by Messrs. Allen and Co., of Bristol, was opened. The instrument, though only containing twelve stops, is most effective and complete. The services were full choral; many clergymen were present, and the church was crowded in every part.

PRESTON.—A few weeks ago the musical part of the service at the Parish Church was selected from the works of Sir John Goss, and on Sunday, the 11th ult., the compositions and arrangements of Mr. Henry Smart, one of our best organ-players and composers, were chosen. Mr. Smart, who in his earlier days filled the post of Organist at the Parish Church, Blackburn, died on the 6th of July, 1879, and at that time many of the churches in the country showed their respect to his memory by choosing his music for their services. At the Preston Parish Church it was found inconvenient to have the commemoration at the time of Mr. Smart's death, and the first anniversary of the event has been chosen as a fitting occasion to honour his memory. The opening morning voluntary was an Andante in D (con moto), a fine diapason movement, nearly throughout in four real parts, and grand, broad, and massive. The anthem in the morning was "The Lord is my strength," in which the last movement opens with a short tenor solo, beautifully rendered by Mr. James Grime. The soprano parts were taken with exquisite taste by Miss Baxter. In the evening, the first piece was a composition known as "Evening Prayer," and, as in the morning, the chants, the psalm-tunes, and the anthem were from Mr. Smart's works. The concluding voluntary was a Prelude in C (allegro moderato), a bold and vigorous work for the full organ, followed by a fughetta in the same key. Mr. Greaves played the organ, and showed complete mastery over the instrument.

SHREWSBURY.—On the 2nd ult. the Annual School Concert was given at the Music Hall by the members of the Royal Grammar Schools, the choir numbering fifty and the orchestra thirty performers. The first part of the programme was sacred, the principal features being the motett, "Gracious Saviour" (Naumann), which was performed with orchestral accompaniments, and organ concerto, No. 5 (Handel). The solos were "My heart ever faithful" (Bach), and "Nazareth" (Gounod). The second part of the programme, which was secular, was opened by Rossini's overture to *La Gazza Ladra*, with a full orchestra. The choruses were accurately rendered by a well-trained choir, under the direction of Mr. W. Hay.

SYDNEY.—The Oratorio performances which have been given by the Sacred Choral Association, at the International Exhibition, have been, on the whole, perhaps the most successful of all the attractions which have been offered to the public by the Commissioners. Since the Exhibition first opened last year, five Oratorios have been produced by the Society, *The Creation, Israel in Egypt, Elijah, The Messiah, The Crown of Thorns*, and on Saturday, April 10, was added not the least important in the list, Sir Julius Benedict's *St. Peter*. The announcement of this Oratorio had the effect of drawing great numbers of people to the Garden Palace, and during the performance there was a crowded and attentive audience. On this occasion Mr. Montague Younger was the Conductor, and he acquitted himself in that capacity to admiration. The assistance of Mr. Parkinson in the tenor, and Mr. Andrew Fairfax in the baritone parts was much needed, as the recitatives for these voices are difficult. The orchestra, numbering fifty, was most efficient. The Organist was Mr. William Stanley, who is well known as a finished executant and conductor. The principal violins were Herr Kretschmann, Mr. N. La Feuillade, and Herr Hegret, and the pianist, Mr. A. Fisher. The Overture, descriptive of evening by the Sea of Galilee, was one of the most satisfactory numbers given. The music itself is eminently descriptive, and the performance of it was so good that it had the effect of hushing the thousands of people present to almost perfect silence. Another instrumental number which deserves mention is the description of the rising of the storm. Miss Shipway achieved a genuine success by her rendering of "The Lord hath His way." The concluding Chorus of the first part, "Praise ye the Lord," was, despite its great length and constant high pitch, given with more heartiness of feeling and sustained vigour than any of the choruses, excepting, perhaps, the final, "Sing unto the Lord"; and it is to be regretted that the audience failed to recognise it as it deserved. Mrs. Pratt, in "O thou afflicted," acquitted herself with credit, as did also Mr. Foxall in the Air, "Though all men." Taken as a whole, the performance was a thorough success; and the impressions it left on the minds of many were such as to give rise to a desire that the Society will come forward with another Oratorio before the closing of the Garden Palace.

TEIGNMOUTH.—The performance of *The Messiah* by the members of the Oratorio Society on Thursday evening, the 1st ult., was a complete success. The rendering of the choruses was excellent; the various parts were well sustained, and the large audience which filled the Assembly Room expressed their appreciation in frequent and hearty applause. The professional soloists were Miss José Sherrington, Madame Poole, Mr. Bernard Lane, and Mr. Farley Sinkins, each of whom met with a most gratifying reception. Mr. White (organist at Christ Church) conducted throughout in a highly efficient manner.

THAXTED.—The fifth Annual Festival by the choirs attached to the North Essex Choral Association was held in the Parish Church on the 15th ult. The Psalms, "Te Deum," "Benedictus," &c., were all sung to Gregorians, the greater part of the music being taken from the London Gregorian Association's book for this year's festival. The anthem was Dr. Garrett's "The Lord is loving," which was admirably rendered by the combined Choirs, numbering nearly 300 voices. Evensong was sung at 4.30, when an immense congregation was present. The processional hymn and the anthem were the same as in the morning. Mr. Richard Lemaire, Organist of Christ Church, Clapham, S.W., who is Choirmaster of this Association, presided ably at the organ; and the assistance of an euphonium and cornet from the Royal Artillery band, added much to the effect of the accompaniments. The Rev. J. W. Bennett conducted.

Washford.—At the Concert of the Musical Society, given in the Assembly Rooms on the 1st ult., an excellent programme was admirably performed, consisting entirely of music by the late Sterndale Bennett. The choruses were sung in tune and with expression, reflecting the greatest credit on the Conductor, Mr. T. J. Dudeney, of Dunster. The orchestra received valuable assistance from members of the Taunton Philharmonic and Musical Societies. Miss Uppington and Miss Corner presided at the piano. The pastoral Cantata, *The May Queen*, for solo voices, chorus, and orchestra, was given for the second part of the programme. Mrs. Ayres, Mrs. Geen, Mr. J. R. Davis, and Mr. H. Davis sustained the solos in a highly efficient manner.

Witham.—A Concert was given on June 24, under the direction of Mr. H. Bowles, Organist and Choirmaster, when Parts I. and II. of Haydn's *Creation* were performed. The choruses were, on the whole, well sung, "Awake the harp" and "The heavens are telling" deserving special mention. The soloists, Miss Eva Livesey, of the London Academy of Music, Mr. Hanson, Assistant Vicar-Choral of St. Paul's Cathedral, and Mr. P. A. White, made a highly favourable impression upon the audience.

Wootton.—A two-manual Organ, built by Messrs. Bevington, was opened in Wootton Church on the 14th ult. by Mr. G. H. Porter, Organist of Louth Parish Church. The two services were fully choral, and after each service there were Recitals of organ music from the works of Sangster, Roberts, Calkin, H. Smart, Handel, Stainer, &c.

Organ Appointments.—Mr. Kenneth J. Tarrant, Organist and Director of the Choir to St. James's Church, Bushey, Herts.—Mr. B. Douthwaite, Organist and Choirmaster to St. James's Church, Plumstead.—Mr. F. W. Belchamber, Organist and Choirmaster to All Saints', Knightsbridge.—Mr. James Young, Organist and Choirmaster to the Parish Church, Mold.—Mr. Ernest Squire, Organist and Choirmaster to Stoke Newington Wesleyan Chapel.—Mr. Alfred H. Digby, Organist and Choirmaster to St. Bees' Parish Church, Cumberland.—Mr. Septimus Parker to St. Paul's Church, Aberdeen (reappointed).—Mr. W. Tom Goold to St. Botolph, Aldgate.—Mr. E. A. Edney to the Parish Church, West Wickham, Kent.—Mr. Worsley Staniforth, Organist and Choirmaster to All Saints, Highgate.—Mr. J. W. Dry, Organist and Choirmaster to Roscrea Parish Church.

Choir Appointment.—Mr. F. J. Dugard, Choirmaster to the Parish Church, West Wickham, Kent.

OBITUARY.

On June 28, Miss Fanny Huddart (Mrs. J. Russell).

On June 29, at the residence of his son, 17, Geneva Road, Elm Park, Liverpool, suddenly, of heart disease, Joseph Butcher, for thirty-nine years Organist and Choirmaster of the Parish Church, Wath-on-Dearne, near Rotherham, aged 60 years.

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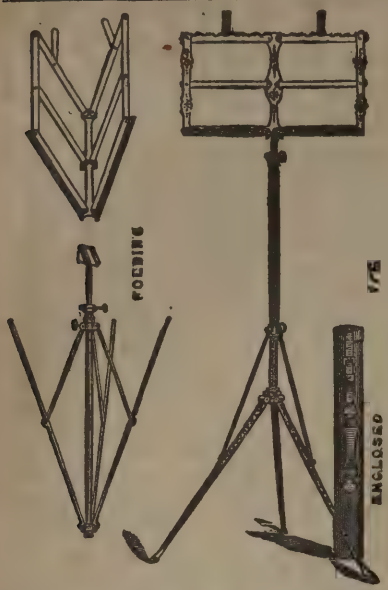

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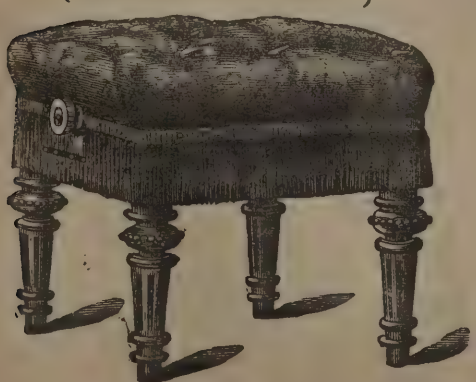

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CHORUS—The many rend the skies	"Alexander's Feast."
TRIO AND CHORUS—See the conquering hero comes	"Joshua."

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1880.

NEGRO MINSTRELSY.

PEOPLE of arid natures will remind us that the least progressive races of man have discovered the greatest aptitude for music. The negroes, they tell us, whose ingenuity is unequal to originate a form of spade or spoon, have managed to invent a musical instrument, the marimba. The great nations of antiquity, they continue, imported their music; and, of course, we are understood to infer that the great Anglo-Saxon nations of modern times import theirs. It is too true that they do import their music, and on a very large scale, and invoiced at prices outrageously in excess of the prime cost; and the only marvel is, what becomes of it? Some of it that reaches England, if not approved, is returned; and the rest appears to be re-exported to America and the Colonies. In due time it comes back to us repacked and with fresh labels, and we pay for it over again. The one sauce and the many religions might have been a mystery to a Frenchman; but it is a mystery to every one why a great people who can make a good table sherry, nutmegs, and fine orange marmalades with so little assistance from Xeres, the Spice Islands, or Seville, cannot, even at Oxford or Cambridge, doctor music.

As for the great nations of antiquity our serious friends speak of, it must be remembered they were, in the first place, exceedingly fastidious in regard to their musical importations; and it may be assumed from indirect evidence that they had some powers of assimilation, some method of transmuting the raw products they imported. Comparisons with the Ancients may perhaps fail us for want of a chapter in history still sealed; but in our own times, and in a newer development of the art, we see how the Teutonic race in Germany have woven the luscious and almost lascivious turns of a melody, the languid plaint or fiendish wail of Hun or Gipsy, into purer strains or into the complex art-shapes of waltz or rondo.

There is no surer test of the artistic powers of a nation than the capacity for utilising foreign or national elements without lapsing into mere imitation. It is of the same nature as the power of tone-painting or of reflecting the sentiments inspired by natural scenery, without conventional resorts to imitative effects in the orchestra; or of reproducing in an opera the local colouring even of an historical period, without the bodily insertion of pavan, choral, or rigadoon.

In national music the British race is rich in materials scarcely yet touched from an artistic point of view. Some of what was to be gathered by castle and mead, by glade or stream, or wold and grange in merry England has reappeared in the music of Locke and Purcell, Arne and Bishop; and there still survives in our hunting ditties, and in ballads of which the burden is of friar or freebooter, another and more rollicking accent redolent of the olden time; but in the few attempts that have been made to incorporate the national spirit in modern English opera, the required elements, whether they be English or Irish or Scotch, are introduced bodily without any artistic power of assimilation.

No one composer, however great his genius, no single generation, will accomplish the subtle transmutation of an imported element. To discover that truth we have only to endeavour to trace the rise of what is called the "romantic element" in modern music. A common hero-worship is apt to ascribe to Beethoven or Weber the origination of a strange stream of sentiment which, long before those men rose to eminence, had begun to invade Western Europe from all parts; from the attic of Boccherini in Spain or from the minstrelsy of Hungary and Bohemia. But the individuality of the German mind as a Slavo-Teutonic compound was quickly stamped on the forms it borrowed from Italy or from sporadic races in German territory. Something of the kind occurred in this country two or three centuries ago when the Italian madrigal was worthily transformed in native tones. Why that process has not been repeated in later times is an enigma seemingly less within the province of the musician to explain than in that of the moralist or historian. The musician is apt to fasten on surface causes, such as the want of means of instruction. Yet we certainly are as well off for music schools as our countrymen were in former centuries; and from Dr. Hullah's recent Report it seems that in elementary instruction, at all events, we are not worse off now than the Germans.

We have a convenient mirror of ourselves, if we choose to make use of it, in our kinsmen in the United States. In spite of a continuous dribble of immigration from all quarters of Europe, the Americans jealously preserve the laws, habits, and domestic institutions of Englishmen. They rival us in commerce and the industrial arts, and outstrip us in small ingenuities; but with all their cleverness and greatness, they return to us our tunes, slightly modernised and banjoised, or dexterously set in the form of German part-songs, but in many essential respects precisely as they went.

Our antiquarian knowledge is not equal to tracing the origin of prehistoric specimens of negro minstrelsy. We know that in former times there were songs called "Jump Jim Crow" and "Such a getting up stairs," which may or may not have been French; or even Pelagic remains wafted from Peru to the Mississippi. But coming nearer to authentic records, and meeting with the name of Christy, we alight on ground not only familiar, but hallowed. Some of the popular melodies of the class and period we are referring to lend themselves easily to a particular kind of simple harmonisation, and, like water *dal mar divisa*, flow back naturally into old English forms which, in the youthful reminiscences of a few of us who still survive, are associated with drowsy unreformed mumblings, lazily pealing organs, shadowy elms and cawing rooks, sundry flagellations, and other innocent joys of thirty or forty years ago.

The basis of the more pathetic songs of the Christy Minstrels order is derived from good sound Episcopalian chants which have crossed the ocean, and, following the pioneer's axe into the far west, penetrated the hovels of what was till lately the modern bond in the plantations of the south. They come back to us in one changed rhythm or another, but their spirit and origin no twang of the banjo can overcome, no soot and tallow can disguise.

Again, in the Northern States there is a strong infusion of the British jig and hornpipe. In the conventional negro comic song, the Yankee drawl, the Scotch snivel, the Hibernian whoop, and the English guffaw amalgamate almost kindly with the yells and grimaces and other external manifestations of free and independent negro sentiment in the meeting-house, dancing ring, or liquor shanty of New York or Pennsylvania.

Travelling southwards along the banks of the great river and its tributaries, we encounter a decidedly new and a more melancholy and refined musical

element. Its sadness is blended with the strains of the English ballads of fifty or sixty years ago, and reproduced with a certain indescribable charm in one or two of the more ancient Christy Minstrels' ditties. The element we speak of proceeds doubtless from the Creole stock in Louisiana; and is perhaps mixed with the *tango* of the Cuban negro.

It was in Louisiana that the pianist Gottschalk commenced to compose in a tone-painting vein, at the age of thirteen, when his senses were freshly impregnated with the luxuriant surroundings of a semi-tropical climate, when still a stranger to Parisian life, and before he became acquainted with Schumann and the apostles of musical progress in Leipzig. To the end of a prematurely closed and wandering existence he never quite got rid of the banjo in his music, of the mournful cries of the banana-seller, or of the melancholy impressions of the savannah. We were reminded of him in one part of the performances of Mr. Haverley's *troupe* of minstrels who at present are pleased to occupy the stage of Her Majesty's Theatre. The scene is laid in a southern plantation. The sun has dipped behind wood and swamp, and in the rays of a lustrous moon the young negroes come forth timidly to sing with bated breath, and dance with a light and cautious footfall. The music, a Gavotte, is quaint and characteristic, and the whole scene operatic and truthful. Alas! it is redemanded, and the negroes return and introduce "Annie Laurie!" In a moment, as it were by magic, the illusion vanishes, the limelight sheds its splendour in vain, our eyes become again conscious of the familiar amber draperies, and our ears reopen to the rumble of the 'buses in the Haymarket.

It was not that British or Yankee commonplace had suddenly resumed its sway, or that a pretty air, surrounded by many endearing associations, might not have been equally impressive as Gavotte or Habanera in a different dramatic situation. What the intrusion seemed to represent was the directness and, from an artistic point of view, immaturity of the Anglo-Saxon mind; its perhaps laudable indifference in other respects to "effect"; its natural attraction towards the absolute in music, or the gnomic and didactic in poetry. Such a mind cares nothing either for *chiaroscuro* or for realism as the intensification of art-feeling in details. What it wants in the existing stage of its artistic development is the plain truth, or the separate sensation in the smallest possible compass, and independent of order, symmetry or artistic association. To such a mind, or with such a public, assimilating, refining or inventive powers in a medium so inarticulate as music must be impossibilities, except as accidental outcomes. Only with such a public, amongst civilised nations, could the Christy Minstrels, or the Moore and Burgess Minstrels, or the Haverley Minstrels continue month after month, year after year, as recognised musical institutions, or permanent sources of entertainment.

We do not affect to unduly despise the class of entertainment or the music it introduces. On the contrary, a great deal of it is very pretty music, and the executants in their way are accomplished artists. In fact, it would be an injustice to our valued friends at St. James's Hall, and it would also be a gross critical error, to argue as if the music were the only or even the principal attraction. Negro minstrelsy is, after all, less a musical than a dramatic entertainment. The main specialty is one of *genre*—the delineation of the character and manners of the coloured population in the States; and in that regard few things are more amusing than a stump speech, or more admirable than Mr. Walter Howard's impersonation at the Moore and Burgess entertainment of a decrepit nigger, who accompanies a medley of involved and inverted sentences from a penny novel with an uncertain sounding dominant and a still feebler tonic, *poco à poco diminuendo*. It is something more than a humorous performance, it is truth itself; and although representing the lowest form of negro life, it materially assists us in the musical part of our subject.

On the dominant and tonic, together with the sixth of the musical scale, is constructed the war-song or more properly war-chant of the Zulus as we now hear it sung at the Aquarium in Westminster. The sixth of the scale does not in this instance represent a harmony interval, but a melodic tone counted from the dominant, and is almost an accidental adornment. The whole form is just what from science and history we should anticipate in a primitive musical effort. The native and unadulterated chants of the negroes in the Southern States of America as well as in Spanish America are of the same nature, except that an occasional use is made of the minor third. The negroes, of course, cannot be said to have any music at all; but on rudimentary forms they can engraft a little of what they hear in the countries in which they are domiciled. We have been reminded lately in this periodical by Mr. Carl Engel that the music even of an Aryan race, the Gipsies, is largely influenced by the higher civilisation or the musical remains of an ancient civilisation with which it comes in contact in Spain or Hungary.

The notion that unintellectual or unprogressive nations discover any remarkable aptitude for music arises from a common error amongst unmusical people of confounding general musical talent with a sensuous love for music or with mechanical skill in the performance of music; the latter requiring powers of perception, a certain energy, and, we may say without offence, business faculties prominent in the savage. To seize from the wildly struck strings of the harp, or from the drone of the musette or monotonous sounds of the alp-horn, a savour of national character and scenery, and work it with consummate art into new products, has not hitherto been accomplished by inferior races; and curiously it has not yet been attempted by the great Anglo-Saxon race.

What has been called "Christy Minstrels' music" owed the little individuality it possessed to social and political causes which have ceased to prevail in the United States. Of the dramatic and picturesque elements so powerfully depicted in "Uncle Tom's Cabin," there remain only the languid climate and the somewhat depressing effect of any tropical or semi-tropical scenery on a large scale, added, it is true, to that childlike propensity to sudden mirth, an attribute of the negro bond or free.

The music, professedly of the same order at the present time has no distinctive character whatever. It is a compound of the waltz, the ballad, and operatune of the day, and is neither more nor less stupid than other English compositions of the same style, and made for more or less the same patrons. The attractiveness of present-day negro minstrelsy is less in the music than in the words of the songs; and that perhaps is the saddest feature in the question.

So long as all the songs at the Moore and Burgess entertainment, for instance, are characteristic of negro life in the States, the portion of the public which on a Monday Popular Concert night takes the left hand rather than the right on entering St. James's Hall, is thoroughly justified in its preference. But when the scenery and sentiment of negro domestic life are exchanged for those of London middle-class life, there is not much moral gain in the substitution, and the entertainment forfeits its artistic right to exist.

BEETHOVEN'S GRANDFATHER: A BIOGRAPHICAL SKETCH.

By Ludwig Nohl.

"Of his grandfather, more particularly, he spoke as of a man of strict honour. . . . Self-dependence was the chief aim of his life, without being egotistical." "Ludwig van Beethoven, the grandfather of our Beethoven, was a native of the Netherlands, where almost every family name has the little word 'van' attached to it; he was not noble by birth, but he possessed that nobility of mind which distinguishes a worthy man." Thus far we have quoted from the so-called Fischhoff manuscript (in the possession of the Royal Library of Berlin), an important document, the author of which is described in Beethoven's own words, "You are one of my earliest Viennese friends." And he who had welcomed the young Rhenish artist, as it were, on the threshold of the Kaiserstadt, had also, during more than a quarter of a century, remained a witness to the ever-growing fame of the master. It is but natural, then, to suppose that he should, with increasing interest, have inquired into the family origin and the circumstances of the previous life of his friend. There can be no doubt, therefore, that the two statements which are placed at the commencement of the present article are founded partly on their author's own experience, partly on Beethoven's personal utterance. Read in conjunction with one another, they supply an important link in the chain of influences which led to the appearance of so unique and richly endowed a personality as that of our composer.

It is a common experience in the lives of most men, sufficiently advanced in years to have acquired a habit of self-contemplation, and thus the mind becomes more and more conscious of certain impressions it received in early youth, which have given a distinct and decisive direction to the mental and moral development. Goethe recognised in his own individuality not only "the stature," but also "the serious conduct of life," which had been the characteristics of his father, while from the mother he had inherited "the cheerful nature, and love for fancy's flight." Again, Mozart's character was mainly shaped upon that strict sense of order and earnest endeavour to do what is right and good, which an exceptionally intimate parental intercourse had taught the child to admire in the father. Certain features of the latter—his manliness, and faithful guidance of those whose welfare had been intrusted to his care—have, indeed, found an idealised expression in the noble and dignified character of Sarastro, in "Die Zauberflöte." Thus, in the majority of instances which might be cited, it was the moral example afforded by the father which gave direction to the future conduct of life on the part of the son. It was otherwise with Beethoven, and treating as we are here with an essential element in the development of his intellectual greatness, and above all of his manly dignity—qualities for the possession of which in the same degree few, if any, of our modern men of genius may be placed by the side of him—it ought to be worth while to produce a reliable and, if possible, complete outline of the personality of him who was the chief maxim-giver of the great composer's life. The outward features, moreover, of Beethoven's grandfather have been preserved in a portrait which, by express desire of the composer, was sent to him from Bonn to his Viennese home, where, during his numerous changes of residence in the Austrian capital, it was treated with the utmost care in the midst of the otherwise negligent conduct of the master's domestic affairs. The portrait referred to is now in the possession of the widow of Beethoven's nephew, at Vienna.

Regarding the affectionate remembrance which the composer cherished for his ancestor we will, in the first place, refer to the personal recollections related by Dr. Wegeler, the friend of his youth in Bonn. "To this grandfather," says the authority quoted, "little Louis was most fervently attached, and, early in life though he lost him, the impression he made upon his young mind became a lasting one. He loved to talk to his companions of his grandfather, and he would frequently beg his pious, gentle mother (whom he loved far more than he did his generally austere father) to relate the story of his life. The only thing which he had forwarded to him from Bonn to Vienna, and which remained a source of pleasure to him until death, was the portrait of his grandfather, painted by the court-painter, Radoux." And yet Beethoven was only three years of age when the old "Hof-Capellmeister" died. The boy's prematurely developed mental faculties, combined with the marked individuality of his grandsire, sufficiently explain the distinct and lasting impression produced upon the former, while the experiences of his after-life only served to deepen the colours of the picture which his mind had thus retained, and in which he recognised the moral and, at one time, also the artistic ideal of his career. For Wegeler, in the above-mentioned narrative, expressly adds: "This grandfather was a small sturdy man, with exceedingly vivacious eyes, and greatly esteemed as an artist."

The grandfather of our Beethoven was born at Antwerp in December, 1712, as the third child in a family eventually numbering twelve, and was, according to an old tradition preserved at Bonn, "of fair education and fair parentage." The family tradition, on the other hand, states that, when yet a boy, he ran away from home in consequence of his having quarrelled with his mother. Some considerable time having elapsed, the mother, finding the boy did not return, caused him to be inquired after, and as he could not be discovered it was concluded that he was dead. Nor did he ever return to his family, although there is reason to believe that he exchanged letters with them in after-years. Here is an instance of the strongheadedness of the Netherlander, of which traces are to be met with also in the character of the grandson, and frequently complained of on the part of his well-wishers. "And then, freedom yet remains to me, to say yes or no. Freedom!! What can be more wished for!!!" Thus the composer writes in 1814, and the examples might be multiplied of an invincible longing for self-emancipation, bordering at times on ideas of self-destruction. Neither would the boyish flight from home on the part of the grandfather seem to have been dictated by any other motives than those which are created by the spirit of self-reliance and the love of adventure characteristic of his nationality. We consequently find him, at the age of barely eighteen years, occupying the post of singing-master at an ecclesiastical chapter at Louvain, the town from which the Beethoven family originally emanated, and where, possibly, he still had some relatives. Here, as well as in the neighbouring town of Liège, the Elector Clemens August, of Cologne, is said, again following the family tradition, to have "heard of and personally observed him as a good musician and singer," a circumstance which is the more probable since the bishopric of Liège was at that time a dependent of the diocese of Cologne, and Clemens August himself provost of the Liège Cathedral. As a matter of fact, however, the singing-master at Louvain was graciously nominated court musician to the Elector at Bonn, with a salary of 400 florins, equal to about £35 annually—an in-

come not to be despised in those days by one only twenty years of age! After serving his customary twelve-months' trial in this position, and singing "with his fine flexible voice" the bass solos at high mass, he hastened to get married. Josepha Poll was the maiden name of the wife of his choice, then some nineteen years of age. Two children born of this marriage died in early infancy, the third-born was Johann, the father of our Ludwig (about the year 1740). Meanwhile the social position of the grandfather became more important in proportion as his official rank and income increased, and it was not long before he was regarded as one of the most esteemed artists in Bonn. At first he is simply called "Musikus," then "Hof-Musikus," and in the year 1761 he is styled "Herr Capellmeister." All this was the result of his own energy of mind, of his ability and strict sense of duty. Originally engaged as bass singer in the Elector's chapel, as well as in the chamber performances of the latter, he soon found himself called upon to officiate temporarily as conductor of the orchestra on several occasions, a position which had subsequently been promised him whenever a vacancy should occur. When, however, this event did take place his patron, Clemens August, was no more, and the new Elector, Max Friedrich, preferred a violin-player named Touchemoulie in his stead, who, in consequence of the official salary connected with the post having been reduced under the new *régime*, declined to accept it. Thereupon Beethoven wrote: "When, upon special recommendation, Touchemoulie had been preferred to me, and that unjustly, I was fain to submit to my fate." He now preferred his claims to the vacant post, and to an increase of pay in consideration of his multifarious duties. The new Elector lent a favourable ear to the resolute applicant, and graciously promoted him to the rank of "Hof-Capellmeister." His services as singer, however, were retained as heretofore, according to the custom of the period; nay, they were even extended now to the stage, where, as Dr. Wegeler tells us, he gained "much applause" in certain plays with incidental vocal music.

We now turn to the more direct information concerning the personality of Ludwig van Beethoven the elder, contained in a manuscript but recently discovered, and deposited in the archives of the mayoralty of Bonn. This manuscript represents the recollections of two old inhabitants of that town, the children of a master-baker, Fischer, in whose house in the Rheingasse the Beethoven family resided for many years, and which to this day bears the erroneous inscription of our composer having been born there. Referring to the "Hof-Capellmeister," the document in question says: "Herr van Beethoven was of middle height, his face somewhat long, with a broad forehead, round (*sic*) nose, large eyes, full ruddy cheeks, and a very grave countenance;" his whole appearance being represented as that of a "handsome and stately man." Thus, according to our informants, he was portrayed, at the age of twenty-seven, in a sitting posture, clad in a fur robe, a velvet cap with golden tassel on his head, and some leaves of music in his hand. This portrait having been painted by the court-painter of the Elector himself, it may be inferred that the Capellmeister of his Highness was already then in tolerably easy circumstances. Regarding the latter, we obtain here, for the first time, some interesting details. "Hof-Capellmeister van Beethoven," says our manuscript, "invested some of his money in wine, which was stored in two cellars, and which he disposed of by the cask. He sold his wine to the Netherlands, where he had his connoisseurs, merchants who bought the wine of him, and thus at the next good vintage he would take in fresh stock." No wonder, therefore, that, as we are told further on, "everything in his house was so nice, and so proper and well-appointed, the six rooms all handsomely furnished, paintings and cupboards numerous; one cupboard containing a silver service, another filled with fine gilt porcelain and glass ware, besides a store of the most beautiful linen which could have been drawn through a ring, and the meanest articles all glittering like silver." There can be no doubt that this glowing description reflects great credit on the care bestowed on all these possessions of the Capellmeister by his better half. Unfortunately, however, for him, his domestic felicity in that quarter was not of an unmixed character. "He was a highly respectable and kind-hearted man, and his wife a quiet, good woman, but so strongly addicted to drink that she caused him much secret trouble, until at last he resolved to intrust her to the care of a convent in Cologne, where she died." We thus understand why, on the occasion of the wedding of the father of the two Fischers, in 1761 (while his wife was still alive), he should have shed tears, saying, in reply to questions as to the cause, that he had been reminded of his own joyous wedding-day. This state of things could not fail to produce its evil effects upon the growing generation of the family, and while it accounts to a great extent for the otherwise surprisingly defective school-training received by their only son, who was to become the father of the great Beethoven, it also serves to explain the following incident related in our manuscript: "Hof-Capellmeister van Beethoven on one occasion, whilst he was busily engaged at the floor of the house, was heard to exclaim, 'Behold a well-matched trefoil of the name of Johannes standing together. Here we have the apprentice, Johannes the glutton, always to be found munching something; here is the journeyman, Johannes the gossip; and this (pointing to his son) is Johannes the runner—run away, boy, run away; you will come to a sudden stop some day!' Johann van Beethoven was of a flighty disposition. He was constantly making little excursions to the neighbouring towns by the banks of the Rhine, especially when he knew that his father would be absent from home for a few days. Soon he determined to go a-wooing, and likewise to land (*sic*), but no one knew as yet where." It was at Ehrenbreitstein where, in the year 1767, Johann van Beethoven actually "landed," and this under circumstances but little relished by the worthy Hof-Capellmeister. "When Johann presented his betrothed to his father"—we continue to quote from the above manuscript—"the latter considered her neither suitable nor sufficiently well-born. He took, in fact, no further notice of her, albeit she was a fine, tall person, against whose fair repute no one could say a word, and who was of good honest, though humble, parentage. Indeed, she was able to show by her family records that she had been in service with high personages, where she had acquired a fine education and good breeding." She was, in fact, the daughter of a *chef de cuisine* at the Court of Trèves, and the widow of a valet of the Elector. But the Hof-Capellmeister was little moved by these recommendations concerning his daughter-in-law. "I should never have believed or expected of you that you would lower yourself in this way," he said to his son. "However, you may do as you like, and I will do the same; keep these quarters to yourself and I will move elsewhere." The poor young wife stated afterwards, that as far as her family was concerned she might have had a joyful wedding but for her stubborn father-in-law, who would not on any account consent to be present, and

consequently the day was celebrated in an extremely quiet fashion. Thus the seeds of disagreement were sown at an early period. Nor did the young couple live with the father, although the latter was really leading a widower's life since he had found it necessary to send his wife to a convent. His son was likewise a singer in the service of the Elector, and as such could boast an income of 100 thalers (£15), besides a few other emoluments of a modest and irregular kind. In the second year after the marriage a son was born, who, however, did not survive long, and two years after that *our* Beethoven came into the world. The old Hof-Capellmeister stood godfather to his grandson, but the fact that the baptismal feast was held at the house of a wealthy neighbour, Frau Baum, who was the godmother of the boy, furnishes additional evidence of the modest domestic circumstances of the young couple, which however, soon became still more straitened.

The elder Beethoven died on December 24, 1773, when his grandson had just completed his third year. His only son, Johann, became his heir, but of the former money investments very little appears to have remained at that period. The grief which both wife and son had caused the old man would seem to have paralysed his activity in the latter years of his life. He had, moreover, been of a most generous disposition. After his death numerous memoranda were found amongst his papers of money advances made by him to small peasant vine-growers, who had never delivered their wine afterwards. "They now professed to know nothing of the matter, asking to see their signature, which, of course, the son could not show them," continues the manuscript. "Johann van Beethoven complained of this to Theodor Fischer, saying, 'I have had many a tussle with these country folk, but it has been of no avail. I have often thought it would turn out like this. My father was a peculiar man in this respect; he believed in a man's word and verbal promises rather than in written agreements. When country people came to him with fine fresh butter or cheese, and, knowing his generous sympathy, complained to him of hard times, he would lend a willing ear to their entreaties, advancing them money on their wine, and thus I have lost a great deal." A petition directed by Johann to the Elector states that by the death of his father, who had served his Highness with "such great distinction," he found himself reduced to very precarious circumstances, since the insufficiency of his own salary compelled him to use up the small savings of his father. He, therefore, begs, as his Highness's "most humble servant," that a subsidy might be granted him out of the now obsolete pay accorded to his father, more especially since he had also to maintain his mother in a convent. As the result of this, a sufficiency to support his mother was allowed him, and was permitted to accrue to his benefit after her death, which occurred only a year later. Our manuscript describes the earlier part of the married life of Johann as quiet and peaceful, and with private tuition and occasional presents adding to his income, the household could well be maintained. Soon, however, matters began to assume a different aspect, in consequence, partly, of the lamentable weakness of the mother showing itself also in the son. Frau van Beethoven was heard to say that the most necessary things of domestic support should be paid first, and that she would never pay debts incurred for drink. Thus, although she was a "good, domesticated woman," she soon had to contend with bitter want, the family, moreover, increasing rapidly. The fine linen, which could have been drawn through a ring, now disappeared, piece by piece, along with other remnants of former wealth; and we can understand why, in another old tradition, Frau van Beethoven is called "a quiet, suffering woman," while the father of our Beethoven is described as "always severe." It is well known with what relentless austerity he compelled his eldest son Ludwig to practise at the pianoforte. He was to become a "child-prodigy," like young Mozart, and help to earn bread for the family. These cruel experiments commenced with the year 1776, if not already before, when Beethoven was in his sixth year. "Cäcilia Fischer recollects him, when quite a tiny boy, standing on a form before the clavecin, where, at this early age, he was forced by the inexorable severity of his father to practise for hours together." Another eye-witness relates how he had seen little Louis shed tears on such an occasion. In the year 1775, or 1776 at the latest, the Beethovens took up their quarters in the house where the old Hof-Capellmeister had lived, and in one of the rooms of which hung the portrait already described, and also, most probably, the clavecin. In connection with this room our manuscript relates the following: "Every year, on the day of St. Magdalen, the name and birthday of Madame van Beethoven was celebrated in splendid style. On such occasions music-desks were placed in both the rooms fronting the street, to the left and right, and a canopy, made of garlands, flowers, laurel trees, and leaves was placed over the room in which hung the portrait of the grandfather, Ludwig van Beethoven. On the preceding evening Madame van Beethoven was requested to retire to sleep in good time. By ten o'clock all had assembled in the most noiseless manner, and everything was ready. Thereupon the tuning of the instruments commenced, Madame van Beethoven was roused up, and, after having dressed, she was conducted to a beautifully decorated arm-chair underneath the canopy. This was the signal for the musicians to strike up some magnificent music, which sounded over the whole neighbourhood, and those who had already prepared to go to sleep became cheerful and wide awake. After the musicians had finished, the tables were spread and the feasting began; and when their heads had become warm and they desired to have a dance, in order to avoid making too much turmoil in the house they would slip off their shoes, dancing in their stocking-feet, and in this manner the festivity would be brought to a close."

These were good days yet thus spent in the same rooms which the founder of the family in Bonn had occupied, and with the portrait of the grandfather looking smilingly down upon his descendants on the anniversary alike of his birth and death. For Frau van Beethoven's birthday, too, fell on the 20th of December. At that time, moreover, Johann van Beethoven was still the man described in the manuscript from which we have already gathered so much information. "He was at first a genial wine-drinker, he became jovial and merry, and was pleased with everything; he was not mischievous when in his cups." On the 17th of July, 1787, however, his wife died. Anxiety and grief had brought on a long illness, which resulted in a rapid consumption. Her eldest son, Ludwig, was fain to return from Vienna before he had attained the object of his visit there, viz., to continue his studies under the eyes of the great Mozart. "She was so good and loving a mother to me—my very best friend!" he writes in the autumn of this year (1787). "Who happier than I while yet permitted to pronounce the sweet name of 'mother'! and it was responded to; and whom can I thus address now? The dumb pictures which are like her and which my imagination conjures up? Fortune does not smile upon me here in Bonn." What had hitherto

been a matter of honour to him, viz., to obtain a worthy position and to redeem the character of his family, now became a question of absolute duty. Nay, he was soon compelled to assume the position of the head of the family. "The three sons of Herr Johann van Beethoven—Ludwig, Caspar, and Nicola, —were very jealous of the reputation of their parents. Whenever their papa had drunk a little too much while out in company (which was not often the case), and his sons heard of it, they would all three appear on the scene and try to persuade him to come home with them, without its being generally noticed, by coaxing him with 'Oh, Papachen! Papachen!' Nor would he then refuse to go." Ludwig had, however, also a higher notion of his family's honour. His energy had already secured him, at the age of twelve years, the post of "vicar" to the court-organist, and a few years afterwards he himself was raised to the latter position, from which he derived an income. And, while still living in the house of the Fischers, which the Beethovens quitted during these boyish days of Ludwig, the baker's two children, whose recollections are contained in the above manuscript, overheard an exclamation on the part of Johann: "My son Ludwig, in him have I now my only joy; he makes such progress in his music that every one looks upon him with admiration. My Ludwig, I can see it, will in time become a great man in the world. You that are here assembled and likely to live to see it, remember my words." Yet it was the admiring father himself who retarded the artistic, or at any rate the technical, progress of the son, by burdening the latter with duties he himself ought to have performed. "Johann van Beethoven attended to his duties punctually," maintains our manuscript. At the same time, we are told by a friend of the youthful Beethoven that he had seen on one occasion how the boy, with rage and indignation, had liberated his intoxicated father from the custody of a police-officer. Already, before the death of the mother of our composer, the struggling family had to be very materially assisted by a colleague of Johann in the Elector's chapel, while the latter, just at that time, petitioned the Elector, Max Franz, on behalf of his sick wife and numerous children, whom, he said, he scarcely knew how to support. Matters grew worse, more and more did the father give way to his unfortunate weakness, until the son, who already shared in the expenses of the household, was compelled to adopt a bold and manly course by making himself the head of the family. In the first volume of my biography of the composer the document has been published, wherein the request is granted to the young man of less than nineteen that his father should be entirely dispensed from service, while half his pay, which now amounted to some £30 a year, should be handed over to the son for the purpose of educating his younger brothers and the gradual extinction of debts. With a natural feeling of shame, Johann entreated his son not to make use of the decree in question, "so that he should not be publicly looked upon as incapable of managing the affairs of his own family." After his death, on the 8th of December, 1792, however, the son, according to his own expression, was "horrified to find that the document had been intercepted by his father." To such a state of degradation had this wretched man become reduced.

In these circumstances, how readily must the youthful Beethoven have recalled to his mind the personality of the man whose energy of will alone had guided him into an honoured position in life—his worthy grandfather! It was for him now, not only to re-establish the good name of the family, but also to make that name great and honoured before all the world. The grandfather, "greatly esteemed as an artist," was to find a worthy representative in the grandson, who, with the growing consciousness of his own genius, soon began to soar into the loftiest regions of his art. "*Should I some day become a great man*, you will have had a share in it," he wrote at the age of twenty-two to his old teacher, Christian Neefe. The "nobility of mind" possessed by the grandfather, as "a worthy man," had descended upon the young artist in the highest significance of the word, and was early brought into maturity by the seriousness with which he had to conduct his young life, in order to unfold the wings of his genius, and to realise his more ambitious dreams. And throughout his career he cherished the memory of his grandfather. "He always referred to his parents in terms of love and veneration: of his grandfather, more particularly, he spoke as of a man of strict honour." These words, which partly form the motto of this article, emanate from a period when Beethoven stood already in the zenith of his world-wide fame—the period of the Congress of Vienna; and we return to them as forming the basis of our investigation.

Referring, in conclusion, to the points of similarity in the outward appearance of the two relatives, we again read in the Fischer manuscript: "Stature of Herr Ludwig van Beethoven: short and massive, broad shoulders, short neck, large head, round nose, dark-brown complexion; he always stooped somewhat when walking." Thus our composer inherited the "stature" from the grandfather, since his father is described as "a tall, handsome man." Nevertheless, the outward personality of the two men was not alike. While the grandfather is described as having a clear, straight, stedfast gaze, the grandson was wont to give "his exceedingly vivacious eyes an upward direction, their expression being usually somewhat stern and gloomy." Such is the description given by Klöber, who painted the master's portrait in the year 1817. In other respects, also, the features of the two relatives differ from each other. There is, however, one characteristic similarity in these two interesting heads: the chin in both is of a most remarkable structure, square and massive, and imparting to the features generally the character of energy and power. It is owing to these qualities, inherited by the composer from his ancestor, and apart from his genius as an artist, that it is possible now, more than a hundred years after his death, to engage the attention of the reader in speaking of "Beethoven's Grandfather."

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VII.—SPOHR (*continued from page* 395).

Spohr left Vienna, as we have seen, in March, 1815, his original intention being to go to Prague, where an opera from his pen was to be produced under the direction of Weber. But his keen eye to the "main chance" saw attractions in another direction, and he accepted the invitation of a certain Prince von Carolath to pass the summer at his seat in Silesia. The Prince had musical daughters who were anxious to study under Madame Spohr, and, in order that this advantage might be secured, the entire Spohr family became his guests. He was a stately personage of the old school; very formal, very precise, very much dressed for dinner, and uncomfortably addicted to ceremonious attentions. Spohr lets us see that so much stateliness rather embarrassed him; but, on the whole, he enjoyed himself. The music of the establishment does not appear to have been

exactly up to the master's mark: "As soon as Herr von Reibnitz arrived as guest at the Castle an attempt at quartet music was made. The old valet of the Prince, who in his younger days had played the violoncello, was then summoned to produce his instrument, the schoolmaster of the village his viol, and Herr von Reibnitz took the second violin. Unfortunately I had no other quartets with me than my own, which were certainly never written for such performers. The first attempt, therefore, was very discouraging. But as the others evinced much zeal, I was not wanting in patience and endurance, and by dint of several rehearsals I succeeded so far as to enable me to let the company hear two of my quartets. They were not so well accustomed to enjoyments in art as not to receive the performance with great approbation." The master, Spohr, struggling with a valet, a schoolmaster, and a *dilettante*, in favour of one of his own quartets, with the ceremonious Prince and his musical daughters looking on, must have been a spectacle both edifying and amusing—suggestive of reflection, moreover, upon the extent of our composer's amiability or his prudence. An incident in connection with the Prince von Carolath is told by Spohr with so much characteristic self-complacency that it ought not to be passed over. The Prince having announced an intention to take part in a Freemasons' festival at Glogau, Spohr made himself known as a brother in the craft, and was at once invited to accompany his host. "Grand preparations were forthwith made. The great travelling-carriage, emblazoned with the Prince's armorial bearings, was drawn out of the coach-house and cleansed from dust, a jäger and another servant had squeezed themselves into the state livery, and the Prince himself made his appearance for the first time in state uniform, with a star upon his breast." On arriving at the Lodge, Spohr directed the music, sang several songs, and was greeted by the Worshipful Master (who thanked the Prince for introducing him) as a "renowned craftsman." All this Spohr tells with infinite *naïveté*, adding: "The Prince seemed greatly pleased that the honours paid to his guest redounded to his own, for on his return to Carolath he redoubled his already great attentions to me and my family, so that we were frequently even embarrassed by them."

On leaving Carolath the master and his family settled at Gotha for awhile, before resuming their artistic peregrinations. At this time Spohr started another diary, and in it we find not a few passages worthy of note. As a diarist he spoke very plainly in the way of criticism. Of Keisewetter he said: "As a violinist he is distinguished for a powerful, very pure, and even feeling style, without, as it seems to me, a true feeling for the beauties of art; as a man he is the most inflated wind-bag I ever met." Of a "Te Deum" by Gottfried Weber we read: "It betrays that it was not the production of a moment of inspiration, but rather of cold speculation. The very commencement is a straining after effect, and as an introduction to a 'Te Deum' very unsuited. To what purpose the long roll of the kettle-drums, that sounds like a passing peal of thunder? And then, above all, the ensuing flourish of four trumpets and sackbuts, like that with which cavalry draws up on parade." Gottfried Weber had probably made the acquaintance of a certain "Te Deum" by Handel, written, like his own, to celebrate victory. Spohr, quite as probably, had done nothing of the kind, and was unaware of any illustrious precedent for the incriminated trumpets and drums. Andreas Romberg likewise came in for Spohr's sharp comments. "I found that he performed his compositions in an indescribably cold and dry manner, as though he himself did not feel the beauties they contain. He played several of his quartets which I had long admired . . . but the soul which they so plainly bespeak, and which every violinist by whom I have heard them performed has rightly seized, seems to have remained unknown to him, for in his execution of them no trace of it was to be discovered." A page or two later the critic, who denies Romberg's power to feel his own music, wrote: "I found the *Musical Journal* and in it a notice of the Festival at Frankenhausen, which also contains an opinion upon my Cantata, 'The Deliverance of Germany.' The writer adduced so many false and shallow objections to that work that I was greatly inclined to reply to it, had I not come to the resolution, since my paper war with Mosel, never again to write an anti-criticism." In this resolution the composer showed a sagacity worthy of all praise, and it was perhaps constitutional that, while giving hard knocks himself, he could not take one without wincing.

Spohr spent the month of February, 1816, in the highly exhilarating town of Darmstadt, where he had a good opportunity of studying another musical Grand Duke. This personage kept up the Court Theatre solely for his own behoof, and acted with regard to it as *impresario*, conductor, stage-manager, and everything else to boot. "No orchestra in the world is so harassed as this is, for the whole of the members, without exception, must attend every blessed evening in the theatre, from six to nine or ten o'clock. Every Sunday there is opera; on two other days in each week a play, and on the four remaining days the Grand Duke has his opera rehearsals. These never fail unless he is ill. Then no operas are given. A short time ago he was obliged to keep his room for several weeks with a bad leg, during which time no rehearsal dare be held, nor an opera given. He seemed to believe, or wished others to believe, that without him nothing could be studied. It is a singular sight to see the old gentleman, already grown quite crooked, seated at the desk in uniform, with his star on his breast, giving the time, ordering the chorus to recollect this thing or the other, or calling out 'Piano' or 'Forte' to the orchestra. If he but understood his work there would be no better director of an opera, for he has not only great zeal and perseverance, but, from his rank as Grand Duke, the necessary authority. But his knowledge of scores extends no farther than ability to follow the first violin part, and, as he played the violin himself when a young man, he continually harasses the poor violinists with his reminiscences, without making things any better. On the other hand, the singers may sing as false or with as little taste as they choose, or the wind instruments may be a beat before or behind—he does not observe it." Spohr was so little inclined to speak evil of dignities that we are tempted to inquire why he so mercilessly exposed the particular dignity in question. An answer appears in the fact that the Duke flatly refused to lend his orchestra for the master's concert. He could not spare it for a single evening—such was the alleged reason, but something else lay behind, since the Duke, knowing how much his violinists desired to hear Spohr play, said to them on the evening before the concert, "Let me find nobody absent to-morrow night." He was altogether an unreasonable Grand Duke, and would say to his officers and servants, when they did not sufficiently applaud one of the poor works in which he delighted, "All those who do not comprehend this splendid opera shall have the doors of the theatre closed against them," forgetting that he had stopped a subscription from the pay of every man.

The summer of 1816 was spent in Switzerland, and the autumn devoted to preparations for a tour in Italy. *A propos* to this, Spohr makes some interesting remarks upon violins and those who both write for and play them. "In the way of preparation for our next winter journey, I may mention an improvement I have made upon my newly acquired violin. By a variety of experiments with the voice and bridge, I have at length so far succeeded as to make it speak as softly with the quinte, which was hitherto hard and brittle, as with the other strings. The change in the instrument has not been without effect upon the style of my new violin compositions, as also upon my method of execution. So certain is it that the instrument exercises an influence upon the method of the player, in the same manner as does the voice upon that of the singer. As one endeavours to conceal the weak points of the instrument and to bring out its good qualities, one plays preferentially what the instrument renders with the most ease, and in this manner the whole method becomes by degrees subordinate and appropriate to the peculiarity of the instrument. One may, therefore, not only recognise the peculiarities of a *virtuoso* by his compositions, but those also of his instrument."

On arriving at Milan, Spohr gave a concert at the Scala, and introduced his now famous Dramatic Concerto, which had been written in Switzerland with a special view to Italian taste. "I had the satisfaction to see that in the new concerto, which was in the form of a vocal *scena*, I had very happily hit the taste of the Italians, and that all the *cantabile* parts in particular were received with enthusiasm. Gratifying and encouraging as this noisy approbation may be to the solo player, it is exceedingly annoying to the composer. By it all connection is completely lost, the *tutti*, so industriously worked out, are wholly unheeded, and people hear the soloist begin again in another key without knowing how the orchestra has modulated into it." By the way, our English audiences are not free from offence in this matter, and Spohr's rebuke is well nigh as applicable to them in 1880 as it was to the Milanese in 1816. Spohr's astonishment at the low condition of creative and executive music in Italy is sometimes very comically expressed, and the poor master really appears to have endured tortures of the most appalling kind. At a "practice concert" in Venice he was asked to direct Beethoven's Symphony in D, and good-naturedly consented. "But I had a rare job with the orchestra, for they were used to quite other *tempi* than I took, and seemed not at all to understand that there are shades of *forte* and *piano* in music, for all worked with bow and breath as hard and incessantly as they could, and my ears rang the whole night with the infernal noise. But these practice concerts are so far good that they afford lovers of music in Venice the opportunity of hearing our classical instrumental works, such as the overtures to 'Don Juan' and the 'Zauberflöte,' which they had not hitherto been acquainted with, and, though but imperfectly, they learn to feel that the Germans are immensely superior to them in that kind of composition. Indeed, they say so themselves, but do not thoroughly believe it, and only acknowledge it in order to boast with more freedom of their superiority in song and vocal compositions. The self-satisfaction of the Italians, despite their poverty of fancy, is in fact unbearable. Whenever I executed in their presence any of my works, they thought they could pay me no higher compliment than an assurance that they were quite Italian in taste and style." Besides bad performances, Spohr's Venetian experiences included an unsought appearance as the rival of Paganini, who was just then figuring largely in the city of the Doges. This was peculiarly annoying to the German master, for, to his credit be it said, he always shrank from anything like personal hostility between artist and artist. "By his (Paganini's) disobliging and rude behaviour he has made enemies of several music-lovers here, and they, after I have played anything before them at my lodgings, extol me at Paganini's expense, in order to annoy him, which is not only very unjust, since between artists of such entirely different styles no parallel can be drawn, but is also disadvantageous to me because it makes all Paganini's admirers my enemies. His opponents have inserted a letter in the journals saying that my playing recalls to them the style of their veteran violinists, Pugnani and Tartini, whose grand and dignified manner of handling the violin has become wholly lost in Italy, and compelled to make room for the petty and childish style of the *virtuosi* of the present day, while the Germans and French had understood how to adapt that noble and simple method to the taste of modern times. This letter, which appeared without my knowledge, will do me rather harm than good with the public, for the Venetians are firmly persuaded that it is impossible to come up to Paganini, much less to surpass him." But, though made opponents by the public, the two artists were friendly enough between themselves. "Paganini called upon me early this morning to compliment me upon the concert. I (Spohr had never heard him) very urgently solicited him to play something, and several musical friends who were at my place added their entreaties to mine. But he very bluntly refused, and excused himself on account of a fall, the effects of which he still felt in the arms. Afterwards, when we were alone, and I again besought him, he said his style was calculated for the great public only, and with them never failed in its effect. If he were to play anything to me he must do so in a different manner, and for that he was, at the moment, not in the humour, but that we should probably meet in Rome or Naples, and then he would not put me off with a refusal. I shall therefore leave this place without hearing the wonderful man."

At Florence, Spohr eagerly availed himself of an opportunity to hear Rossini's "L'Italiana in Algeri," and thus make the acquaintance of a composer hitherto by him unknown. It may be imagined that the German master found much to censure, and no little to claim as German which the Italians fondly regarded as the invention of their popular compatriot. Spohr's criticism of the work necessarily reflects light upon himself, and is, therefore, worth producing here: "The opera has not wholly satisfied my expectations. In the first place it is wanting, like all Italian music, in purity of style, proper characteristics in the personages, and judicious calculation of the length of music for the scene. These indispensable qualities of an opera, to which we would give the appellation classic, I had, however, not expected, as we do not at all miss them in Italian opera. . . . But I did expect qualities which should distinguish Rossini's work above that of his colleagues—novelty of ideas, purity of harmony, &c., of all which I found but little. What the Italians consider new in Rossini's operas is not new to us, for it consists of ideas and modulations long since known in Germany. . . . Purity of harmony is not to be found in him any more than in other Italian composers . . . but what surprised me most was to hear, sometimes, in these operas a very uneven *cantabile*, while a flowing and, for the voice, grateful and well-arranged *cantabile* is the only praiseworthy quality of modern Italian operatic music, and must compensate for all deficiencies and faults." In Rome, Spohr's musical troubles grew to a head. He anti-

cipated Mendelssohn in scathing criticism of the much-vaunted papal singers, and was tortured beyond endurance by the unmeaning ornamentation under which singers and players alike hid every phrase. At his concert, the orchestra, though composed of the best musicians in Rome, "was nevertheless the worst of all that had yet accompanied me in Italy. The ignorance, want of taste, and stupid arrogance of these people, beggars all description. Of *nuances* in *piano* and *forte* they knew absolutely nothing. One might let that pass, but each individual makes just what ornamentation comes into his head, and double-strokes with almost every tone, so that the *ensemble* resembles more the noise of an orchestra tuning up than harmonious music. I several times forbade any note not in the score, but ornamentation has become so much a second nature to them, that they cannot desist from it. . . . With that, the musicians have so little taste and are so unskilled as readers that we twice nearly broke down." At Rome, Spohr heard more of Rossini's music—enough, indeed, to warrant him in passing a final verdict upon the Italian master. Here it is: "The first result of my judgment of Rossini is, therefore, that he by no means wants invention and genius, and, with those qualifications, had he been scientifically educated, and led to the only right way by Mozart's masterpieces, he might have become one of the most distinguished composers of vocal music of our day, but, as he now writes, he will not raise Italian music, but much rather lower it. In order to be new, Rossini departs more and more from the simple and grand song of former days, not reflecting that thus he wholly robs the voice of its charms and advantages, and actually debases it when he forces it to execute passages which every petty instrumentalist can produce much purer, and especially much more connected, because he has no need to connect a syllable with every third or fourth note. With his flowery song, however much it may please, he is in a fair way to make a clearance of all real song, already very scarce in Italy, in which task the despicable horde of imitators, who here, as in Germany, pursue their pitiful calling, are doing their best to assist him."

Spohr's concerts in Italy brought in no more cash than served to pay his daily expenses, and the result was that, on reaching Geneva, he, for the first time in his life, found his pocket as bare as the legendary cupboard of Mother Hubbard. What happened in this emergency he must be permitted to tell himself: "It is true we possessed some valuables which had been presented to us at various courts, but the bare thought of being obliged to sell or to pledge these was much too painful for our feelings. Necessity, however, compelled us to do so. I was just on the point of looking for a pawnshop, when Dorette suggested that it would be preferable to reveal our position to the most friendly of all our acquaintances there, the Pastor Gerlach, and offered to go to him herself, as I had not the courage to do so. She took with her her handsomest ornament, a diadem of brilliants presented by the Queen of Bavaria, and proceeded to the reverend gentleman's house. Never in all my life did I pass such painful moments as those which elapsed during her absence. At length, after a seemingly never-ending half-hour, she returned, and with her the pledge—but with her also the sum necessary for the prosecution of our journey. She was in a state of excitement from fright. While with the greatest embarrassment and faltering lips she disclosed to the Pastor our momentary necessities, and made a request for a loan upon the pledge she proffered, he had suddenly burst into a loud fit of laughter, and vanished into an adjoining room. But before she had time to reflect upon the meaning of this hilarity, which seemed to her out of place, he returned bringing the required sum, and said in the kindest manner, 'I am delighted that the worthy pair of artists have afforded me so great a pleasure as to render them a service, but how could you think that a clergyman would lend upon pledges like a Jew?'" Spohr takes care to record that, after his first successful concert at Aix-la-Chapelle, he sent the good pastor his thanks and sufficient money to liquidate the debt. From Aix-la-Chapelle Spohr went to Holland, but soon returned to Germany, having accepted the post of Conductor at the Theatre of Frankfort. Here he began writing more quartets (Op. 45), one of which was played in the hearing of Jean Paul, concerning whom Spohr writes with characteristic simplicity: "He appeared to interest himself very much for this new composition, and ascribed to it a highly poetical signification, of which I certainly never thought while composing it, but which recurred in a very striking manner to my mind at every subsequent performance." The idea of a composer having supplied to him by another person the "poetic basis" of his own music is sufficiently droll, but the poetic basis of most works is evolved from the inner consciousness of people who had no hand in creating them.

A trip from Frankfort to Mannheim for the musical Festival there gives us a pleasant glimpse of the almost boyish spirits which Spohr even yet retained. Four friends and himself started on foot; three of them "had strapped their horns upon their knapsacks, while Methfessel, who accompanied our four-part songs with the guitar, carried his instrument slung by a strap over the shoulders. In this manner our party, notwithstanding respectable exteriors, had the appearance of itinerant minstrels; and as, in high and jocund spirits, we entered the villages and small towns either playing or singing, we had always a long train of merry listeners, and numerous applications to 'strike up,' which, to the great regret of those who made them, were not complied with." On reaching Heidelberg the identity of the travellers was discovered, and they travelled on in a flower-decked boat to the festival town. Returning through Mayence, an incident took place which Spohr relates with the glee of a harum-scarum youth: "Evening was drawing in when, after landing, we proceeded to look for the best inn in the town. Just as we were about to enter it, in the already described dress of travelling musicians, the host, who was looking out of the window, shouted in an angry tone: 'Be off with you! we don't take in such people as you!' This style of address amused me amazingly, as I had often joked my companions upon their dress, and, laughing, I called out to Mr. von Holleben, 'High Warden of Forests, did you hear that? They will not receive us here; we must look for another inn.' The host, startled at hearing my friend addressed by such a grand title, darted downstairs into the street, and with bows innumerable begged the gentlemen to walk in and graciously pardon his silly mistake. As we followed him, and were ushered into the well-lighted dining-room, his embarrassment was ludicrous in the extreme, till the unlucky horns strapped upon the knapsacks, and Methfessel's guitar suspended from his neck, excited new doubts as to whether we were worthy guests. But when we ordered three rooms with wax-lights (which latter I purposely mentioned), five beds, and a good supper, all uttered in the curt imperative tone of important persons, his last lingering scruples vanished, and his whole demeanour became cringingly servile. This specimen of the mean vulgarity of innkeeping nature amused us long, and was cause

for mirth up to the last moment of our being together."

Spohr did not remain at Frankfort longer than September, 1819, and the reasons for leaving were highly honourable to him as an artist. The principal director, a Mr. Leers, contended that too much time was spent in rehearsals. "He expressed the opinion that a new opera ought to be studied every fortnight, or, at least, an old one completed in those parts which required to be newly filled up. In vain I represented to him that it was impossible for a carelessly studied opera to go well, and therefore that it never could give satisfaction; that, once brought into discredit, it would draw no audience, and then the time and money expended on it would be sheer waste. With this self-willed, obstinate man, who before my appointment had never met with any opposition, and as I would not allow any opera to be brought out until it had been studied thoroughly, as far as the means and strength of the company allowed, our contest never ceased. This, together with an intimation made by Mr. Leers at a general meeting, that 'for their theatre they did not require a musical artist of eminence, but merely a good indefatigable workman who would devote to it his whole time and energies,' induced me to give in my resignation." Shortly after thus vindicating alike the rights of art and his own dignity, Spohr accepted an invitation from the Philharmonic Society of London. His experiences in England properly claim a chapter to themselves.

(*To be continued.*)

ALFREDO CATALANI'S OPERA "ELDA."

THE great success of Boito's "Mefistofele" at Her Majesty's Theatre has been welcomed in Italy as a most flattering testimony to the musical genius of the nation. Nothing pleases the *amour propre* of Italians so much as recognition abroad; and if their predilection for applause from *l' estero* is, on the one hand, a weakness, it stimulates them, on the other hand, to new efforts which their easy-going and indifferent countrymen at home are slow to appreciate.

It was pointed out in a recent notice on Ponchielli's "Gioconda," that there exists in Italy a rising school of young composers who, clustering round Boito, have made it their task to cultivate lyrical drama as opposed to the traditional *opera seria*, now fast becoming obsolete. So far Boito's "Mefistofele" certainly marks an epoch in the history of Italian art; and after his recent triumph it may be confidently expected that some of the best works of his followers will be produced in London in due course and under similar auspices. One of these works is undoubtedly Catalani's "Elda," which was brought out last winter at the Teatro Regio of Turin, and gained the almost unqualified applause of an audience notoriously critical and exacting.

The subject of the opera, which is appropriately termed a "melodrama fantastico," is derived from a Scandinavian legend, the scene of which is laid on the rugged and romantic shores of the Baltic, probably, though this is not mentioned, in the neighbourhood of Upsala, the ancient seat of Odin worship. The libretto is from the pen of Signore d'Ormeville, a writer well-known in this branch of literature, and may be briefly summarised as follows:—

Sveno, a Scandinavian magnate, is affianced to *Ulla*, the niece of the *King of Leira*. On the eve of the wedding, he confides to his friend *Magno* that his heart belongs to *Elda*, a poor orphan, and that he is in vain struggling against an all-absorbing passion. At *Magno's* advice, however, he braces himself for a supreme effort to break for ever with *Elda;* but her innocence of heart and her intense devotion to him, her unknown lover and idol, shake his resolve once more. The Fates will have it that *Elda*, being the village beauty, is selected by the people as the one who, at the approaching nuptial feast of the *King's* niece, is to present the customary sparkling cup to the bridegroom and a wreath to the bride, and she consents, little dreaming that the bridegroom is her own lover.

In the scene which follows the bridal procession emerges from Odin's Temple, headed by the *King*, who is leading the wedded pair, when *Elda* rushes forward from among the crowd, and stands aghast at seeing *Sveno* in magnificent attire—the husband of another. She loudly proclaims that *Sveno* can only be hers, and calls upon the *King* for justice. *Sveno* denies the poor girl, who, having been put aside as the victim of a delusion, is left behind in a state of absolute stupor, unable to realise her fate.

But soon the spirit of jealousy and revenge impels the forsaken girl to a fatal act. Maddened with despair, she invokes, from the rocky cliff the aid of *Niord*, the god of the sea, and of his Spirits, and her cry for revenge is granted on condition that she will "wed the Baltic," and never touch a mortal.

Accordingly she appears in the gallery of the nuptial hall, as the feast is proceeding, transformed in magic beauty and surrounded by a flood of light.

Vieni al mio seno—stringimi
In lungo amplesso al cor,
E mente e sensi ed anima
T' infiammerò d' amor—

she sings in the charmed accents of irresistible passion, and, in spite of *Ulla's* and *Magno's* entreaties, *Sveno* succumbs to the spell. Leaving his bride, he rushes towards *Elda*, and, drawing his sword, is ready to follow and defend her. But, at the *King's* command, his sword is wrested from him, and, having betrayed his bride, he is led to the Temple for judgment. The priests absolve *Elda*, but sentence *Sveno* to death for his twofold treachery; and the *King* is about to pronounce judgment, when *Magno* appears to apprise him that *Ulla* has breathed her last, forgiving the man who broke her heart. The *King*, in his grief, abandons *Sveno* to his fate, and we next find the doomed hero at *Ulla's* grave praying for pardon, recognised only by his faithful friend *Magno*, who is alone aware of the horrible spell which ties *Sveno* to *Elda's* footsteps. In the last scene the fated lovers meet once again on the rocky shore, but the Spirits remind *Elda* of her vow, and, with an expression of intense pain, she suddenly shrinks from *Sveno's* embrace. *Sveno*, in despair, finds a watery grave, leaving her on the solitary rock, whilst she vacantly repeats the lines—

Vieni, vieni, un attimo
Solo d' amore invoco.

The plot is undoubtedly replete with dramatic interest, and has, moreover, the peculiar charm of all Scandinavian stories, depicting passion, not with the Southern brutality of dagger and poison, but tempered by a softer and more refined romance. The characters of *Magno* and *Ulla*, it is true, are wanting in force; but *Elda*, the dreamy and innocent, but impassioned Swedish girl, is admirably drawn, and the scenes are throughout in keeping with time and place. Thus the scene in the Scandinavian village on the Baltic, as well as the nocturnal dances of the *Naiads* and *Ondines* in the rocky caves on the shore, are particularly attractive. The language is, on the whole, vigorous and effective. Some of the verses might with advantage be curtailed, but excessive length is a fault for which the composer is more often responsible than the accommodating author of the libretto.

Alfredo Catalani has ventured on the field of dramatic music unusually early; indeed it is said that

he completed "Elda," his first Opera, only two years ago, at the age of twenty-three. No doubt his future works will be more mature; yet even his first Opera reveals great ability and inventive genius. It is but natural that the influence of the masters he has studied—such as Wagner, Spontini, and even Beethoven—should make itself felt in the work under notice; and Wagner's familiar harmonic combinations of wind instruments, supported by the *tremolo* of the violins, recur, perhaps, somewhat too often. Again, there is here and there a tendency to subordinate the voice to the orchestra, and to burden the local colouring with an excess of clipped, unfinished, and at times far-fetched phrases or *Leitmotifs*. This is more particularly noticeable in the recitatives with figured accompaniment, and the result is a certain want of repose which is liable to weary. In the more elaborate numbers of the score there is now and then a lack of vigour and directness in the attack, as if the composer had not been quite certain about form, and had endeavoured to avoid commonplace at any cost.

From these faults, excusable in a first work, it is pleasing to turn to the indisputable and preponderating merits of Catalani's music. His orchestration is full and vigorous; his airs are, for the greater part, original and pathetic, and his style is neat and refined. It may be added that in "Elda" the composer excels perhaps in choruses and concerted numbers rather than in soli.

The prelude, embodying the leading subjects of the Opera, is a piece of excellent and original writing. In the first act, the chorus, waltz, and finale of the second scene deserve notice. In the second act, the chorus of the *Naiads* may be quoted as a specimen of Catalani's best style; being fresh, elegant, and very original. The approach and appearance of *Elda* in the feasting-hall was evidently suggested by "Lohengrin." *Elda's* air, "Vieni," which runs through the Opera, is extremely pathetic, and the finale of the second, as well as that of the third act, may be noted as further commendable points in the Opera. The scene of *Ulla's* death, in the third act, is equally effective, and reveals refined thought and feeling. The climax of the Opera is in the second act, but the fourth and last is indisputably the best. The entire scene at *Ulla's* grave is beautiful in conception and treatment, the funeral march especially being grand and impressive. The fantastic *Intermezzo* which follows leads well to the final duet between *Sveno* and *Elda*, and this duet rises with admirable effect to the point at which *Elda*, forgetting her vow, throws herself once more into *Sveno's* arms.

The part of *Elda*, it should be added, is written for soprano; *Sveno* for tenor; *Magno* is baritone; *Ulla*, mezzo-soprano; and the *King*, bass; this last part being rendered, at the Teatro Regio, by Signore De Reszké.

As one of the novelties of last season "Elda" achieved a great and legitimate success in Turin. Irrespective of minor faults, Catalani has shown himself a composer of great ability and promise, and his intelligent treatment of so un-Italian, yet so romantic a subject as that of a Scandinavian legend is certainly not the least of his merits.

C. P. S.

Our readers will remember that we drew attention some time since, in a leading article, to the establishment of Free Concerts for the People in Birmingham by Alderman Jesse Collings (then Mayor of the town); and we have now much pleasure in announcing that the success of these entertainments, as shown by the keen appreciation of the working classes for really good music, has led to the formation of the Birmingham Music Association, the first Annual Report of which is now before us. The objects of this Society were originally not only to provide Cheap Popular Concerts, but to establish classes for musical instruction, vocal and instrumental, and to organise a library so varied as to include the compositions of all the great masters, to afford a sufficient number of practice parts, and so accessible as to bring within the reach of all classes music hitherto unattainable except at serious cost. That the first of these objects has been attained may be decisively shown by the fact of twenty-two concerts having been given, the prices of admission being fixed at threepence and sixpence, the greatest attendance at which has been 2,988, and the smallest 2,015, the receipts not only clearing all expenses, but leaving a satisfactory balance in hand. Respecting the character of the programmes we need only say that Mendelssohn's "Athalie," 42nd Psalm, and "Lauda Sion"; Macfarren's "May-Day," Gounod's "Messe Solennelle" in G, Haydn's "Spring," Stainer's "Daughter of Jairus," Gade's "Erl-King's Daughter," with selections from the standard Oratorios, Symphonies, &c., have been amongst the works performed, to prove that there has been no desire to play down to what has been so falsely termed the "popular taste." Considering the excellent musical education now given by existing organisations in Birmingham, the Association has wisely, we think, abandoned the idea of establishing a school of instruction, but will endeavour to afford students every opportunity of practising together in open rehearsals or public concerts, in furtherance of which it is hoped that a band and chorus belonging to the Society may be organised. The formation of a music library is also actively proceeding; and in every respect the future of this excellent Association seems indeed bright and hopeful. The activity displayed in this movement is highly creditable to all concerned; but the great merit of practically proving its desirability is due to Alderman Collings; and it must not be forgotten that to him the music-lovers of Birmingham owe a deep debt of gratitude.

It may reasonably be supposed that the gentlemen who have banded themselves into an Association for the Regulation of Street Music take an annual holiday at some attractive watering-place; and, if so, we have little doubt that, in parliamentary language, their "attention will be drawn" to the performance of the bands engaged to enliven the locality which they have selected for a temporary rest from their labours, as well as to those peripatetic German instrumentalists who take the opportunity of serenading the town when the regular band is at rest. From personal experience we can assert that the open-air concerts prepared for the entertainment of the visitors at our "watering-place" are just such as we should studiously avoid in the Metropolis; and it becomes a question therefore whether the sea-air, which is presumed to enliven our feelings for the beauties of Nature, should deaden our feelings for the beauties of Art. On inquiry, we find that the band to which we allude belongs to a Militia regiment; but that as soon as any of the members of it have learned to play well they are drafted off to another place. This being the case it may become interesting to watch their progress; and, as far as we can judge, there can be but little fear of any of them leaving us at present. The pieces selected are certainly not of a character to test their powers too severely; but some of the more zealous attack the high notes with praiseworthy courage, and it is confidently believed that an ambitious cornet will get out the B♮ before the end of the season.

When we add that, in addition to these periodical concerts, a strolling German band visits the town at intervals, and that on the very day upon which these lines are written they have favoured us with the Scotch air "Weel may the keel row," with harmonies which seemed to belong to some other tune, it may be believed that the Association to which we have alluded would find some work to do out of the Metropolis; and that the sooner a "Society for the Regulation of Seaside Music" is established, as a branch of the London body, the better will it be for those who look forward to a quiet summer holiday.

It may be true, as it has been so often asserted, that England can never become a decided "art country"; but that, in spite of its commercial character, attention will be more and more drawn towards the furtherance of art has been demonstrated within the last few years by the increased grants for this purpose, by the establishment of institutions where students receive a thoroughly artistic education, and by the number of works intended to diffuse a knowledge of the general principles of art amongst the people, as well as to assist pupils in their studies. On no subjects, perhaps, have so many books been published lately as on that of music; and it is a good sign of the times that amongst these have been some of the very best biographies of those who have raised the art to its present high position. The publication of "Mendelssohn's Letters" gave an impetus to musical literature which has steadily continued; and not only have records of the lives of the most eminent musical composers taken a permanent place in the catalogues of our principal circulating libraries, but—as will be seen by the announcements in the last number of our journal—two of the most interesting biographies published in Germany will shortly appear in an English translation (one under the personal superintendence of the author), and will no doubt receive an attention commensurate with their importance. That music faithfully reveals the character of those who speak through this language to the world is amply proved by a study of the lives of all our greatest composers. If then, as we believe, the best exponent of the standard works is the artist who can most deeply sympathise with the mind of their writers, there can be little doubt that the demand for the biographies of the world-famed creative musicians will rapidly increase; and all who wish well to the progress of music in this country will do their utmost to promote their circulation.

The pressure upon our space during the musical season prevents our noticing some few of those entertainments which, although scarcely demanding critical review, have a decided bearing upon the general progress of the art. The "Fall," however, (as the Americans term this portion of the year) enables us to bring up some of our arrears, and we therefore beg to call attention to a Concert well attended, and highly interesting, and yet one in which neither fashionable nor popular artists took part. The performance to which we allude was given at St. James's Hall by 600 Rescued "Waifs and Strays," from Dr. Barnardo's Homes, the Conductor being Mr. J. Proudman, and the Organist, Mr. W. C. Harris. The manner in which the programme selected for the occasion was rendered, surprised even the most fastidious listeners; and, besides the vocal music, several pieces were excellently played by the band of the Boys' Home, under the direction of Mr. C. Henicker. The Institutions from which the Choir was drawn contain at the present time upwards of 900 children, there being 30 cottage-homes for girls at Ilford, a home for little boys in Jersey, and three large homes in the East of London, in all of which the children are trained to lead useful lives. It is impossible to over-estimate the social importance of this good work; and we are extremely glad to find that those who practically direct the operations of these Juvenile Mission Homes fully acknowledge the direct influence of music in elevating and refining the character of the young. The fact of destitute and orphan children being placed in well-organised institutions where both physically and mentally they receive every attention, must convince them that society is deeply interested in their welfare; but nothing can, we think, more decisively prove to them that they are no longer "waifs and strays" than the circumstance of their being able to give a public Concert before ladies and gentlemen at St. James's Hall.

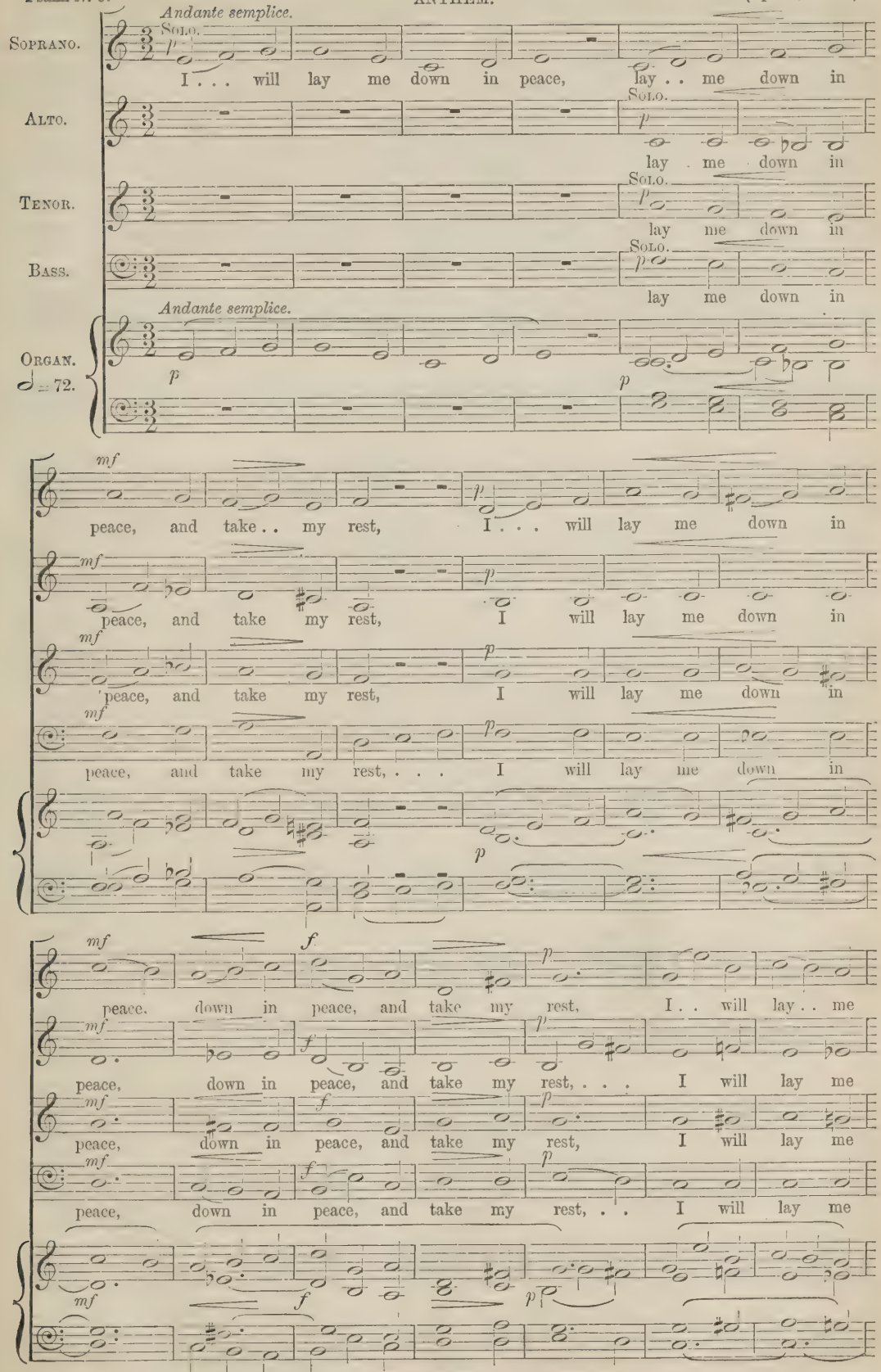
PROMENADE CONCERTS.

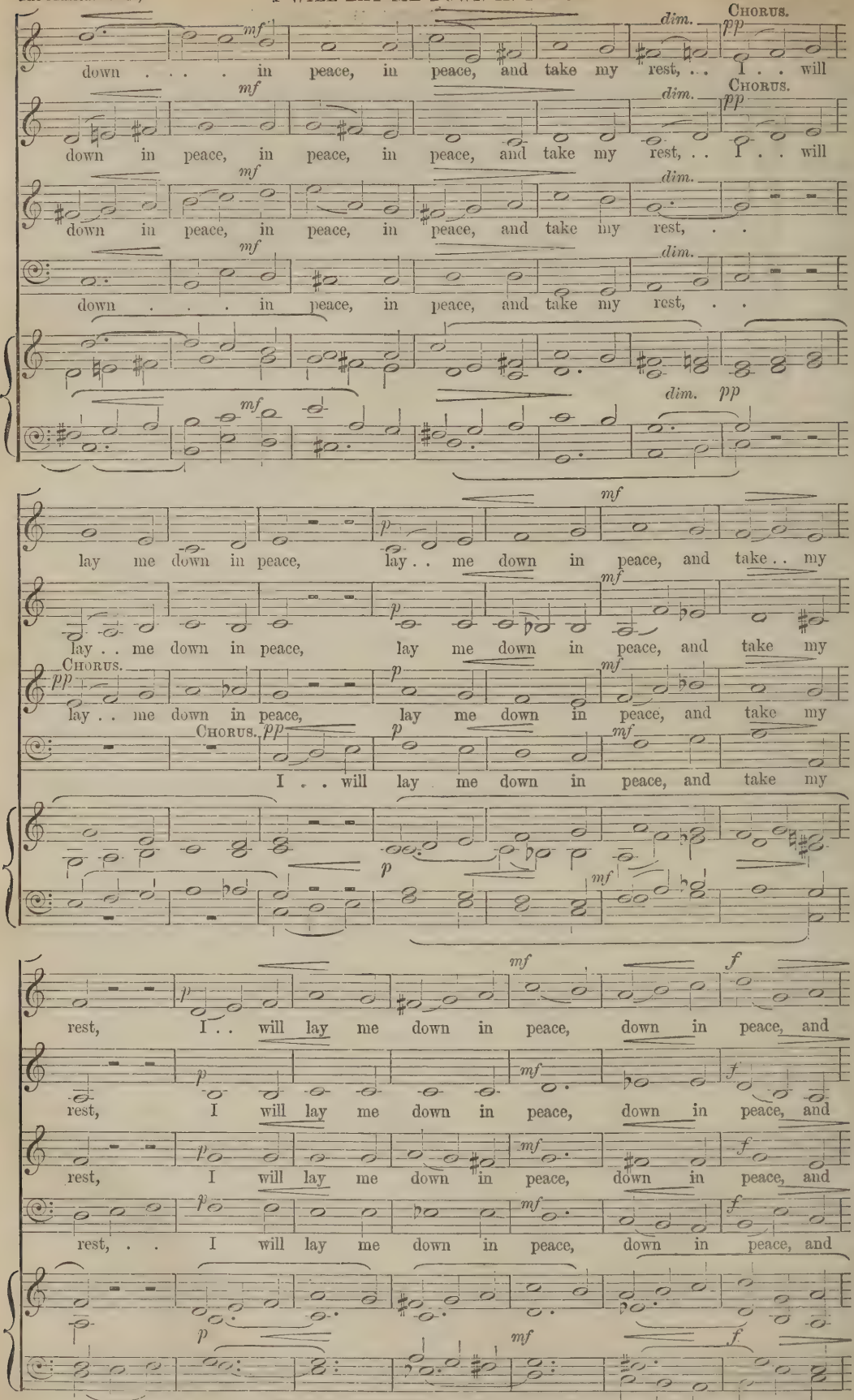
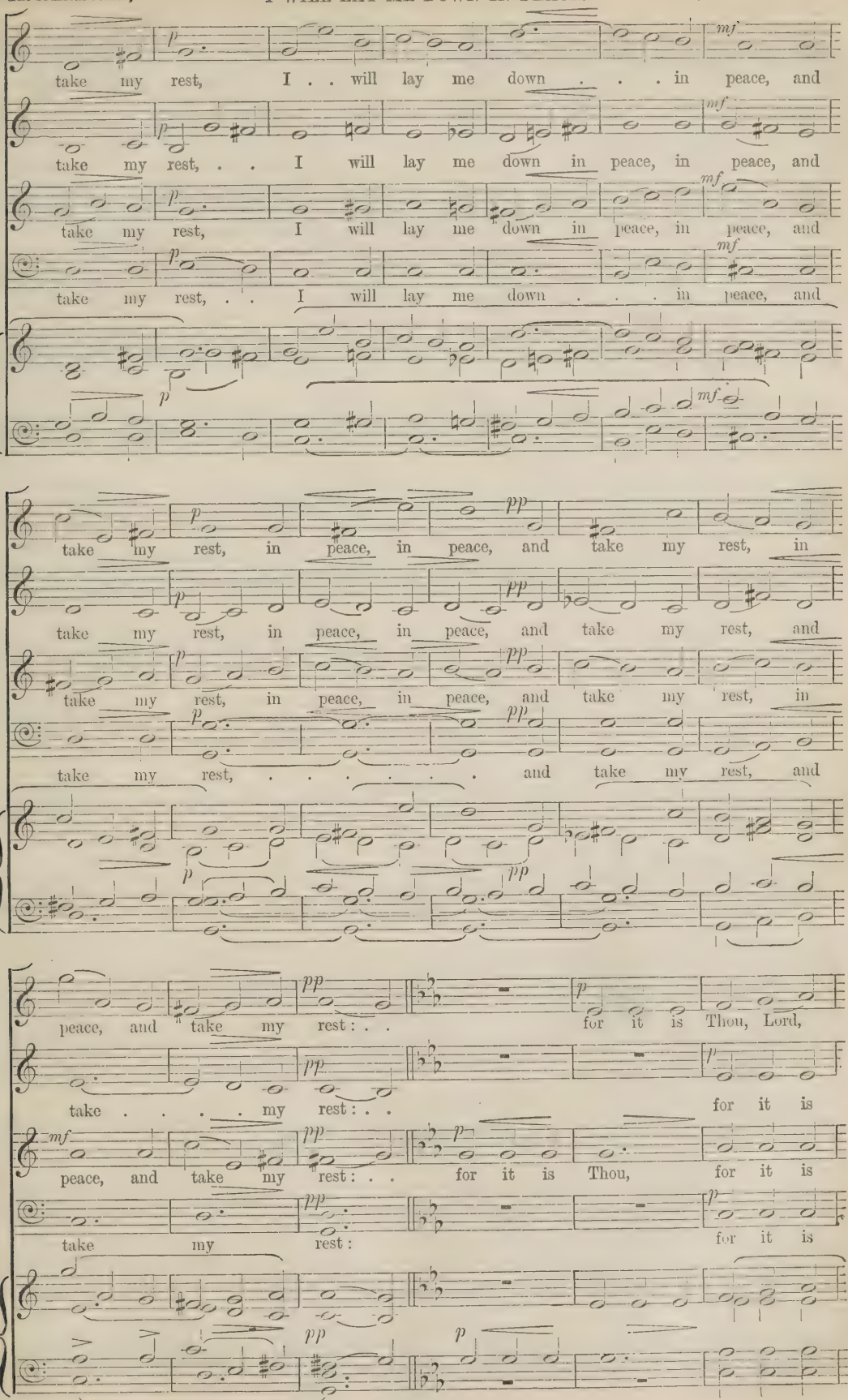
The tone given to these Concerts by Mr. Arthur Sullivan last year has been faithfully preserved by Mr. F. H. Cowen during the present season, which commenced, with every prospect of brilliant success, on July 31. The orchestra contains some of our very best performers; the vocalists include such names as Mrs. Osgood, Miss Mary Davies, Madame Patey, Madame Antoinette Sterling, Miss Orridge, Mr. Edward Lloyd, Mr. Maybrick, &c., and the selections—especially on the "Classical" nights—have been from the works of the best composers. But the compositions demanding the most careful attention are played amidst surroundings so utterly at variance with their artistic import, and moreover are so mixed up on the same evening with Polkas and other pieces of the most trivial character, that it would be impossible to criticise either the manner in which they are rendered, or their effect upon the visitors who can sufficiently set aside the disturbing influences mentioned to listen. An evening "lounge," with refreshments *ad libitum*, is scarcely an atmosphere, we should think, to which the highest thoughts of Beethoven, Mendelssohn, Weber, Schumann, &c., should be submitted. But there are many who tell us that art struggles upwards, even under such adverse circumstances; and, if so, we should be sorry to say another word in disparagement of such an "off season's" entertainment as the Covent Garden "Promenade Concerts."

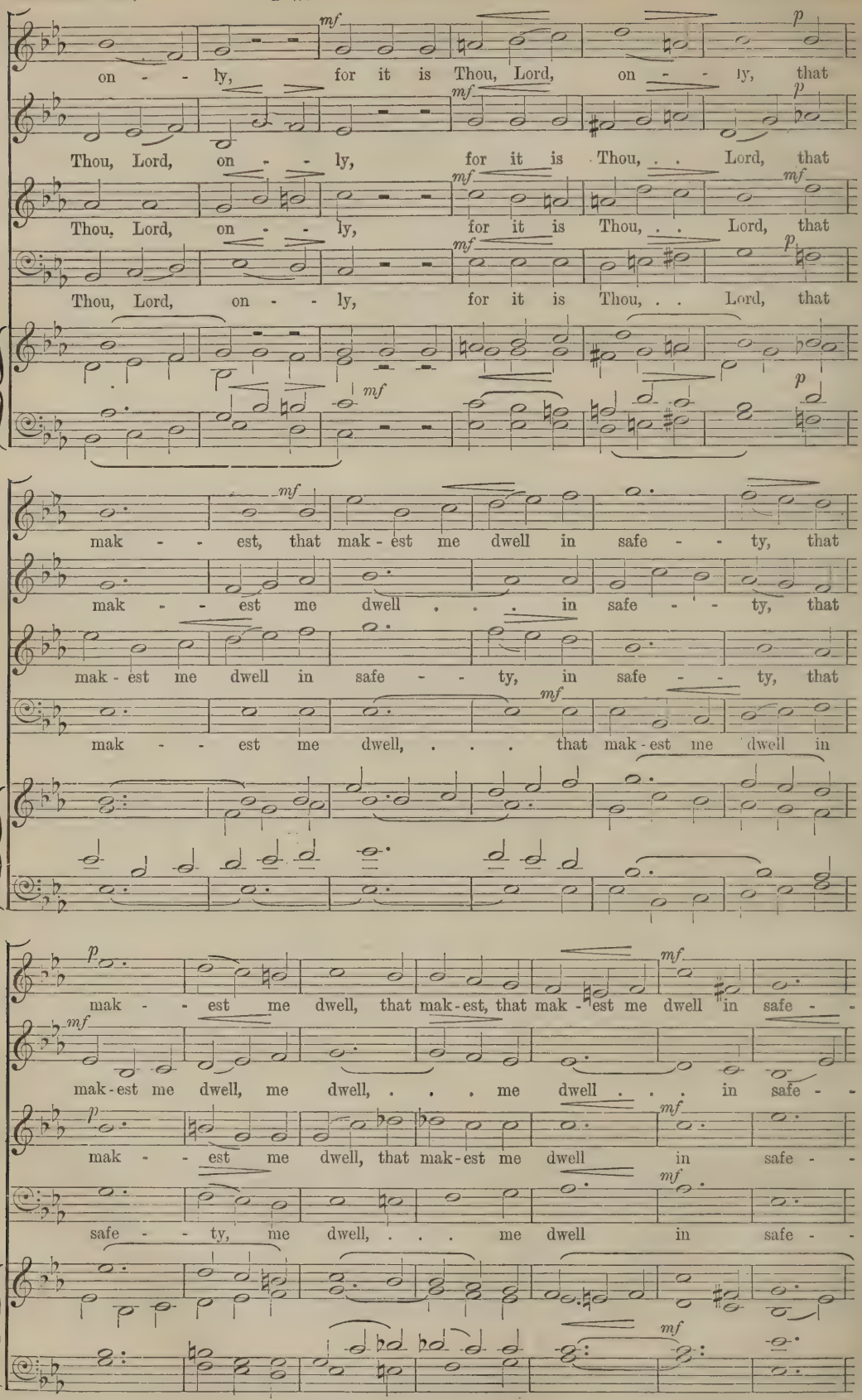
A perusal of the "Proceedings of the Musical Association" for the sixth session, 1879-1880, convinces us that the Society is gradually devoting its energies to the investigation of subjects more intimately connected with the healthy progress of the art than seemed to be promised in the early days of its career. There are excellent papers by R. H. M. Bosanquet, M.A., upon "A Mode of Producing Continuous Notes from Resonators," and "On Some Experiments with a Revolving Stop-cock"; one by Eustace J. Breakspeare, "On Musical Æsthetics"; and another by G. A. Osborne, "On Chopin"; but Emil Behnke's, "On the Mechanism of the Human Voice"; A. Orlando Steed's, "On Beauty of Touch and Tone"; D. J. Blaikley's, "On Quality of Tone in Wind Instruments"; C. K. Salaman's, "On Music as a Profession"; and Professor Macfarren's, "On the Lyrical Drama," will perhaps be found the most interesting to the practical musician. Mr. Steed's paper is almost exclusively devoted to a consideration of the production of beauty of tone in singing; and we therefore hope that he may, next session, treat of instrumental performance, upon which there is indeed very much to be said. Mr. Blaikley's paper shows much knowledge of the varied quality of tone in wind instruments, and his assertions were fully corroborated at the reading by several illustrations. At the conclusion of his paper he said:

> There is a consideration arising out of the class of experiments with which we have been occupied, that I would venture to put before you for criticism or confirmation, as the case may be. We have found confirmation of the fact that the variety in the number of partials, and hence in quality of tone, is greatest in notes of low pitch. Further, different instruments, so far as my own experience serves me, lose some of their individuality of character when exceedingly high notes

I will lay me down in peace.

Psalm iv. 9. ANTHEM. A. C. Mackenzie. (Op. 19, No. 1.)

Andante semplice.
Soprano.
Solo.
I . . . will lay me down in peace, lay . . me down in
Alto.
Solo.
lay me down in
Tenor.
Solo.
lay me down in
Bass.
Solo.
lay me down in
Andante semplice.
Organ.
♩ = 72.
peace, and take . . my rest, I . . . will lay me down in
peace, and take my rest, I will lay me down in
peace, and take my rest, I will lay me down in
peace, and take my rest, . . . I will lay me down in
peace, down in peace, and take my rest, I . . will lay . . me
peace, down in peace, and take my rest, . . . I will lay me
peace, down in peace, and take my rest, I will lay me
peace, down in peace, and take my rest, . . I will lay me


CHORUS.
down . . . in peace, in peace, and take my rest, . . I . . will
down in peace, in peace, in peace, and take my rest, . . I . . will
down in peace, in peace, in peace, and take my rest, . .
down . . . in peace, in peace, and take my rest, . .
lay me down in peace, lay . . me down in peace, and take . . my
lay . . me down in peace, lay me down in peace, and take my
lay . . me down in peace, lay me down in peace, and take my
I . . will lay me down in peace, and take my
rest, I . . will lay me down in peace, down in peace, and
rest, I will lay me down in peace, down in peace, and
rest, I will lay me down in peace, down in peace, and
rest, . . I will lay me down in peace, down in peace, and

take my rest, I . . will lay me down . . . in peace, and
take my rest, . . I will lay me down in peace, in peace, and
take my rest, I will lay me down in peace, in peace, and
take my rest, . . I will lay me down . . . in peace, and
take my rest, in peace, in peace, and take my rest, in
take my rest, in peace, in peace, and take my rest, and
take my rest, in peace, in peace, and take my rest, in
take my rest, ... and take my rest, and
peace, and take my rest: . . for it is Thou, Lord,
take . . . . my rest: . . for it is
peace, and take my rest: . . for it is Thou, for it is
take my rest: for it is


mf
on - - ly, for it is Thou, Lord, on - - ly, that
p
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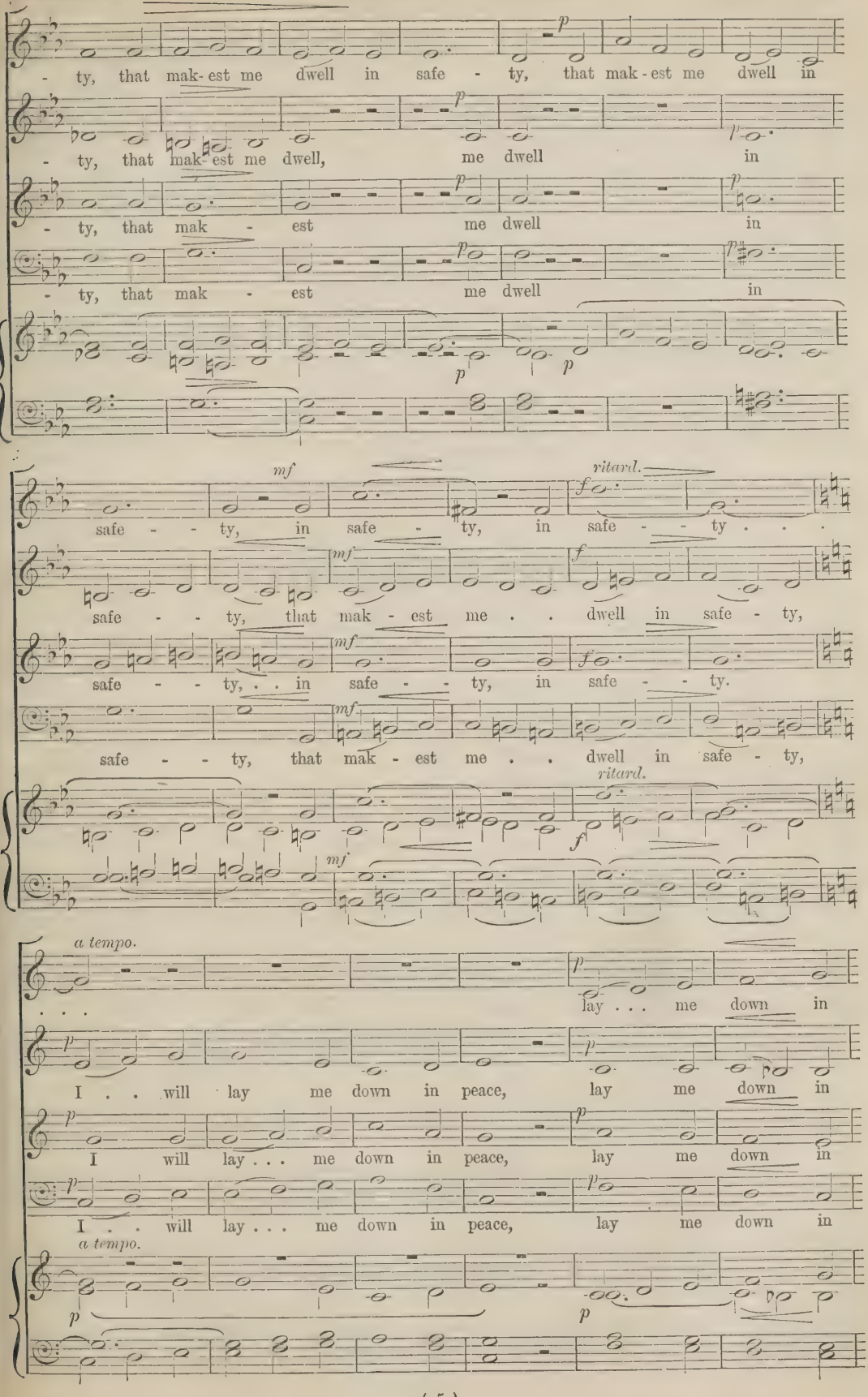
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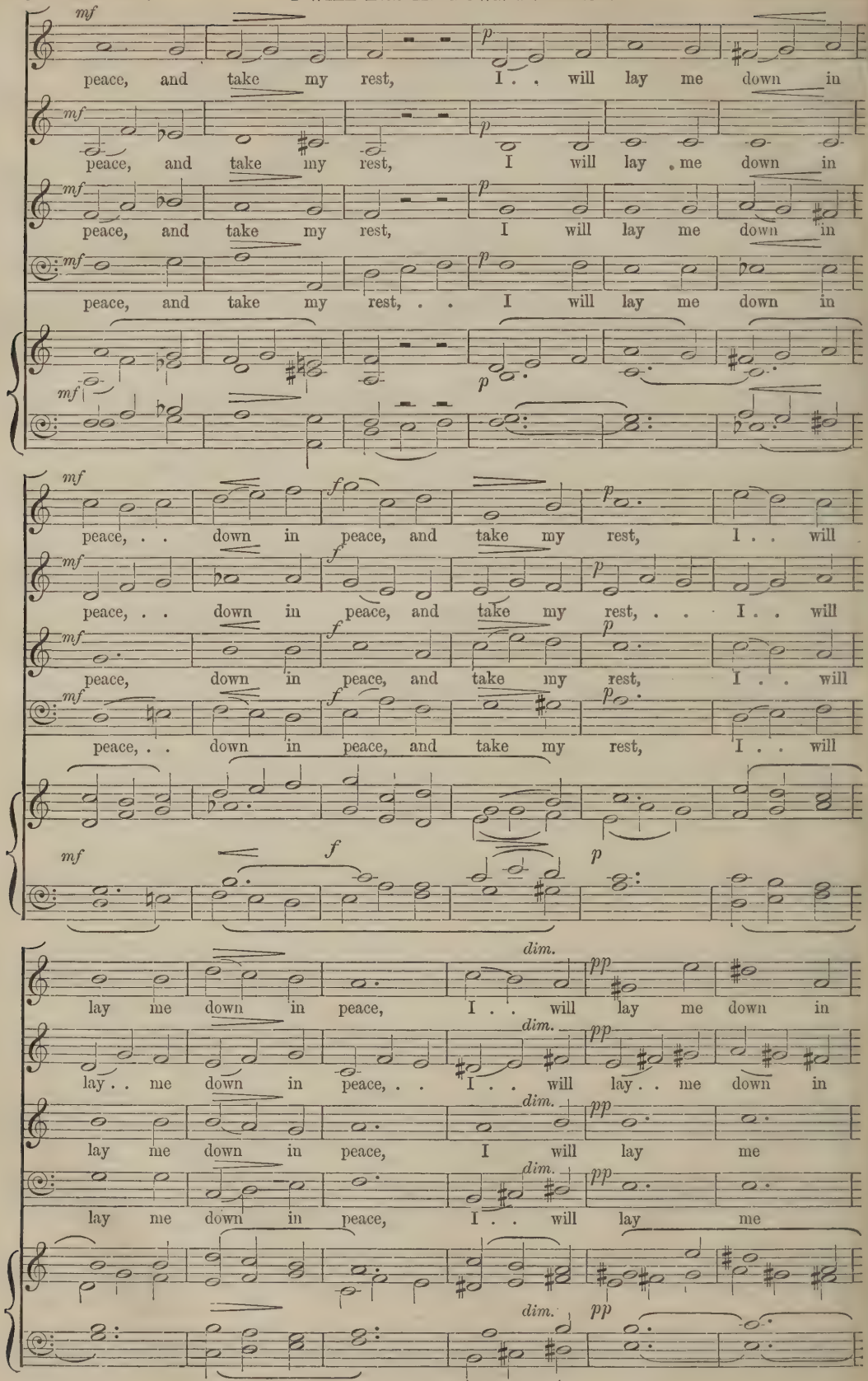
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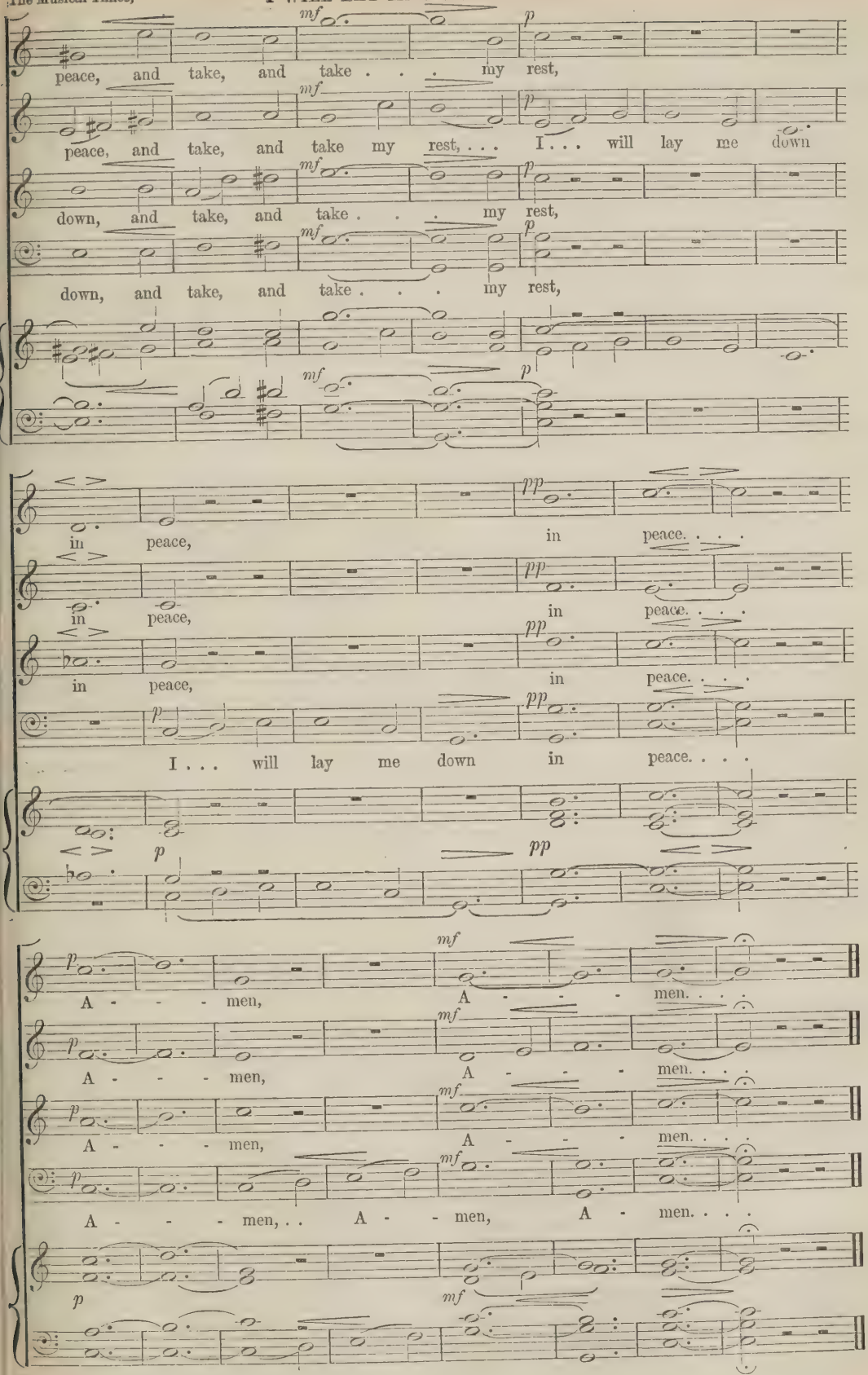
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The object of the present essay is to tell this story, which is hitherto but little known in England; and it will form, it is hoped, an appropriate companion to the various editions of the "Requiem" published by Messrs. Novello and Co.

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are sounded on them: for instance, very high notes on the violin, the clarionet, and the flute, do not differ from each other in quality near so much as do low notes on the same instruments. Is this to be attributed altogether to the nonproduction of a great variety of partial tones in notes of high pitch, or, in part, to the fact of our range of hearing being limited? It appears to me to follow as a necessary corollary from this fact of limit of range upward, that all tones which lie just within that limit must produce the same effect upon the ear, whatever their wave-form; and that even different tones, which lie well within it, may be somewhat modified in their diversity in consequence. Furthermore, as this extreme limit is not the same in all ears, it would follow that different hearers would derive different impressions from the same note. Suppose a high tone composed of first, second, and third partials to be sounding, one hearer, whose range of hearing just passed the third partial, would hear the compound tone; another, whose limit of hearing was an octave lower, would hear only the prime, and thus receive a totally different impression, and would give a different opinion as to the quality of the note. This suppositious case may perhaps serve to explain my meaning. In these experiments I have endeavoured to bring forward evidence in support of Helmholtz's theory of compound tones, the practical outcome of which for musicians, as is well known, is that every note sounded on instruments in general use is in reality a chord comprising many tones. In attempting to get a stage beyond vague generalities of opinion as to this or that condition producing this or that result, I have found nothing which in any way militates against that theory, but only more and more convincing proof of the truth and force of it. I am fully conscious that any analysis of tone such as has been shown this afternoon is at the best but rough, and can only be considered as an approximation, and that the trained ear of the musician will detect differences which other instruments than the ear cannot do. Notwithstanding this, however, as we receive that every tint and tone which the eye can detect is either simple or is compounded of a small number of primes, so also, I think, we may accept the daily accumulating evidence which points to the ear receiving its impressions in a similar way.

Mr. Salaman's view of the musical professor's future is scarcely an encouraging one. He says:—

School-teaching, which once formed an important item in the professor's income, being comparatively certain and to be depended upon, has at length, from many causes, become doubtful and insecure. Indeed, in every branch of the musical profession noteworthy changes have been for many years perceptible, and to the close observer indications of further changes are clearly discernible, which, I am inclined to think, are not favourable at the present time, or promising to the future of music and its profession. These unfavourable, unpromising changes may be traced to increased and increasing competition, the admission to the profession of too many superficially educated musicians, indifference to sound instruction, a glut in the market of commonplace, inferior musical publications, cheap lessons, revolutions in national habits and taste, rapid locomotion, and the ordinary mutations to which all things in nature and art are liable.

The truth of the following passage, also from Mr. Salaman's paper, will, we are certain, be fully endorsed by our readers:—

Philanthropy has always been a characteristic feature of the profession of music. No other, with perhaps the exception of the medical and actor's profession, has done so much to alleviate distress and bestow substantial comfort upon the unfortunate. Individually and collectively, musicians, in every department of the profession, have been always ready, upon every summons, to exercise their talents gratuitously in furtherance of charitable objects. Music and charity have so often been thus intimately united that they may be almost claimed as synonymous expressions. Bearing this fact in view, I would avail myself of this favourable opportunity to remind all who love music and respect musicians; all who have derived, and yet derive, enjoyment from their efforts; all who sympathise with musicians when their powers fail them, that there exists in this great city a blessed institution, dedicated to music and philanthropy, which annually distributes thousands in solacing the declining years of the aged and incapacitated musical professor, in providing sustenance for his widow, in educating his orphan children, and setting them out in life. This noble institution, entitled the Royal Society of Musicians, associated with the illustrious name of Handel, is justly the glory and pride of the British musical professor.

Professor Macfarren's paper "On the Lyrical Drama" has already been inserted in THE MUSICAL TIMES; and we need here only say that in the short discussion which ensued after its reading, the author was earnestly requested to continue the subject at some future time, a request in which we heartily join.

THE proceedings of the Welsh National Eisteddfod of 1880 were commenced very successfully at Carnarvon on the 24th ult. Favoured with glorious weather and the excellent facilities afforded by the respective railway companies, the gathering far eclipsed any other held in recent years. The President for the day was Sir Watkin Williams Wynn, M.P., who was escorted amidst much enthusiasm to the pavilion. The proceedings having been opened by the Clio brass band, Sir Watkin delivered an appropriate address, in which, after expressing his gratification to see such a magnificent structure used to such a worthy end, he referred to the remarkable musical taste of the Welsh people, and warmly congratulated the Welsh upon the absence of crime, which indicated the high moral character of the population. For the best rendering of "It is enough," from "Elijah," Mr. Musgrave Tufnail, of Kent, was adjudged worthy of the prize of three guineas. Mr. G. Renshaw, Woodley, Rock Ferry, carried off the first prize of ten guineas for the best glee, a composition of great merit. A most interesting pianoforte competition, restricted to amateurs resident in Wales, brought out fifteen competitors, and the prize of a valuable harmonium was awarded to Miss Griffith, of Carnarvon. Several competitions ensued in penillion-singing, harp-playing, translating, carving, &c. The proceedings were interspersed with songs by Miss Mary Davies, Eos Morlais, and the Conductor for the day (Llewellwyfo). The chief item in the programme was the grand choral competition for a prize of £150 and gold medal, for which four choirs had entered, viz., Acrefair Philharmonic Society, Holyhead Choir, Llangollen Tonic Sol-fa Choir, and the Birkenhead Cambrian Choral Union. The choirs were limited to 150 voices, the pieces being "See from his post" (Handel's "Belshazzar") "While everlasting ages roll," and Rossini's "Stabat Mater." After a remarkably fine contest, in which each of the choirs named acquitted itself most creditably, the prize was awarded to the Birkenhead choir amid much enthusiasm. The Llangollen choir was a worthy second. The adjudicators were Dr. Stainer, Organist of St. Paul's Cathedral; Mr. John Thomas, Harpist to the Queen; and Mr. John Thomas, Llanwrtyne Wells. The Birkenhead Choir was led by the veteran Conductor, Mr. William Parry. In the evening a grand Concert was given, which was largely attended, the principal artists being Miss Mary Davies, Madame Patey, Signor Foli, Mr. Lucas, Mr. James Sauvage, Eos Morlais, Mr. John Thomas, Mr. Lucas Williams, and others. On the following day, out of twelve quintets adapted for strings, and for which a prize of five guineas and a medal were offered, Mr. John Thomas (Pencerdd Gwalia) and his coadjutors decided in favour of the production sent in by Professor O. H. Evans (late of America), Newborough. A spirited competition in playing on the cornet with piano accompaniment ensued, and the prize, a silver cornet of the value of seven guineas, given by Messrs. R. J. Ward and Co., Liverpool, was ultimately awarded to Mr. M. Sullivan, of Carnarvon, late of the band of the 23rd Welsh Fusiliers. Miss J. E. Evans, Llanberis, gained the prize of three guineas for the best rendering of the soprano solo, "Jerusalem, thou that killest the prophets." For the best Welsh essay, "Is the Enthusiasm connected with Music in Wales conducive to the Mental Development of the Nation?" Mr. W. R. Owen, of Liverpool, and the Rev. Mr. Roberts, curate of Llanfairisgater, Carnarvon, shared honours. Two Choirs from Mostyn and Garn respectively competed for the prize of fifteen pounds, and a volume of music value ten guineas, given by Messrs. Howard and Co., London, in rendering "Morning Prayer," by Mendelssohn, and a Welsh anthem, but the prize was withheld for want of sufficient merit. In the Brass Band Competition, selections from "Maritana," for a prize of twenty pounds and gold medal, there were six entries, including two bands from Lancashire, but only three made an appearance, viz., Llanrug Royal Brass Band, Nantlle Vale Brass Band, and the Clio Brass Band. Pencerdd Gwalia adjudged the Llanrug Band the victors, an announcement received with a storm of applause. The prizes were awarded at the Evening Concert.

THE excellent Choir, under the management of Mr. Faulkner Leigh, which has been for some time engaged by the Bishop of Bedford at St. Andrew's Undershaft, Leadenhall Street, made its first appearance, directed by Mr. Leigh, at St. Matthias, West Brompton, on the 7th ult. Much credit is due to the founder of the Choir for the manner in which he has succeeded in keeping this body of singers under such perfect discipline. The wholesale transfer of a choir is certainly a novelty in the administration of Church music; but the result was in the highest degree successful. In the morning the services were Sullivan's "Te Deum" in D; Gounod's Service in G (Communion); Sterndale Bennett's "God is a Spirit," from "The Woman of Samaria" (Anthem). In the evening the Service was Garrett in F, the Anthem being "In splendour bright," from Haydn's "Creation."

THE third general Report of the National Training School for Music announces that the number of Scholar-

ships is now ninety-three, of which twenty-four are held by males, sixty-seven by females, and two are vacant. Two Scholarships have been cancelled by their respective founders, and the Scholars withdrawn for want of means to maintain them. On the other hand five new Scholarships have been founded, viz.—three by the town of Birmingham, one by the Clothworkers' Company, and one by Mr. Nelson. It is also stated that the negotiations entered into with the Royal Academy of Music, with a view of uniting that Institution with the National Training School, for the formation of a great College of Music, having fallen through, "the Committee of Management have to consider what steps should be taken for the maintenance of the School after Easter 1881, the period when most of the Scholarships will lapse."

THE twenty-third season of the Monday and Saturday Popular Concerts promises to be in the highest degree interesting, Herr Joachim, Mdlle. Norman-Néruda, Herr Straus, Herr L. Ries, Mr. Zerbini, Mdlles. Janotha and Marie Krebs being almost certain to appear; and although Madame Schumann's name is not mentioned, we have reason to suppose that negotiations have been opened with her. Some of Mozart's works for wind instruments alone will be included in the programmes during the session, the one performed last season having met with such marked success. Twenty-one Monday Evening Concerts will be given, extending from November 8 to April 11, and twenty Saturday Morning Concerts, extending from November 13 to April 9.

IT is now announced that, in consequence of Exeter Hall being closed for alterations, the Sacred Harmonic Society will hold its next season's Concerts at St. James's Hall, under the continued able guidance of Sir Michael Costa. We are likewise informed that the Orchestra and Chorus will be revised; and that "the performance of several works which have either been laid aside for many years, or which have not previously been performed by the Society, is also contemplated." These two pieces of intelligence will, we are certain, be warmly welcomed by the many who, like ourselves, whilst wishing every success to the Society, have never ceased to press the absolute necessity of these reforms upon the attention of the Directors.

THE Guildhall School of Music, which will open on the third Monday of the present month, under the conduct and control of the Corporation of the City of London, has avowedly originated from the great success of the Guildhall Orchestral and Choral Society, the Conductor of which, Mr. Weist Hill, has been appropriately appointed Principal of the new School. The Prospectus announces that the scale of fees will vary according to the nature and extent of the tuition, and the class in which the pupil is entered; but we are glad to find that all students are required to attend the Harmony Classes. We need scarcely say that the Institution has our best wishes for its success.

ON Tuesday afternoon, the 27th of July, Dr. Charles Maclean, who preceded Mr. Joseph Barnby in his musical duties at Eton, gave a performance from the works of German composers. Half of the programme was selected from the works of Schumann, including the "Kinderscenen" and "Carneval." From Beethoven the Sonata in C minor, Op. 10, and the six Variations in F, Op. 34, gave an opportunity for the display of the performer's power in the rendering of the classical style; but the pieces which on the whole gave most pleasure were Brahms's Andante and Scherzo, Ops. 5 and 4. The whole programme was played from memory, and the performance was in every respect highly successful.

THE Swedish Vocal Sextet, MM. Lutteman, Erikson, Smedberg, Lundgren, Fischer, and Düring—forming, we understand, part of the choir of Upsala students who sang at the last Paris Exhibition—gave an excellent performance of Scandinavian music at the Marble Rink, Clapham Road, on Tuesday evening, the 10th ult. The interpretation of the compositions was characterised by much artistic feeling, and well merited the warm manifestations of approval shown by an attentive and numerous audience. Besides the vocalists, the Hungarian artists, Mr. Agghazy (pianist), and Mr. Hubay (violinist), assisted in the concert, and were each much applauded. Vocal solos were contributed by Madame Frances Hodson and Herr Gunnar Fogelberg.

THE members of the choir and a few of the older members of the congregation have recently presented Mr. Sidney Naylor, Organist of St. Michael and All Angels' Church, North Kensington, with a testimonial, consisting of a very handsome dressing-case, silver fittings, and an album, accompanied by an illuminated address on vellum. The presentation took place in the large dining-hall attached to the vicarage. The Rev. Dr. Gray, Mr. H. P. Hughes, and a large number of ladies and gentlemen were present.

THE first Concert of the season at St. James's Hall will be Mr. Walter Bache's Pianoforte Recital, which will be given on Monday afternoon, November 1. The dates of the Sacred Harmonic Society's Concerts (the removal of which to St. James's Hall is mentioned in another portion of our journal) are fixed for December 3, 17, 1880; January 21, February 11, March 4, 25, April 8, 29, and May 20, 1881. Mr. F. H. Cowen's Orchestral Concerts will take place, also at St. James's Hall, on Saturday evenings, November 13 and 27, December 14 and 18.

THE Examination in the Practice of Vocal and Instrumental Music, at the Society of Arts' Examination for the present year, brought forward 272 candidates at the three following centres, viz., Society's House, London, 153; Glasgow Association for the Higher Education of Women, 90; and the Midland Institute, Birmingham, 29. Of these, nine only failed to pass the examination. These examinations were commenced in 1879, and will be held twice a year in future.

AN Organ Recital was given on the evening of July 29 by Mr. W. H. Jude, at Christ Church, Gore Road, South Hackney; the offertory being devoted to the liquidation of the debt on St. Luke's Mission Church, Bethnal Green. The programme was well selected, and the performance of Mr. Jude (who is Organist of the Blue Coat Hospital, Liverpool) was thoroughly appreciated by a large congregation.

MR. CHARLES HALLÉ announces that the first performance of Berlioz's "Faust" will take place, under his direction, on Saturday, November 20, the principal vocalists being Miss Mary Davies, Mr. Edward Lloyd, and Mr. Santley. He also proposes to give a series of Orchestral Concerts during February and March, which will take place probably on Saturday evenings.

THE many admirers of Wagner in this country will be delighted to hear that there is a possibility of the composer's "Ring des Nibelungen" being shortly produced here by a German company especially brought to England for the purpose. We know nothing of the details of this enterprise, and merely give the rumour as it has reached us.

THE Derby Choral Union announces that Mendelssohn's "Elijah" will be performed on November 5, and Handel's "Samson" on December 28 of the present year. On April 26, 1881, Beethoven's "Engedi" and Sterndale Bennett's "May Queen" are to be given.

THE prospectus of the Crystal Palace Concerts for the ensuing season is not yet published; but the Opening Concert will take place on Saturday, October 9, and the last performance before the Christmas vacation will be on December 18.

THE first prize for Theory of Music at the Society of Arts' Examination (open to all England) has been taken this year by a Tonic Sol-faist, Mr. James Paul, of Aberdeen. The examination was conducted strictly in the Staff Notation, Dr. Hullah being the examiner.

THE dates of the Orchestral Concerts under the direction of M. Lamoureux, at St. James's Hall, to which we alluded in our last number, are fixed for Tuesdays, March 8, 15, 22, and 29, 1881.

THE Philharmonic Society will give six, instead of eight, concerts during the ensuing season, the dates of which are as follows: February 24, March 10 and 24, April 7, May 12 and 26, 1881.

THE Orchestral Concerts, directed by Mr. Wilhelm Ganz, will take place on April 30, May 14 and 28, June 11 and 25, 1881.

No details of the Autumn season of Italian Opera at Her Majesty's Theatre have reached us; but it is believed that the opening night will be Saturday, October 16.

IT is announced that Mr. E. H. Turpin has been appointed to the Professorship in Musical History at Trinity College, London.

THE Richter Concerts will take place on May 2, 9, 16, 19, 23, 30, June 2, 13, 20, and 23, 1881.

REVIEWS.

Musical Studies. A Series of Contributions. By Francis Hueffer. [Edinburgh: Adam and Charles Black.]

IT would be impossible to deny that all those who interest themselves in the progress of the lyrical drama have been in some degree affected by the theories so eloquently set forth by the operatic reformer, Richard Wagner. But thought in this country travels slowly, and the dead weight of apathy is unfortunately almost more powerful in its effect than the most determined opposition. Roughly speaking, musical thinkers upon this subject in England may be placed in three distinct classes—those who believe that Wagner's tenets are utterly destructive of true opera; those who quietly, and almost unconsciously, admit the greater portion of them, but deny that they received them from him; and those who professedly term themselves "Wagnerites," and earnestly preach his doctrines. The author of the book before us will scarcely, we think, blame us for placing him in the last-named of these classes; nor indeed will he, we imagine, disagree with our assertion that his object in publishing these "Studies" is to assist in pushing forward the doctrines he so strongly advocates. This is as it should be; but, viewed in this light, we cannot help feeling that Wagner plays too unimportant a part in the volume, and viewed in any other light, that he plays too important a one. Assuredly, for instance, a life of the German philosopher Schopenhauer can have no place in a collection of "Musical Studies," except to show how thoroughly his views have been adopted by "the greatest living composer, Richard Wagner," as Mr. Hueffer calls him; and if his principal design in selecting the papers contained in this book were to show how true these views are, he should scarcely have chosen articles upon "Thayer's Beethoven," "Chopin," "Foreign Schools of Music," "The Chances of English Opera," and reviews upon Bizet's "Carmen," Gounod's "Polyeucte," and Massenet's "Roi de Lahore." With these preliminary observations, however—which the author may regard as the critic's preface to his review—we may at once say that the perusal of Mr. Hueffer's sketches upon the art has afforded us unmixed pleasure. His remarks upon Thayer's Beethoven are extremely good; and English readers will, we are certain, be glad to become partially acquainted with this interesting work through the review in the volume before us, especially as we are there told, and no doubt truly, that "although written by an American in English, it has never been published in that language, and reasonable doubts may be entertained whether, at least in its present form, it ever will be." The minuteness of the details in Thayer's book would scarcely perhaps militate against its popularity were these details invariably relative to the life and actions of Beethoven; but, as Mr. Hueffer says, the author, not content with gathering every scrap of information respecting the great master which can be properly authenticated, gives a long description of a theatre, with the name of every actor and actress engaged in it, "not because it is known that Beethoven was in the habit of visiting it, but merely because there is no proof to the contrary." Long documents in Latin and German, too, are quoted, which have not the remotest connection with Beethoven; and in one part we are compelled to "pick valuable scraps of information from an entire local history of Bonn under the last spiritual rulers of the See of Cologne." But there can be no question that, apart from these perhaps pardonable defects, the materials collected will much interest the many who love to linger over the personal history of one who has left us so noble a legacy in his works; and we cannot but hope that the volumes, just as they stand, will, in an English translation, be speedily circulated in this country. In the article upon Chopin, Mr. Hueffer gives us many interesting facts not previously known, and especially dwells upon the theory until lately so believed in, that the composer was of French origin. Assuredly Chopin's music so decisively reflects the Polish nationality that we should imagine no doubt on the matter could arise; but even that "arch-blunderer Fétis," as Mr. Hueffer truly calls him, has claimed him as a Frenchman, and those who unfortunately place faith in his veracity as a musical historian have, without inquiry, copied his assertion. Through the kindness of Mr. A. J. Hipkins, Sir Julius Benedict, and others, Mr. Hueffer tells us he has been enabled to give in this paper much valuable information with regard to Chopin's visit to England and Scotland shortly before his death. On the occasion of his last journey to London, he consented to play at a ball given for the benefit of the Polish refugees, but his performance in the intervals of dancing produced but little effect, and "being in the last stage of exhaustion," as a person who was present observed, "the affair resulted in disappointment." His letter from London addressed to a friend in Paris, a week after this event, seems to foreshadow his approaching end: "On Thursday," he writes, "I shall leave London, terrible to me. In addition to everything else, I have got the neuralgia. Tell Pleyel to send me a piano by Thursday; buy a bunch of violets, to have some scent in my drawing-room. I should like to find a little poetry in my sitting-rooms and in my bed-room, where most likely I shall have to lie for a long time." The last scene of Chopin's long-suffering existence, as told by Liszt, is then quoted; and we quite agree with Mr. Hueffer that it is both "beautiful and pathetic." The article on "Foreign Schools of Music" was written in the *Times* when the agitation respecting the amalgamation of the Royal Academy of Music with the National Training School, and the formation of a "College of Music," was at its height. Many of the observations in this paper are extremely good; and we are glad to find that, in his desire either to improve existing Conservatoires or to found new ones, the author does not over-estimate their importance. "Mozart," he says, "was the son of a musician, and so was Beethoven. Neither of them owed his education to a school. But even in our own days the Conservatoires have in many instances failed to attract the leading talent of the country. Brahms never was a pupil of these institutes, nor does he belong to any one of them as teacher, and the same is true of other great living composers and *virtuosi*, such as Wagner, Liszt, Bülow, and Robert Franz, although the latter holds a chair in the University of Halle." The remarks upon the excellent management of the French Conservatoire must strike any one who has had experience of its working as being thoroughly true; but it should be understood that very much, if not all, the healthy results of this establishment are due to the fact of the education to the pupils being gratuitous. Let it not therefore be compared with any similar music school in this country until the Government releases it from the necessity of paying its way by the money received from the students, aided by a few trifling private subscriptions. We much regret that we cannot transfer to our pages some of the most eloquent portions of the article upon Schopenhauer. Although scarcely admissible in a series of "Musical Studies"—save, as we have already said, in connection with the works of Wagner—the paper, in a literary sense, is one of the very best in the volume. That Schopenhauer, whose love of Italian music, and especially of Rossini, is well known, should be considered as the one whose theories Wagner endeavoured to illustrate in his works seems indeed strange; but there can be no doubt that the philosopher and the artist were more nearly united than perhaps even Schopenhauer himself believed; and this bond of union Mr. Hueffer endeavours, and we think successfully, to explain. In the article upon Wagner's "Ring of the Nibelung" we have some acute observations upon the composer's theory, and the manner in which it is carried out in his "Tetralogy"; but as this

paper appeared before the representation of the work, two letters written from Bayreuth under the fresh impression of the performance are added, the descriptions in which give a most vivid impression of this remarkable event. We cordially commend the perusal of these three articles to the many who interest themselves in the subject; for, apart from the musical significance of this performance, so minute an analysis of works avowedly embodying opinions which have so long been extensively and often most adversely criticised cannot fail to become of permanent value to the musical historian. The criticisms on the three French Operas, "Carmen," "Polyeucte," and "Le Roi de Lahore," are reprinted from the *Times*. "Carmen" has, since this article upon it was written, thoroughly taken its place in public estimation; but the analysis of Gounod's Opera will be read with much interest, as we have not had an opportunity of testing its merits in this country by a stage performance. With the author's estimate of "Le Roi de Lahore" we certainly do not coincide; nor do we believe that M. Massenet has proved in this work "competence and even mastery of workmanship in the instrumentation." There is much straining after effect throughout the Opera, and in our opinion the "nationality" aimed at in some of the melodies displays rather eccentricity than a power of "local colouring." The final article on "The Chances of English Opera" gives us many truths on this important subject. Undoubtedly, as the author says, the Operas by English composers called into life during the management of Miss Louisa Pyne and Mr. W. Harrison have not become the "legitimate model of what, without extreme stretch of courtesy, could be called the representative school of English Opera;" but we may profit by their defects; and even now there are, no doubt, many native artists both able and ready to supply lyrical works which *shall* be a "legitimate model" for future composers as soon as ever there is a stage ready to receive them. Although we do not agree with all the opinions expressed in Mr. Hueffer's volume, it will be seen by the space we have devoted to a notice of his work how much it has interested us. The author is undoubtedly a profound thinker, an earnest critic, and an accomplished writer; and we cordially welcome his "Musical Studies" as a valuable contribution to our fast accumulating art literature.

The Choral Symphony (No. 9). Composed by Ludwig van Beethoven. The English version by Natalia Macfarren, and the pianoforte arrangement by Berthold Tours. [Novello, Ewer and Co.]

"I MUST now," says Beethoven in a letter to Probst, the music-publisher at Leipzig, "speak of myself, and say that this, the greatest work I have ever written, is well worth 1,000 florins, C. M. It is a new, grand Symphony, with a finale and voice parts introduced, solo and choruses, the words being Schiller's immortal 'Ode to Joy,' in the style of my pianoforte Choral Fantasia, only of much greater breadth. The price is 600 florins, C. M." To gauge the worth of this composition in florins, or any other coin, would now be a matter of extreme difficulty; for as there is no musical creation with which it can be compared, its value is indeed priceless. And yet how few, save professional musicians and earnest lovers of the art, really know its many beauties, or could even roughly analyse its structure. Partly this may be accounted for by its comparatively rare performance in England, in consequence of its extreme difficulty, and partly by the want of any handy edition of the Symphony, by which the audience could follow it in the concert-room and reproduce it on the pianoforte at home. This want is now supplied by the new and cheap edition before us; and it comes indeed most opportunely, for at the approaching Leeds Festival the work is to be given, with a band and chorus fully equal to do the utmost justice to both its instrumental and choral portions; and not only therefore can every listener have the notes before him during its performance, but he can doubly enhance his enjoyment of the composition by studying it in his own room beforehand. It is almost needless to state that the work is printed with remarkable clearness; but we may say that the judicious marking of the salient parts of the score materially increases its value to the artistic reader. The pianoforte arrangement, too, is most skilful throughout—being neither too simple for students nor too difficult for amateurs—and the English version of the words proves that the translator has a true reverence for Schiller's poetry, and a deep sympathy with Beethoven's music. In every respect this edition reflects the utmost credit upon a firm which has already done so much to popularise the works of the greatest composers.

Novello, Ewer and Co.'s Pianoforte Albums. No. 2. Compositions by John Sebastian Bach. Edited by Berthold Tours. [Novello, Ewer and Co.]

IN our notice last month of the first number of these Pianoforte Albums, we spoke at length of the high character of its contents, the excellent manner in which it was edited, and the low price at which it was issued; and have now only to say that the second number amply justifies our warm praise of the commencement of the work, and our sanguine anticipations of the future. The celebrated "Suites Françaises" and "Suites Anglaises" have been in this number largely drawn upon. Classical pianists need not be reminded of the excessive beauty of these extracts; but the many to whom they are still unknown cannot be too strongly urged to possess themselves of compositions which, both for practice and performance, are infinitely superior to the works which have hitherto absorbed their attention. Amongst the contents the Fantasia in C minor, the Bourrée in E flat major from the Fourth Sonata for violoncello (transcribed by Agnes Zimmermann), the Gigue in D major from "Partita 4," and Selections from "Partita 5," are also included; and in every respect the volume, although to be obtained at the cost of one ephemeral instrumental or vocal piece, will be found a little casket of priceless gems.

Ruhig, ruhig, warmes wildes Herz. Song. Composed by Martinus Scriblerus. [Novello, Ewer and Co.]

THERE is so much originality in this song, and such an evident desire to give a sympathetic musical colouring to the words, that we are disposed to pass over a few crudities which experience will doubtless some day point out to the composer himself. A characteristic symphony, commencing on the dominant of the key (A minor)—in which a good use is made of the minor supertonic—leads effectively to the passionate opening phrase for the voice, the accompaniments throughout the song showing a boldness and independence of thought which, when placed well under control, may lead to excellent results in the future. We are especially pleased with the animated phrase in D minor (after a pause upon the dominant), to which the triplet accompaniment gives much effect. It may be well to mention that a dot is omitted after the second A, in the first bar of the vocal part; and there is a doubt as to the A♮ in the accompaniment of the third bar; but these are trifles easily corrected, and the composer may see that we take interest in his career by drawing attention to them.

Nocturne für das Pianoforte. Componirt und Walter Skeen gewidmet von Oliver King. [Novello, Ewer and Co.]

LIKE all the pianoforte works of this rising young composer already noticed in these columns, the Nocturne before us appeals not either to average players or to those who confine their attention to the conventional "prettinesses" of the day. There can be no doubt that our modern writers are scarcely working on the old lines; and it may be that we are in a transition age, having gradually thrown off that definite feeling of form and tonality which characterised the music of the past, and not yet fully established those less tangible features which shall distinguish the music of the future. Composers like Mr. Oliver King are able workers in the cause; and this latest addition to his fast increasing contributions to the art should receive a warm welcome from well-trained pianists in search of novelty. The theme is extremely melodious, and the harmonies—although ultra-chromatic in many parts—are clearly written and effective. In one or two passages where any doubt might exist upon the best fingering, the composer has carefully indicated the method he would himself employ.

Seventh Mass. In Vocal Score. Composed by W. A. Mozart. Edited, and the Pianoforte Accompaniment arranged, by Berthold Tours.
[Novello, Ewer and Co.]

The beauties of all Mozart's Masses are so well known to musicians that we need not call attention to the particular one under notice, save to mention that this cheap octavo edition will now place it thoroughly within the reach of Choral Societies. Appearing for the first time in this form, carefully edited and the accompaniment skilfully arranged for the pianoforte by Mr. Berthold Tours, it may find its way into many musical nooks and corners where the more popular of the composer's Masses have hitherto held supreme sway. The extreme melodiousness of every movement—especially the Benedictus and Agnus Dei—will assuredly bring it into favour wherever it is heard; and with the hope of still further extending a knowledge of the music, we may add that an edition is also published adapted to the English Communion Service by the Rev. James Baden Powell.

Andante and Variations for the Pianoforte. By Robert B. Addison. [W. Marriott.]

The simple and melodious Andante upon which these variations are written derives much of its attraction from the skill with which it is harmonised, the quaint conclusion of the theme upon the fifth of the tonic harmony, preceded by the ninth on the dominant, being an especially noticeable point. The variations, apart from their musicianlike treatment, are extremely elegant; and, although by no means easy, the passages lie well under the hands, and appear to have been inspired by a higher feeling than that of showing off either the composer or the performer. All the variations are good; but we are particularly pleased with Nos. 3, 4, and 7, the last-named leading, by an effective dominant pedal-point, to the spirited Finale. Judging from this specimen of his powers, Mr. Addison—who appropriately dedicates his piece to Professor G. A. Macfarren, his master—may, we think, confidently rely upon a successful future.

Hey ho! the Daffodils. Song. Words from the *Graphic.*
The Poet's Song. Words by Tennyson.
What does little Birdie say? Song. Words by Tennyson.
Twilight Song. Words by Frances M. Galland.
Stars of a Summer Night. Words by Longfellow.
Composed by Edith A. Bracken. [Forsyth Brothers.]

Although these songs are not equally good, they all show signs of real musical feeling, and the result of sound and healthy training on the part of the composer. No. 1 is full of character, and in excellent sympathy throughout with the quaint words from the *Graphic.* "The Poet's Song" we scarcely like so much; but "What does little Birdie say?" is instinct with true poetical feeling, the accompaniment on the sustained note in the voice part being only one of many highly effective points in the composition. We like also the "Twilight Song," both melody and harmony being alike worthy of commendation; and the last song on our list—which should be "Stars of *the* Summer night,"—is one of the best of the set; it is a true Serenade and quite in the spirit of Longfellow's words.

Nocturne by Chopin. Op. 37. Words by Thomas Moore, "The Young Rose." Adapted for the voice by Guido Papini. [William Reeves.]

We see in the present day so many songs "by Beethoven" and other great composers, which they never wrote, that it is quite refreshing, when an instrumental melody is adapted to words, to find that this fact is stated upon the title-page. We have much faith in the supposition that an author always knows best what he means; and it is irksome, therefore, for us to listen to a theme especially written for the pianoforte, tortured to fit words. We freely admit that Signor Papini has in the song under notice performed his task as well as can be expected; but confess to have but little sympathy with the result. We may say, however, before leaving this curious combination of Chopin and Moore, that the triplets—so beautiful in the pianoforte work—do not fit in very effectively with the words to which they accidentally fall.

The Farmer and his Pigeons. Song. Composed by Wilhelm Taubert.
Love in a Ball-room. Waltz. By Alberto Zelman.
The Fairies' Wedding. Waltz. By J. W. Turner.
[Nicholson and Ascherberg, Melbourne and Sydney.]

These three pieces from Australia, although not of very high character, have undoubted merit. The author of the words of the song is not named; but the verses are quaint and may be made effective with the really clever music to which they are wedded. We perceive that the song has been sung with great success at the "Camilla Urso Concerts," by Miss Jennie Sargent, to whom it is dedicated. The two waltzes are extremely good, the first, however, being by far the better. The theme of this is elegant and melodious, and the passages sufficiently varied to make the piece attractive in the drawing-room as well as the ball-room.

Teddington Lock. Ballad. Words by Edward Oxenford. Music by Madame Sainton-Dolby.
[Ashbee and Holloway.]

We are rapidly accumulating a series of aquatic ballads, amongst which perhaps "Twickenham Ferry" has taken the lead. We see no reason why "Teddington Lock," however, should not have its fair share of patronage; for the little love story is unpretentiously and agreeably told, both in poetry and music, and moreover it is written by one whose name should be a pass-word to public favour. Like most modern songs, it is published in more than one key: the one before us is in F, but it is also to be had in D, which was no doubt the key the composer had in her mind when she wrote it.

Queen of my heart. ("*Shall we roam, my love.*") Words by P. B. Shelley. Composed by Max Schröter.
[Howard and Co.]

This is really a good song, Shelley's poetry being faithfully reflected in the music throughout. We cannot pass over the fact of there being occasional reminiscences of Mr. Salaman's well-known setting of the same author's verses "I arise from dreams of thee"; but the similarity of the poet's thoughts may have conjured up a similarity in the musician's thoughts, and it is certainly no detriment to a composition so full of unexaggerated passion. The harmonies are extremely appropriate, and the pianoforte accompaniment charmingly written and so woven in with the voice part as to form an integral portion of the composition.

Then I think of thee. Four-part Song. Words by Edward Oxenford. Music by J. T. Musgrave.
[Novello, Ewer and Co.]

Mr. Musgrave has written a part-song so sympathetic with the words, and so appropriately and artistically harmonised that, even amidst the multiplicity of such compositions, it should find favour with Choral Societies, to whose notice we cordially commend it. The slight alteration at the commencement of the second verse—the G♯ in the tenor, first bar, and E♭ in the bass, third bar—are such obvious improvements that we wish they had appeared in the first verse; but this is merely an opinion, and we are perfectly willing to accept the song as it stands.

Do or die: a Tar's Song. Words by Lewis Mansel Thornton. Composed by Charles Henry Shepherd.
[Arthur Allison and Co.]

This song is scarcely equal to the one, also on a nautical subject, by the same composer noticed by us some time back. It has, however, a good, bold melody, and is harmonised throughout with the skill of a musician, without the pretensions of a pedant. The change from 6-8 to C time is extremely happy. But, after the close in D, it is quite impossible that the phrase starting in the original key can be listened to without recalling "Rule, Britannia." Perhaps the song is no worse for this; but the fact may not have struck the writer, who was probably intent only upon setting stirring words to stirring notes.

FOREIGN NOTES.

UNDER the title of "Festive performances of works by Düsseldorf Music-directors, from Mendelssohn to the present time," a music festival was held at the Rhenish town just named, under the direction of Julius Tausch and Ferdinand Hiller. The performances were given on the 8th and 9th ult., being intended as a contribution to the Exhibition of Art and Industry recently held at Düsseldorf. From an artistic point of view the festival is said to have proved highly satisfactory, whereas, financially, the result has been a deficit of some 6,000 marks. Among the solo performances Herr Leopold Auer's violin-playing created much enthusiasm. The programme of the two days will be found at the end of these notes.

The Royal Opera of Berlin resumed its performances on the 24th ult. with Beethoven's "Fidelio." The Imperial Opera of Vienna reopened its doors on the 15th ult. with the same classical masterpiece. Schubert's little-known Opera "Alfonso and Estrella" will be the first novelty to be introduced by the latter establishment during the season just inaugurated.

An "International Vocal Contest" took place at Cologne between the days of the 14th and the 17th ult., convened by the famous choral society of male voices, the "Kölner Liederkranz," and in commemoration of the twenty-fifth anniversary of its foundation. Some 130 vocal societies, chiefly German, Austrian, Dutch, and Belgian, took part in the proceedings.

The annual examinations of the pupils of the Hoch'sche Conservatorium at Frankfurt, under the direction of Joachim Raff, were held this year for the first time in public, and are said to have reflected great credit both upon the teaching capacity of the professors and the talent displayed by many of the pupils. The institution, which has just entered upon the third year of its existence, numbers at present some 150 pupils of both sexes.

Herr Julius Stockhausen, having resigned his professorship at the Hoch'sche Conservatorium at Frankfurt, is about to establish an Academy at that town, for vocal instruction in all its branches. A select choir in connection with the new Academy is to be formed, which will devote itself to the cultivation and production in public of different styles of vocal chamber-music. Herr Stockhausen's eminent qualifications, both as teacher and conductor, are a sufficient guarantee for the success of the undertaking.

The Wagner-Theatre at Bayreuth has suffered considerable damage during a recent severe thunderstorm, which partly destroyed the roof of the building.

As was to have been expected, the recent performances at the Victoria Theatre, Berlin, of Goethe's entire drama of "Faust" (with the incidental music by E. Lassen) have proved unsuccessful from a financial point of view.

A medallion portrait of Robert Schumann, which had recently been secretly removed from the memorial erected to the composer at Leipzig, has been found in the possession of a young student of the University, whose admiration for the master had doubtless prompted him to commit this crazy act of vandalism.

After a two years' sojourn in America, where he was everywhere received with the utmost enthusiasm, Herr Wilhelmj, the eminent violin-virtuoso, is about to return to his native Germany.

A complete edition, in five volumes, of the literary writings of Franz Liszt is just now being published by the firm of Breitkopf and Härtel, of Leipzig.

The distribution of prizes amongst the pupils of the Paris Conservatoire took place on the 5th ult. Of the 503 competing pupils of both sexes, 219 were successful in gaining a distinction. There were twenty-eight first prizes, out of which number twelve were awarded to female students, Mdlle. Bonis gaining the first distinction in the section of harmony.

Le Ménestrel writes: "Concerning the *diva* Patti, M. Charles Darcours, of the *Figaro*, gives us some disappointing news. It would appear that after the coming season at Covent Garden, Madame Patti and Signor Nicolini will visit the United States to fulfil an engagement for eighteen months, for which they are to receive the sum of *three million of francs*. 'And when Adelina Patti returns,' continues M. Darcours, 'no one will hear her again. For a long time the great artiste has cherished a dream. In the same way as Rossini ceased to compose after having produced "Guillaume Tell," his *chef-d'œuvre*, so Adelina desires that, at some future day, men should speak of her as of a nightingale that ceased to sing at the moment she was singing her best.'"

M. Victor Massé has just completed his new Opera, entitled "Une Nuit de Cléopâtre." M. Massenet has likewise finished the score of an Opera, "Hérodiade," which will be brought out at La Scala at Milan, in January next.

M. Gounod is just now the recipient of a series of ovations in Belgian towns. Enthusiastically attended concerts, consisting almost exclusively of his compositions, have been held at Ostend and at Antwerp.

M. Blaze de Bury, the able contributor to the *Revue des Deux Mondes*, has published a volume of essays, entitled "Musiciens du passé, du présent, et de l'avenir," comprising interesting remarks on Gluck, Mozart, Rossini, Weber, Hérold, Halévy, Verdi, Gounod, Bizet, Berlioz, and Wagner.

The *Rivista Europea*, of Florence, contains in its August number a very interesting essay on musical life in Italy during the eighteenth century.

Mdme. Marcella Sembrich has accepted an engagement for sixteen performances at the Royal Opera at Madrid, receiving the sum of 2,000 francs for each representation.

Verdi is said to be engaged upon the composition of a new opera, entitled "Iago." The libretto is founded on Shakespeare's "Othello," and, it is creditably asserted, has for its author Signor Boito, the composer of "Mefistofele."

The recent exhibition performances of pupils of the "Ecole de musique religieuse" at Malines, under the direction of its founder, M. Lemmens, have proved highly successful, especially considering the short period of the existence of that institution. The proficiency of the pupils was demonstrated in pieces for the organ and pianoforte, as well as in the answering of questions concerning harmony and musico-ecclesiastical lore.

The Italian season of the Imperial Opera at St. Petersburg will be inaugurated on the 4th of next month with the performance (for the first time in Italian language) of Glinka's popular opera "The Life for the Czar."

Ernst Ferdinand Wenzel, one of the oldest and most highly esteemed professors at the Leipzig Conservatorium, died on the 16th ult., at the age of seventy-two. He had been the intimate friend and fellow-student, under F. Wieck, of Robert Schumann, and a contributor to the music journal founded by the latter. Soon after the establishment of the Leipzig Conservatorium in 1843, under the direction of Mendelssohn, Wenzel obtained the professorship of pianoforte-playing at the new institution, which post he filled with great ability to within a few months of his death.

M. Hyacinthe Firmin-Didot, the venerable head of the eminent publishing firm, died at Paris at the age of eighty-seven.

At Paris died, at the age of sixty-two, Madame Eugénie Garcia, *née* Mayer, once much esteemed as a vocalist, and, after her retirement from the stage, as a professor of her art. She was the wife of M. Manuel Garcia, and sister-in-law to Mesdames Malibran and Viardot.

The death is also announced at Bergen, in Norway (his native town), of that most remarkable and eccentric of violin-virtuosos, Ole Bull, aged seventy. Regarding his chequered career the *Daily Telegraph* gives the following interesting account: "Ole Bornemann Bull was born at Bergen, in February, 1810. At eighteen years of age he was sent to the University of Christiania. From this seat of learning he was dismissed, owing to his having temporarily taken charge of one of the orchestras at a theatre. In 1829 he went to Cassel to study the violin under Spohr, but was received so coldly that he entered at Göttingen University to study law. Afterwards he went to Minden, which he had to leave in consequence of a duel. He betook himself to Paris, and was reduced to such distress that he attempted suicide by throwing himself into the Seine. He was happily rescued, and, through the kindness of a lady, he made his public appearance as a violinist. His success

was great and unequivocal. In seven years he realised a fortune, with which, and a wife, he returned to Bergen in 1838. He visited the United States in 1843, and returned in 1845, afterwards making a musical campaign through different countries. An attempt to establish in Norway national schools of literature and art proved a failure, and he was involved in such loss that he again went to America. There he purchased 120,000 acres of land in Pennsylvania, and tried to form a Norwegian colony. After a long struggle he failed. In 1854 he leased in New York the Academy of Music, for Italian opera, with calamitous financial results. A series of concerts in England and on the Continent again recruited his shattered fortunes, and in 1869 he revisited the United States, where he married in 1870 for the second time. Some years ago he returned to his native town, where, as announced, he has just died." Ole Bull was the author of several concertos and fantasias for his instrument, of which but few have, however, been published.

We subjoin, as usual, the programmes of concerts * recently given at some of the leading institutions abroad:—

Düsseldorf.—Musik Festival (August 8 and 9): Symphony, D minor (Schumann); Oratorio, "St. Paul" (Mendelssohn); Overture, "Dionys" (Burgmüller); "Dein Leben schied," from Byron's Hebrew Melodies, for male chorus and orchestra (Julius Tausch); Violin Concerto (Mendelssohn); "Wallfahrtslied," for mixed chorus and orchestra (F. Hiller); "Frühlingsnacht," for four solo voices and orchestra (F. Hiller); Symphony, C major, MS. (F. Hiller); "Festouverture" (Julius Rietz); Ave Maria, for alto voice with organ (Julius Tausch); "Abendlied," for violin (Schumann); Scenes from "Faust," Part III. (Schumann).

Ems.—Concert of X. Scharwenka, with Liebig's orchestra (July 30): Overture, "Lodoiska" (Cherubini); Violin Concerto, No. 2 (Bruch); Pianoforte Concerto, B flat minor (Scharwenka); Violin Solos (Wieniawski and Holländer); Pianoforte Pieces (Pergolesi, Liszt, Scharwenka).

Cologne.—Concert of the Verein für Kirchen-Musik (August 8): Serenade for Pianoforte, Violin, and Violoncello (F. Hiller); Kyrie, Gloria, and Agnus Dei, from Mass, Op. 44 (E. F. Richter); Scotch and Irish Songs (Beethoven).

CORRESPONDENCE.

ORCHESTRAL NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have been for some time attentively reading the communications of some of your correspondents, who, of late, have been making us acquainted with their views on the desirability of introducing a rather material change into the matter of orchestral notation. The proposals of these would-be reformers, as far as I am able to understand, tend towards one object; namely, the abolition of all superfluous clefs, and, in short, the general simplification of the process of reading and of writing an orchestral score.

For my part I cannot see that to be able to read an orchestral score is a matter of such enormous difficulty as some of your correspondents seem to think it is. Every decently educated musician nowadays devotes a considerable portion of his studies to that department alone; and the very evident results of the cultivation of this branch of scientific music which we see around us should certainly incline us to believe that the task is one quite within the powers of a very ordinary mortal. Moreover, I should like to be informed as to what good object could be effected by writing orchestral scores for the use of such readers as would not comprehend a single idea in the whole work.

With regard to the fundamental question, one moment's reflection will serve to show that the principle of making use of a uniform clef, as applied to wind instruments, and the consequent abolition of "transposing" instruments, would leave us very much worse off than we are at present. Let us consider, for instance, the clarionet. In many orchestral works there are passages written for that instrument which, even at the hands of the most expert performers, are all but impracticable; and this while we have, to facilitate execution, instruments standing in three different keys. How then, I ask, would we fare, when we should have but one non-transposing clarionet; and that one standing in a key perhaps the most remote possible from the key of the actual passage to be played? Even granting the practicability of the innovation, the first immediate consequence would be a necessity for rewriting nearly every score in existence; for the knowledge and use of the transposing clefs and instruments would very soon become obsolete and forgotten. The difficulty may be met, whenever Nature is considerate enough to revise and remodel the laws which affect the vibrations of sounding bodies; whenever we come across an oboe with a single reed, and a clarionet with a double one; and whenever some of our gifted contemporaries will supplement Nature's "second thoughts" by giving us a new family of wind instruments that shall each and all possess the same harmonic scale.

With regard to the abolition of the different staves in vocal music, the same physical objections do not hold good. A strong case might be made out of either side of the question; but as matters stand it is rather a waste of time to argue the point. For it is perfectly open to any writer to make use of the G clef, instead of the C clef, for the alto, tenor, and soprano voices, should he wish to do so.

This question is one of a series highly illustrative of the tendency that nowadays exhibits itself towards persuading ourselves that we are ever so much wiser than our fathers. We have aerial engineers always laying down royal roads to everything. One man teaches us the whole art of pianoforte-playing in six lessons. Another has discovered an infallible method of cultivating the memory. A third suggests that a system of notation with fifty or sixty sounds to the octave would be far more simple and attainable than the hitherto existing series of twelve semitones. And this in face of the fact that there are scarcely a score of singers in existence who can intone those same twelve semitones with rapidity and decent precision.

I, for one, should certainly deprecate the desirability of reforming orchestral notation, if the sole object of so doing is to enable incompetent musicians to *read* a score which they could not possibly understand, when read; and I am inclined to agree with Mr. Stratton, where he says "Half the time and ingenuity expended in efforts to improve the notation would suffice thoroughly to master it."—Yours, &c.,

JOS. SMITH, Mus. Bac.,
Organist, Limerick Cathedral.

ORGAN INSCRIPTIONS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I venture to send you a few verses copied from an old organ in a German village church, which may perhaps interest English organists. I have not attempted to reproduce in English the German rhyme, but I believe my prose translation renders faithfully the meaning of the original.

Over the Keyboard.

Du spielst hier nicht für dich,
Du spielst für die Gemeinde;
Dein Spiel erheb' ihr Herz,
Sei einfach, ernst und reine.

(Thou playest not here for thyself, thou playest for the congregation; thy playing should elevate the heart, should be simple, earnest, and pure.)

Over the Stops on the right-hand side.

Stets muss der Orgelton
Zum Liedesinhalt passen;
Drum lies das Lied erst durch,
Um seinen Geist zu fassen.

(The organ-tone must ever be adapted to the subject of the song. Therefore read first the song through, to catch its true spirit.)

Over the left-hand side Stops.

Dass den Gesang dein Spiel
Nicht in Verwirrung bringt,
So halte manchmal an
Und spiele wie man singt.

(So that thy playing bring not the singing into confusion, listen sometimes, and play as they sing.)

The taste of placing inscriptions like these on a church-organ may be questionable. Indeed, people are in our time too much addicted to scribbling upon works of art and similar objects, to the great annoyance of men of refined taste. But, if the organists would copy these verses upon the cover of the music-book which they constantly use in church, so that their eyes fall upon the sentences whenever they open the book, I cannot help thinking that they would find this simple plan advantageous.

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

As it might appear presumptuous in a foreigner to offer this advice to English organists, I would rather not subscribe this letter with my name, but merely with my birthplace, which is only known to my nearest friends.

THIEDENWIESE.

"PALMAM QUI MERUIT FERAT."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It will be interesting to the subscribers of this Institution to know that Arthur C. Stericker, who has gained the silver medal for pianoforte-playing and the second prize for organ at the Royal Normal College for the Blind, after only twelve months' tuition in the College, had previously received musical instruction during five years in the Wilberforce School for the Blind, York. And I think it is due to the reputation of Mr. William Barnby, who has for many years presided over the music-teaching in this School, to say that, when Stericker left us in April, 1879, he could play a large number of classical compositions both on the organ and pianoforte.

While praising the strenuous efforts made at the Royal Blind College, Norwood, to give a good musical education to the blind, there is some danger of ignoring the work which has been steadily going on for many years in our older institutions.—I remain, Sir, yours faithfully,

A. BUCKLE,
Superintendent of the Wilberforce School for the Blind, York.

Manor House, York, August 10, 1880.

ABSOLUTE PITCH OF INSTRUMENTS IN A SCORE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—That the Andante of Mendelssohn's "Reformation Symphony" is the first instance of a full score being printed where the orchestral instruments are placed so that to the eye their absolute pitch is given, is an erroneous statement of your correspondent "R. S."

In a copy of the full score of Dr. Arne's opera "Artaxerxes," published in the latter half of the last century, the transposing instruments are placed at their proper pitch, a curious feature being that the horn-parts are made to appear in treble, mezzo-soprano, alto, and baritone clefs.—Yours truly,

BURNHAM W. HORNER, F.R.S.L.

Mortlake, S.W.

THE STAFF *v.* TONIC SOL-FA NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly allow me to call attention to a sentence in a letter written by Mr. Stephen S. Stratton on orchestral notation, which appeared in your last number, in which he says: "The Tonic Sol-fa notation is simple at the commencement; but, as the intricacies of remote modulations are considered, it becomes, in my opinion, more difficult than the staff notation."

Now, I would respectfully ask Mr. Stratton to explain how he finds that, "in remote modulations," the Tonic Sol-fa notation becomes more difficult than the staff notation.—Yours truly,

THOMAS MANSON.

Lerwick, August 9, 1880.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

THOMAS K. TAYLOR.—*Apply to the Professor of Music at the University.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANBRIDGE, IRELAND.—The third Festival of the Banbridge Church Choral Union was held on the 7th ult. in the Parish Church, when seven choirs, numbering 150 voices, were assembled. Mr. C. Wilson, L. Mus. T.C.L., A.C.O., Organist of St. Paul's Church, Gilford, presided at the organ in a very efficient manner. The music included four hymns from the "Church Hymnal," the Psalms for the day being chanted to Anglican chants. The singing of the united choirs was excellent, the chanting being antiphonal. Great credit is due to the Rev. T. M. Benson, Rector of Scarva, for the manner in which he has trained the choirs, the singing being a great improvement on former years. The sermon was preached by Bishop Reily.

BISHOP STORTFORD.—The Annual Festival Service of the Bishop Stortford School was held on July 29, at the Parish Church. The school choir was aided by members of cathedral and other choirs, and accompanied by orchestra (including Messrs. Lazarus, Harper, Ould, &c.) and organ. The Magnificat and Nunc dimittis were sung to Barnby's Service in E, the Anthem being Spohr's "How lovely are Thy dwellings fair." Master V. A. Brooks, a pupil of the school, acquitted himself well in the solo of the first number and also in the quartet (No. 3.), in which he was joined by Messrs. Frost, Hanson, and Kempton (St. Paul's Cathedral). Before and after the sermon, which was preached by the Rev. Edwin Hatch, M.A., Vice-Principal of St. Mary Hall, Oxford, were sung respectively the Hundredth Psalm and the "Hallelujah" Chorus. Mr. C. Warwick Jordan, Mus. B., Oxon., ably presided at the organ, and Mr. Lewis Marcus, the Precentor of the School, conducted with his usual judgment.

BLACKBURN.—An Organ Recital was given on Friday, the 20th ult., by Mr. J. G. Wrigley, Mus. Bac., Oxon. (Organist of the Parish Church, High Wycombe), in connection with the reopening of St. John's Church, after complete renovation. The programme included compositions by Smart, Merkel, Silas, Widor, Haydn, Salome, Thomas, and Schubert, all of which were most efficiently rendered. The improvements made in the organ by Messrs. Whiteley, of Chester, are highly satisfactory.

GEORGETOWN, DEMERARA.—The Concert of Madame Cazaux, given at the Philharmonic Hall on June 29, was a great success. The local papers speak in high terms of the singing of the *bénéficiaire*, especially in the "Jewel Song," from *Faust*, and also of the fine voice (almost too powerful for the hall) of M. Cazaux. The accompaniments were skilfully played by Mrs. Anderson.

GREAT MALVERN.—A Recital was given on the recently completed Organ in the Priory Church by Mr. C. J. Frost (of London), Mus. Bac., on the 6th ult., when his effective rendering of Bach's Prelude and Fugue in B minor, Dr. Hiles's Andante in E flat major, Behrens's Fantasia in C minor, Beethoven's Septuor Variations, B. Smith's Grand March in D, Mendelssohn's Sonata in A, Dr. Stainer's Jubilant March, and his own Overture in C, was listened to by a most appreciative audience.

MORECAMBE.—On Wednesday, the 11th ult., the ceremony of opening a New Organ took place at the new Church of St. Laurence. The instrument, which is the gift of Gilfred Lewthwaite, Esq., of Stoll Park, Windermere, has been built by Messrs. Foster and Andrews, of Hull, and is in every respect a success. The vocal portion of the service was excellently rendered by the Choir of the Parish Church, assisted by several friends from the surrounding district. Ebdon's Service in C, and Sir G. Elvey's Anthem "Praise the Lord," were the chief features in the Service. Dr. Bridge (Organist of Westminster Abbey) presided with his accustomed skill at the organ, and Mr. W. W. Wilde (Organist of Morecambe Parish Church) conducted with much precision and judgment. The sermon was preached by the Right Rev. the Lord Bishop of Manchester. In the evening Dr. Bridge gave an Organ Recital, which was attentively listened to by a crowded and appreciative audience. His interpretation of Bach's Prelude and Fugue in B Minor, and Mozart's Andante in A, were especially deserving of commendation. On Thursday evening, the 19th ult., Mr. H. A. Branscombe (Organist of St. Margaret's, Princes Road, Liverpool) gave an Organ Recital, which attracted a large audience.

NEWBURY.—A musical Society, under the title of "The Newbury Amateur Orchestral Union," which was inaugurated last season for the practice of instrumental music, has now recommenced, with twenty members. The Conductor of the Union is Mr. W. Dines Eatwell, and the Honorary Secretary, Mr. T. B. Mathews. It is proposed to give four concerts in the ensuing season, which, judging from the success achieved at those which took place in April last, are expected to be highly encouraging.

READING.—An interesting presentation to Miss Binfield, the late Organist of St. Lawrence Church for forty years, took place at her residence, in Friar Street, on Wednesday evening, the 4th ult. After an eloquent speech from the Vicar, the Rev. M. Guilding (at the end of which he handed Miss Binfield a photographic group of the members of the choir), Dr. Wells, on behalf of the subscribers to the testimonial, presented her with a case containing fifty-four sovereigns, and spoke of the debt of gratitude which the parish owed to her for her services during forty years, for the good she had done outside her own immediate position as organist, as well as the admirable manner in which she had managed the choir, and wished her a happy retirement and long life and happiness. Mr. F. W. Blandy read a letter from Miss Binfield, thanking the subscribers for their handsome present; and the proceedings were concluded by the choir and those present singing the 107th Psalm, to a chant of Miss Binfield's composition, and also a hymn.

SHEPLEY.—A new Organ, costing £400, and built by Messrs. Peter Conacher and Co., of Huddersfield, was recently opened in St. Paul's Church, by Mr. T. Berry, at one time Organist of High Street Chapel, Huddersfield, and now Organist of Trinity Church, Glasgow, who had

designed the instrument and superintended its erection. In addition to the cost of the organ, a new organ-chamber has been added to the chancel, from plans by Mr. E. Hughes, F.R.I.B.A., at a cost of £200. The service was fully choral, Clarke-Whitfeld's in E being used. Psalm xxvii. was the special Psalm, and the Anthem was "O praise God in His holiness." The hymns were suitable to the occasion; and at the close the "Hallelujah Chorus," from the *Messiah*, was very finely rendered. The Old Hundredth Psalm was sung on the clergy entering the church. In the evening a large congregation assembled to hear a Recital upon the Organ by Mr. Berry, at which the choir was also present. The selections were admirably arranged to display the excellence of the instrument, and the performance gave great pleasure. The collection at the service and Recital realised £9 12s. 4d.

SKIPTON.—An Organ, erected in Bolton Abbey by the tenantry on the Bolton Woods estate of the Duke of Devonshire, in memory of Mr. John Gregory Cottingham, his Grace's late agent, was opened on the 23rd ult. with fitting ceremony. The sum of £500 having been subscribed, Dr. Spark, the Leeds Borough Organist, was commissioned to design an instrument, which has been built by Mr. John Laycock, of Crosshills. The organ stands upon the site of the Lady chapel at the north-east corner of the abbey, in a space divided from the north aisle and nave by an oak-screen. It is encased in oak, the carving of which is in keeping with the general architectural outlines of the abbey. Morning Service was held at eleven o'clock. Dr. Spark presided at the organ. The Service was taken to Smart in F, and the Venite to music by Woodward. The lessons were read by Mr. F. Newton (Bolton), and the Rev. C. Bellairs, the Abbey Rector, read the prayers. The Anthem, which was composed by Dr. Spark, was sung to words selected from Deuteronomy v. 12-17. It contained a quartet which was sung with good effect by Miss Demaine, Miss Petyt, Mr. Moorhouse, and Mr. Newton. The Bishop of Ripon preached the sermon. Before the Benediction, Dr. Spark played Beethoven's "Hallelujah to the Father," from the *Mount of Olives*, and at the conclusion of the service Smart's Festival March in D. The organ possesses a fine combination of sweetness and power. The full organ is especially brilliant, the trumpet in the great organ being smooth, showing power without harshness, and the other good qualities of the instrument, as called forth by Dr. Spark, are altogether worthy of the abbey and its associations. In the afternoon Dr. Spark gave a Recital on the organ in the presence of a large assembly. The programme included Handel's Concerto in G minor, Bach's Toccata in F major, a movement of Beethoven's, selections by Smart, and some of his own compositions. Divine service was held in the evening, the preacher being the Vicar of Leeds, the Rev. Dr. Gott.

TAUNTON.—On Thursday afternoon, July 29, the members of the Taunton Philharmonic Association gave an open-air Concert in the grounds of Belmont, kindly lent for the purpose by Mr. John Marshall. There was a large attendance. The "Orpheus" Italian band, from Weston-super-Mare, was engaged for the occasion, and during the afternoon performed operatic and other selections. The vocal items of the programme consisted of part-songs and madrigals, which had been carefully rehearsed under the guidance of the veteran Conductor of the Association, Mr. John Comer, and were on the whole very steadily rendered.

TEWKESBURY.—On the 5th ult., an Organ Recital was given in the Wesleyan Chapel by Mr. C. J. Frost, Mus. Bac., whose performance of the following pieces gave much satisfaction: Fugue in A minor (Bach), Allegretto in A (Warwick Jordan), Overture in E (Morandi), Sonatina in C (C. J. Frost), Air with variations (Hesse), "Marche Funèbre et Chant Séraphique" (Guilmant), Vesper Hymn (Turpin), Sonata in B flat (Mendelssohn), Offertoire in G (Wely). The proceeds were in aid of the Organ completion Fund.

ORGAN APPOINTMENTS.—Mr. Alfred Palmer, Organist and Choirmaster to Mildmay Park Wesleyan Church, N.—Mr. W. Hand, Organist and Choirmaster to St. Mary Magdalene's, Wandsworth Common, S.W.—Mr. Arthur H. Stanistreet to the English Church, Pau.—Master G. A Ward to St. Stephen's, Spitalfields.—Mr. Osborne W. Pinck, Organist and Choirmaster to Rosehall Church, Edinburgh. —Mr. Walter Mitchell, F.C.O., Organist and Choirmaster to Holy Trinity Church, Melrose, N.B.

CHOIR APPOINTMENT.—Mr. J. B. Mellis, Tenor, to St. Matthias, Earl's Court.

OBITUARY.

On the 5th ult., at his residence, Shanklin Villa, Sutton, Surrey, in his 37th year, EBENEZER SHARP, Organist and Choirmaster of Benhillton Church, Sutton, Surrey, formerly of Sandstone Road, Stoneycroft, near Liverpool.

On the 14th ult., after a long illness, at the residence of his brother-in-law, Reginald Hoare, surgeon, Clifton House, Aston Road, Birmingham, CHARLES HANDEL (CECIL) TOVEY.

On the 17th ult., at 44, Claremont Road, Forestgate, Essex, EDWARD NAPOLEON IVIMEY, nearly five years a Chorister in the choir of Westminster Abbey, aged 14, the eldest and dearly loved son of Edward Ivimey, of Cornhill, E.C.

On the 23rd ult., W. T. BRIGGS, Lay Clerk of St. George's Chapel, Windsor.

TESTIMONIAL to DR. FOWLE.—Sir Michael Costa, £5 5s.; Dowager Lady Antrobus, £10; Lady Lewis, £5; H. L. Antrobus, Esq. (Coutts and Co.), £20; The Lord Bishop of Manchester, £2 2s.; C. E. Stephens, Esq., £1 1s. Subscribers' names received by the Dowager Lady Antrobus, 16, Grosvenor Crescent, London, W. Testimonial forms on application.

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No. 452

THE MUSICAL TIMES

Price 3d.

OCTOBER 1, 1880

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HIGHBURY PHILHARMONIC SOCIETY.—Third Season, October, 1880, to May, 1881.—Conductor, J. FREDERICK BRIDGE, Mus. Doc., Oxon.—Rehearsals will be held at the Highbury Athenæum, Highbury New Park, every MONDAY EVENING during the Season, commencing October 11, 1880. The hours of practice are: Chorus, alone, from 7.45 to 8.30, and in conjunction with the Orchestra until 9.15. After this the Orchestra will practise alone for an hour. Subscriptions, payable in advance, are as follows: Vocal and Instrumental Members (including the use of Music), £1 1s.; Honorary Members, £1 1s. The Society will give Three Concerts during the Season, on the following dates: December 13, 1880; March 14, 1881; May 23, 1881. For each of these, Honorary Members will be entitled to three numbered and reserved seats, which will be allotted according to priority of application. Tickets for numbered and reserved seats for the series of Three Concerts can be obtained by Members at 7s. each. Ladies and gentlemen desirous of becoming Members, either executant or honorary, are requested to communicate with one of the undersigned.

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The WEEKLY CHORAL REHEARSALS will commence on MONDAY, October 4, 1880, at Eight o'clock. A Series of FOUR CONCERTS will be given during the Season, the dates of which will be duly announced, when the following works will be performed: "The Creation" (Haydn), "A Song of Victory" (F. Hiller), "Preciosa" (C. M. von Weber), "Loreley" (Mendelssohn), "Stabat Mater" (Rossini), "The Prodigal Son" (A. Sullivan), and "Samson" (Handel). Subscription (giving two admissions to each concert), half-a-guinea; members of the choir, half-a-guinea—giving an Orchestra Ticket, and one Ticket of Admission for a friend for each concert. Prospectuses may be obtained, and subscriptions received at the Angell Town Institution, Gresham Road, Brixton.

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Mr. WILLIAM LEMARE begs to announce that the Third Series of ORGAN RECITALS will be given in the above Hall, from Half-past Seven till Nine o'clock, every SATURDAY EVENING, from October 2 to Christmas, 1880. Admission: Body of hall, 6d.; balcony, 3d. The organ may be engaged for practice. Terms on application to the hall-keeper.

THE GUILDHALL SCHOOL OF MUSIC, under the conduct and control of the Corporation of London. Principal, Mr. J. H. WEIST HILL, assisted by eminent London professors. The above school opened on MONDAY, September 27, 1880, at 16, Aldermanbury, E.C. Further particulars may be obtained from Mr. Charles Smith, Secretary, Finsbury Chambers, London Wall, E.C. FRED. A. CATTY, Hon. Sec.
Guildhall, September, 1880. CHARLES SMITH, Secretary.

MR. JOHN HENKEN'S MUSIC CLASSES at the BIRKBECK LITERARY AND SCIENTIFIC INSTITUTION, Southampton Buildings, Chancery Lane, will commence the First Week in October. Elementary music on MONDAYS, advanced on TUESDAYS, upper advanced on THURSDAYS, commencing at 8.30; Theory of Music and Harmony, on FRIDAYS, at 7.45. Introductory Lecture on October 4, Admission free. Prospectus, with fees, &c., gratis on application.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1880.

A FRENCH VIEW OF WAGNER.

The distinguished French *littérateur*, M. Henri Blaze de Bury includes, in a recently published volume, a paper on Richard Wagner and the so-called Music of the Future. M. Blaze de Bury is a man of very decided opinions, which do not form themselves upon the popular model. As to music, at all events, he is far from being, in thought and feeling, a typical Frenchman, since he never hesitates to attack the most distinguished French composers with a vivacity and point that, to an onlooker, are quite refreshing and edifying. When such a man speaks about Wagner, his remarks, whatever their actual value, cannot fail to be of interest, and on the strength of this assurance we ask attention to the substance of his paper on the Bayreuth Master.

The writer begins by repeating a conversation he once had with Meyerbeer on the subject of Richard Wagner. The theme was far from pleasant to Meyerbeer, who could not hear Wagner's name pronounced without a disagreeable sensation which he, ordinarily discreet in such matters, took no pains to conceal. M. Blaze de Bury's words are, that "the name of the author of 'Tannhäuser" and 'Lohengrin' had upon Meyerbeer the effect of a dissonance"—a result hardly to be wondered at, perhaps, even by those who look for its cause no further than the pages of "Opern und Drama." On one occasion Meyerbeer rallied M. Blaze de Bury for being reticent about Wagner, and then ensued the following dialogue:—

B. "The Music of the Future, you know my opinion—it is 'Don Giovanni,' 'Fidelio,' 'Guillaume Tell,' 'Der Freischütz,' 'Les Huguenots.' There is not an idea in the pretended theories of Wagner that has not been worked out in advance by Beethoven, Weber, Rossini, and yourself. But, on the other hand, there are many things in 'Fidelio,' 'Der Freischütz,' 'Guillaume Tell,' and 'Le Prophète,' which Wagner and his school have left out of their system, because they could not use them in their scores. However"—

M. "Ah! there is a 'however'?"

B. "Yes, maestro, for me at least, who have seen so many knowing ones deceive themselves, and so many oracles of to-day confounded by the verdict of to-morrow."

M. "But the public! do you dispute that we have there a very important criterion?"

B. "Important, yes, but not infallible; witness 'Il Barbiere' hissed at Rome, and the immortal 'Freischütz' rejected at the Odéon."

M. "Then, according to you, a day is coming when Wagner's 'Tannhaüser' will rank with those *chefs-d'œuvre?*"

B. "Please heaven such consequences will not follow. It is not sufficient to weary, provoke, and deafen the present in order to have a right of appeal from it to the future. . . . The author of 'Tannhaüser' is revolutionary only in his theories, for his music presents nothing that Beethoven and Weber have not said, and said better. As is that music to-day, so it will be in ten years, in thirty years. It has no secrets to show, and that is why I reproach it. You read as in an open book its merits and its defects—merits, alas! negative; defects without character—good sometimes, tiresome often, unintelligible never." . . .

* * * * *

After this prologue, which is perhaps open to the complaint that Meyerbeer did so little of the talking. M. Blaze de Bury addresses himself to his argument.

Our author begins with a laugh at Wagnerian pretensions. To claim for Wagner the highest personification of art, present and future, is, he says, "one of the pleasantries which should be left to men gifted with skulls hard enough to make a breach in the sacred temples of the old masters"—men such as he who recently was so good as to say that "Mozart's Operas are still of some value, and worth preserving." Reference is then made to Wagner's embodiment of the genius of poetry and music in one person. Here M. Blaze de Bury hits out. "At one time," he tells us, "Wagner thought himself a simple poet, and wrote dramas in verse which no one would play. Finding that poetry treated him hardly he turned to music. 'You prevent me from making a small fortune; be it so, Monseigneur, I will make a big one," as the future Cardinal de Bernis said to the Minister who refused him a place. Had the young dramatist's piece succeeded the least in the world, Richard Wagner would have been content to remain a poet like others, without a thought of reforming an art, even the elements of which he had not, at that ingenuous epoch of life, troubled to master. O supreme power of Vocation! how many things explain themselves thus? I have cited the example of Cardinal de Bernis. Richard Wagner appears to me rather to resemble those misunderstood priests who found a religion through hatred of that which has not made them bishops. Sprung from a race of comedians, he scribbled tragedies, mixing up in a heap 'Hamlet' and 'King Lear.' One fine day, hearing Goethe's 'Egmont' at Leipzig, with Beethoven's music, he thought that if some such music had been written for his piece, perhaps it would have been put on the stage somewhere. A disappointed poet; a musician by circumstances; a comedian by race—there you have all the man and all the artist."

Our author next deals with the "continuous melody," which expresses not only a situation but a word. This he accuses of making into a whole things intended to exist apart, each in its particular sphere, and to develop themselves according to their proper natures and end. M. Blaze de Bury strongly insists upon this distinction. "Music is one art, and poetry is another; which does not imply that, though perfectly separate, they ought not to approach each other. All good music has its poetry, as all good poetry has its harmony, its rhythm, its music; but each art keeps to itself its technical means, reserving it for employment in due time and place. . . . Did Schiller and Goethe, in creating their theatre, fancy themselves cutting out work for the musicians of the future. On the other hand, did Haydn, Mozart, and Beethoven, writing sonatas and quartets, in which poetry abounds, imagine themselves to be composing anything but music?" Protesting that music is sufficient unto itself, our author goes on to say: "A sonata of Beethoven's has no words; but that does not prevent it from having poetry. What clearness there is in this intimate dialogue of the master with his instrument! Follow the musical phrase and, better than the best verse, it enables you to understand the profound drama of humanity unrolling itself before you. No feature of the master's soul escapes you, you hear its most secret vibrations of joy and sorrow, its tenderness, its meditations, its frenzy, and when it laughs or weeps the expression remains always simple, always true, a moral altitude maintains itself. . . . But in the works of the poets, especially in their dramas, there is material with which music does not agree. Music assimilates to itself characters, passions, and situations; but long tirades

disconcert it, the recitatives of Telramond, like those of Théramène, terrify it. A few drops of essence suffice to perfume a vase; four words of love, jealousy, or anger are enough for the development of a grand *morceau*." As to the supremacy of music and the composer, as compared with poetry and the poet, we read: "The moment music comes into play it commands, and the words obey. For proof, observe that, however bad the verse may be, it cannot affect the music; while the finest stanzas are unable to do anything on behalf of music that is worthless. Such power has the musician that he can save the poem, if it be ridiculous; and destroy it, if it be sublime. Let the composer be Beethoven, and out of a *berquinade* springs 'Fidelio'; let him be Weber, and from the most incoherent, the most silly, book of fables 'Euryanthe' disengages itself." Continuing the argument, our author denies the possibility of any such instantaneousness between word and note as Wagner's theory assumes. "In spoken language the words arrange themselves successively, and I perceive them only after the phrase is formed and my memory has collected them. Music, on the contrary, seizes me from the first note, and takes me along without leaving either the time or the power to return upon my steps. How can we hope to establish a complete union between forces so diverse?"

Taking as a text the remark of Ambros, that "if Wagner's principles become generally recognised and adopted as the laws of art, we may at once cry '*Finis musicæ!*'" M. Blaze de Bury discusses, in a very interesting manner, the question whether music has not reached the limit of its development. Here space does not allow us to follow him, but we may quote one passage which shows pretty clearly his view that the present is a time of decadence. After referring to the "joyous and cordial parody of the ancient *régime*," he says: "This is not the parody by which the actual theatre is poisoned. Modern burlesque humour kills the idea, and with the idea the man who has been inspired by it. They speak of reviving Gluck upon the stage, and we shall see what becomes of 'Iphigenia,' 'Orpheus,' and 'Eurydice' developing their grand pantomime, and their serene majesty, before an assembly saturated with cynical jokes, and still warm with the refrains of 'La Belle Hélène.' 'The music of the future! here it is,' said Rossini, one day pointing to a score of that repertory, comparable to certain plants, rank, entangled, that cover the surface of a lake, and keep from its waters, once transparent and profound, the light that comes from on high. Enthusiasm, respect for beautiful and holy things, we have renounced, but in return we scoff, sneer, and gambol to a marvel, and if we do not lift our hands towards heaven, we lift our legs in turning wheels." If the music of the burlesque theatre be one form of the music of the degenerate future, our author asserts that there is another—the music of Bayreuth, and "the more foolish of the two may not be that generally supposed." "Look on the side of the Fichgelgebirt, to the little town where lived the honest, modest, excellent Jean Paul; there dwells, enshrined in his presumption, a man who believes himself the Deity, and to whom his faithful priests never cease to sing mass. He thrones himself in his Walhalla among giants, Norns, and Walkyries, and when he has finished talking to Odin, he proposes to himself a task—strange, unlikely even for a god—to correct Beethoven and amend Gluck. . . . Alphonse X., King of Castile and Leon, was fond of saying, 'If God had done me the honour to consult me, many things in creation would be better than they are.' So reasons this personage. 'In Beethoven's place, I should have done thus,' and without more ceremony he gives to the clarinets the part of the oboes, cuts, writes over, adds to, and generally treats the text as though it were the work of a pupil. . . . To correct Beethoven and amend Gluck is less the effort of a great mind misled than of a Prudhomme."

Our author professes to discover in Wagner much adroitness in turning the flank of difficulties, and much skill in, by a move of the hand, making riches out of poverty. "No one knows better than he the defects in his cuirass, and hence his habit of getting inside the mailed coat of legendary heroes, assured, in advance, of public favour." More than this, he diverts public criticism from his music to his theory, and appeals from the present to the future, which has no voice wherewith to condemn. "To address the future is always a convenient thing, and it costs little to proclaim truths which cannot be contradicted by experience. True art knows nothing of such pretensions as these."

It is no part of our design to criticise the opinions of M. Blaze de Bury, or review his facts. On such a subject most readers are able to operate for themselves. But the utterance of a writer, in his way so distinguished, ought not to be passed over, especially if we regard it as evidence of the light in which Wagner is seen by French literary men.

THE FATHER OF THE SYMPHONY.

By L. Nohl.

How shall we account for the fascination, the powerful hold on our mind, which the hearing of a symphony, executed by a well-appointed orchestra, never fails to produce? Is it eternal nature herself that is here speaking to us? She who, sphinx-like, has looked upon mankind for ages ever silent, whose very contemplation has ever suggested to man profoundest problems of life; has she, then, suddenly solved these problems herself, disclosing them to us through the medium of a language which, while dispensing entirely with the word or with any definite conception whatever, is yet both eloquent and clearly defined? Those rigidly wooden or fantastically curved instruments, and the incalculable movements of the players, may present an odd spectacle to the outward eye; but they convey through the ear to our inner perception a picture full of animation appealing directly to our most precious thoughts and life-experiences.

Still, it is not to nature, as such, we owe the manifestations of this wondrous power. Nothing, in fact, is more truly the production, and indeed a veritable triumph, of the human mind, than this orchestra with its manifold capabilities in producing musical sounds. Nor is it more than a hundred years ago since the orchestra in its present organic construction has been called into existence. All civilising nations, from the oldest times, have, on the other hand, contributed their share in bringing about this result. The Orient invented the string instruments, as for instance the *rebek* of the Arabs, from which the modern violin derives its origin; and among the Celtic and Germanic nations of the North this instrument became the leading one in instrumental combinations, to which the inventive genius of the Italians added the more sombre-coloured and deeper tones of the violoncello and contra-basso; and in more modern times the true *viola alta* has been introduced, thereby completing in its proper symmetrical proportions the orchestral string quartet. The harp also has been restored to the modern instrumental chorus, that ancient instrument which accompanied the religious festivities of the Egyptians, and to the sounds of which the poets of Israel sang their inspired songs. Flute and lyre were already employed in the music of ancient Greece; trumpet and horn served in times

of war; the shawm was the instrument of the shepherd; kettle-drums and cymbals had been brought from the East by the Crusaders; and thus the awakening and growing spirit of musical art gradually began to unite all these various interpreters and concomitants of characteristic phases and emotions of real life into a picture admirably adapted to represent a combination of manifold individual experiences, and to stimulate the highest efforts of the artist in seizing hold of this new "creation within the creation" in order to render it one of the most important and exhaustive means of expression for the various phases of the human mind. With this the first stage of development in the spiritual use made of this orchestral body is reached which culminates in Beethoven. How recent the achievement, how near to us the first halting-point!

As a matter of fact, however, this combination of instruments into an organic whole, and especially their selection for the production of a well-balanced *ensemble* amongst the multitude of different more or less perfect tone-givers, although of comparatively recent date, is the result of manifold experiments and æsthetic speculations of preceding ages. The more liberal use made of the individual instrument, as well as of a combination of them, originates, indeed, in the same want of the human mind which some three hundred years ago had called opera into existence; we mean the newly awakened cravings of the artistic minds of the *renaissance* period to find their ownselves represented in their individual experiences, their happiness and sorrow, their love and enmity, and every other natural emotion of life. The preceding centuries of music cultivation were devoted to the service of the Church, and the harmonic tone-combinations produced by this highly developed ecclesiastical art furnished, in the first instance, examples for compositions specially adapted for the display of that oldest of combined instruments, the organ. Subsequently such organ-music was transferred to the pianoforte, together with the dance-tunes and secular songs of the people, and the more artistically elaborated operatic forms of song; and the amalgamation of these elements led, through the free effort of creative genius, to the highest development of instrumental art yet known, the modern symphony. Of it, and of the "father of the symphony," Joseph Haydn, the following pages will endeavour to give a somewhat comprehensive account.

The distinct ideas which nowadays we associate with the word "symphony" have little or nothing to do with the original meaning of that term. *Symphonia*—in the Grecian theory of music—signifies merely the consonance of several voices or instruments. We meet with the term in the first harmonic efforts of the tenth century, in the Netherlands, where the strange combination of a given melody (Cantus firmus) with a fourth or fifth running parallel with it, is called a *Symphonia*, in contradistinction to the *Diaphonia* or Discantus. In the sixteenth century the band of the "Stadt-Pfeifer," or town-piper, as it paraded the streets with trumpets, cornets, fiddles, flutes, and trombones, was called the "entire symphony." Again, in the seventeenth century, the name of "symphony" was given to the *clavicembalo*, the forerunner of the modern pianoforte, because that instrument represented, in a measure, the chorus of harmonic voices. Subsequently every vocal composition with instrumental accompaniment received that name and even the Symphoniæ sacræ of Gabrieli, and of his pupil Heinrich Schütz, of the sixteenth and seventeenth centuries, will now be more correctly described as oratorio music—their chief characteristic feature consisting in the expressive vocal solos which the accompanying instruments only serve to raise into greater prominence. Finally, when in consequence of the tendency of the time towards a freer exercise of the art, as an expression of individual life, the Song of the Shepherd (*Mandrino*) had been made use of in the madrigal—a contrapuntal vocal composition for several voices—the innovation found so much popular favour that such vocal pieces were either partly or entirely transferred to instruments also, and were then called symphonies. Thus already about the year 1600 we find Ludivico Viadana writing Sinfonie musicali, *i.e.*, eight-part instrumental canzonets. Meantime, opera became more and more prominent as a means of musical expression, and while it cultivated the expressive solo singing on the one hand, it assigned, on the other hand, the polyphonous element to the instruments. Hence, in the seventeenth century every instrumental piece is styled a symphony, even to the few bars before or between the performance of a vocal piece. These introductory movements, however, form the real nucleus of our modern symphony. The movements which are called by that name, emanating from the period between 1650-1750, were indeed still of a miscellaneous character, such as ritornelli, fantasias, concertos, toccatas, and even fugues. Thus, Sebastian Bach's "15 Inventionen und Sinfonien," written in 1723, are intended for instruction in pianoforte-playing, and scarcely differ in character from his "Preludes" for the same instrument. The construction which characterises the first movement of the modern symphony, however, is to be found already at that period, and even before, in the distinct contrast of two melodies or motives employed in the *Sonata*, whether it be that of Scarlatti (born 1683), consisting of only one movement, or those of Corelli (died in 1713) and others, which consist of several. And in the latter period especially we begin to meet with the characteristic element which distinguishes the symphony from all preceding instrumental compositions, viz., the sonata-form—*i.e.*, an organic art-work, consisting of allegro, adagio, and finale, harmoniously developed and complete in itself, characteristic alike to the form of the quartet and symphony, and to the pianoforte sonata. The history of the sonata is therefore, in the first instance, also the history of the symphony, and it is to the former we must now briefly direct our attention.

The introduction of two new elements into instrumental compositions materially aided the development of the art. These were the dance and the song. The two represent in themselves the fundamental condition of all life-movements, viz., the change of rest and motion. Introduced into opera in Italy, the dance-movement furnished the type for the *Sinfonia*, specially so called, which formed the instrumental prologue to the action on the stage, and consisted of a lively movement, followed by a slow one, and concluding with a repetition of the former usually played at an enhanced speed. The overture to Mozart's "Il Seraglio" is an example of the old *Sinfonia* which had received its stereotyped form in Italian opera by the elder Scarlatti. The influence of secular song, on the other hand, made itself felt more especially in imparting natural feeling and true sentiment to the operatic air of Scarlatti, constructed though it was upon the same *da capo* or repetition principle as the *Sinfonia*. By the adoption of this new element, viz., the contrasting of different themes, an important change was wrought also in the form of the old sonata.

The word *Suonata* signified at first merely an instrumental piece, in distinction to the *Cantata*. Towards the end of the seventeenth century, however, we meet with the *Sonata da chiesa* or *da camera*, church or chamber sonata, exhibiting already a distinct

individuality of form, which was based upon the development and elaboration of contrasting melodies and *motivi*, and which distinguished it from all other instrumental pieces. This characteristic peculiarity, the germ of which, at least, existed already in the compositions of Domenico Scarlatti, became equally manifest in the three movements of which subsequently the sonata consisted, taking its model, no doubt, from the alternation of rest and motion as represented in the existing Italian *Sinfonia*. Examples might be quoted in this respect from the violin compositions of the Italians Corelli and Vivaldi and from the pianoforte sonatas of the German Johann Kuhnau. In Italy, particularly the *Concerti grossi*, *i.e.*, compositions for several instruments, exhibit this arrangement in three movements, while Johann Sebastian Bach has written a similar "Italian Concerto" for the pianoforte. The movements consist in an Allegro, Andante, and a final Presto, the first and the last being written in the same key. Greater individual depth was infused into the sonata by the French school of composers, notably by F. Couperin (whose compositions of this class consist, however, still of one movement only), while the great organists of Northern Germany contributed their mastery in harmony to the development of the art-form in question, and even J. S. Bach approaches in this respect more nearly his French than his Italian contemporaries.

The immediate precursor of our "Father of the Symphony," however, was a German, the son and disciple of the great Sebastian—viz., Philipp Emanuel Bach. In his "Sonatas" the form of this particular class of composition has become finally determined, and it remained for Joseph Haydn to adopt and develop it both in the quartet and the symphony. Before examining more closely the special and creative merits of the plan upon which the sonata of Ph. E. Bach is constructed, for the purpose of showing why Haydn should be looked upon as the originator of its adoption in modern symphony, it will be necessary to cast a cursory glance over the artistic career of the master in order to arrive at a due appreciation of the great and far-reaching artistic deed he thereby achieved.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VII.—SPOHR (*continued from page 450*).

Spohr was engaged for the Philharmonic season of 1820. He does not mention the sum agreed upon, but speaks of it as "considerable," as, indeed, it should have been, seeing that the master was required to "direct some of the eight concerts, to play soli in some, to assist in all as orchestral violinist, and, lastly, to leave in the hands of the Society, as its own property, an orchestral composition." The husband and wife started on their journey in good time, giving concerts at Berlin, Dresden, Leipzig, and Brussels. In the last-named town, Spohr met with M. and Madame Boucher, who were also giving harp and violin concerts. He was immediately struck by a contrast: "The manner in which Boucher allowed himself to be waited upon by his wife on these occasions was remarkable. When he had taken his seat at the desk she would ask him for the key of his violin-case, open it, bring him his violin, then the bow which she had previously resined; she then laid the music before him, and, lastly, seated herself near him to turn over the pages. When we were invited to play the whole of this process was inverted, for I not only fetched my own instrument but took my wife's harp out of the case, led her to the seat where she was to play and then tuned up; all of which, in the previous performance, had been the business of Madame Boucher." Boucher, who had an enormous opinion of his own importance, expressed himself charmed by Spohr's playing, and the master quaintly says that he may have meant it, since in a letter of introduction given by him to a person at Lille, the Frenchman observed: "If I am, as some say, the Napoleon of violinists, Mr. Spohr is certainly the Moreau." In due time Spohr reached Calais and suffered a three hours' agony of sea-sickness when crossing the Channel. Upon this he dwells with much pathos, but his words need not be reproduced. His arrival in London, by the night coach from Dover, was an appropriate sequel to a melancholy episode: "When we were set down in the yard of the coach-office, with our luggage, I found myself in very great difficulty. In spite of every endeavour, I could not find any one to whom I could explain myself, for I knew not a word of English, and none of all whom I addressed understood either German or French. Nothing therefore remained for me but to hunt up some interpreter in the street, while my wife watched the luggage. But it was yet early in the morning, and I saw none but people of the lower class from whom I could expect nothing. At length a better dressed man approached, whom I first addressed in German, then, as he shook his head, expressed my wants to him in French, but the man shrugged his shoulders and went his way. A second person, however, who had witnessed this scene, approached me and asked in very good French what it was I wanted. He was one who hired himself out as interpreter and out-door servant at hotels, and at my request immediately fetched a hackney-coach for me to drive to Mr. Ries, whose address I fortunately remembered." The next day was fixed for an interview with those high and mighty potentates the Philharmonic directors, and Spohr, anxious about a good first impression, looked well to the adornment of his person. "I made a careful toilette, and put on expressly for the occasion a bright red Turkish shawl pattern waistcoat forming part of my wardrobe, and which was considered on the Continent as a most elegant article, quite in the newest fashion." Wearing this gorgeous garment, the innocent-minded master descended into the street, and "attracted the general attention of all who passed." But there was something special in the public notice, such as a bright red waistcoat could hardly explain on its own merits. "The grown-up people contented themselves with looks of surprise and passed on their way; but the young urchins of the street were loud in their remarks, which unfortunately I did not understand, and, therefore, could not imagine what it was about me that so displeased them. By degrees they formed a regular tail behind me, which grew constantly louder in speech and more and more unruly. A passer-by addressed me, and probably gave me some explanation of its meaning; but as it was in English, I could derive no benefit from it. Fortunately Mr. Ries' house was not far distant and I soon reached it. His wife, a young and amiable Englishwoman, who spoke French fluently, soon solved for me the problem of my adventure. The death of George III. had but recently taken place, a general mourning had been officially ordered, and, according to English custom, no person durst appear otherwise than in a black suit. In other respects my dress was black, and, therefore, according to requisition, but the unfortunate red waistcoat spoilt all. Mrs. Ries observed to me that I had, doubtless, to thank my imposing height and earnest

expression of countenance for having escaped from the rude license of the street boys, and from their resort to the more open exhibition of pelting me with mud. In order to avoid all further offence, Ries drove with me to my lodgings to change my red waistcoat for a black one."

Free from the red waistcoat, Spohr promptly got involved in the meshes of red tape. The Philharmonic directors, "some of whom spoke German, and others French," welcomed our master in a friendly manner, but when he demurred to playing a couple of solos and also leading the orchestra at the first concert, they put on a severe official air. Spohr urged that he could not do both on the same evening. "Clear as this was acknowledged to be by some of the gentlemen present, who were themselves solo players, yet it gave rise to a long and earnest discussion, as it was contrary to the custom of the Society, but at length it was complied with." Encouraged by this result, Spohr next asked leave to play only his own compositions at the first concert, and thus ran his head against another obstacle. He did not know, poor man, that "The Philharmonic Society, in order to exclude all shallow and worthless virtuosi-concerti, had laid down the law that, with the exception of Mozart and Beethoven's concerti, no such musical pieces should be played, and that solo players had only to perform that which they should select." But here he also triumphed. "After Ries had continued the discussion in English, unintelligibly to me, and represented that my violin concerti would become excluded by their ban, they at length yielded. I, therefore, at the first Philharmonic Concert, came forward with my Dramatic Scena, and, in the second part, with a Quartet in E major, and met with great and general applause." After this initial success, Spohr began delivering his letters of recommendation, amid perplexities brought on by ignorance of English ways. "Not having been told that London people announced themselves by knocking at the street-doors, and gentlemen always by giving a succession of loud, rapid knocks; I, in German fashion, rang very gently at the bell, which is done in London only by those who have business with the kitchen, and I could not imagine why the servants who opened the door always looked at me with astonishment, and could not understand why I wished my name to be announced to their masters." Spohr called on Rothschild amongst others, and tells a very characteristic anecdote thereanent. "After Rothschild had taken both letters from me, and glanced hastily over them, he said in a subdued tone of voice, 'I have just read (pointing to the *Times*) that you managed your business very efficiently. But I understand nothing of music; this is my music (slapping his purse): they understand that on the exchange.' Upon which, with a nod of the head, he terminated the audience. Just as I reached the door, he called after me, 'You can come and dine with me out at my country-house.' A few days afterwards Madame Rothschild invited me to dinner, but I did not go, although she repeated the invitation. Nevertheless, the letter to Rothschild was not wholly useless, for he took a whole box at my benefit."

The next incident of note was that which introduced to England the present mode of conducting with the *bâton* instead of at the pianoforte; and it is so important that Spohr may be permitted to tell the story at full length: "When my turn came to direct one of the Philharmonic Concerts, I created no less sensation than with my solo playing. It was the custom that when symphonies and overtures were performed, the pianist should have the score before him, not exactly to conduct from it, but only to read, and to play in with the orchestra at pleasure, which, when done, had a very bad effect. The real conductor was the first violin, who gave the *tempi*, and, now and then, when the orchestra began to falter, gave the beat with his bow. So numerous an orchestra, standing so far apart from each other, as that of the Philharmonic, could not possibly go well together, and, in spite of the excellence of the individual members, the *ensemble* was much worse than we are accustomed to in Germany. I had therefore resolved, when my turn came to direct, to make an attempt to remedy this defective system. Fortunately, at the morning rehearsal on the day when I was to conduct the concert, Mr. Ries took the place at the piano, and readily consented to give up the score to me, and to remain excluded from all participation in the performance. I then took my stand at a separate desk in front of the orchestra, drew my *bâton* from my coat-pocket, and gave the signal to begin. Quite alarmed at such a novel procedure, some of the directors would have protested against it; but when I besought them to grant me at least one trial, they became pacified. The symphonies and overtures to be rehearsed were well known to me, and in Germany I had already directed their performance. I therefore could not only give the *tempi* in a very decisive manner, but indicate to the wind instruments all their entries, which ensured to them a confidence such as hitherto they had not known. I also took the liberty, when the execution did not satisfy me, to stop, and in a very polite but earnest manner remark upon it, Mr. Ries, at my request, interpreting to the orchestra. Incited thereby to more than usual attention, and conducted with certainty by the *visible* manner of giving the time, they played with a spirit and a correctness such as, till then, they had never known. Surprised and inspired by this result, the orchestra, immediately after the first part of the symphony, expressed aloud its collective assent to the new mode of conducting, and thereby overruled all further opposition on the part of the directors. In the vocal pieces also, the conducting of which I assumed at the request of Mr. Ries, particularly in the recitative, the leading with the *bâton*, after I had explained the meaning of my movements, was completely successful, and the singers repeatedly expressed to me their satisfaction with the precision of the accompaniment. The result, in the evening, was more brilliant than I could have hoped. True, the audience were, at first, startled by the novelty, and were seen whispering together; but when the music began and the orchestra executed the well-known symphony with unusual power and precision, general approbation was shown immediately on the conclusion of the first part by a long-continued clapping of hands. The triumph of the *bâton* as a time-giver was decisive, and no one was seen any more seated at the piano during the performance of symphonies and overtures." Such is the simple story of a great musical revolution, the suddenness and completeness of which must have no little astonished the high and dry conservatives of the Philharmonic, who found a big German amongst them upsetting all their cherished laws with unparalleled hardihood.

Spohr soon discovered that his ignorance of English need not hinder him from giving lessons at a guinea each. Would-be pupils were numerous, and some of them had their full share of British eccentricity, and thus relieved the "bitter trouble" of teaching people who had neither talent nor application, but took lessons "merely to be able to say they had been taught by Spohr." A few of the eccentrics are introduced to us by the master. "One was an old general on half-pay, who always made his appearance in full uniform, decorated with all his orders and showing

the extreme of high military bearing. He, as an exception, came to my house, but, nevertheless, required to play three-quarters of an hour only, as the custom was to deduct a quarter of an hour for the drive. He came every morning, Sundays excepted, in his old state carriage, precisely at noon, ordered one of his belaced and powdered footmen to bring up his violin-case, and after a dumb greeting sat himself down immediately to his music-desk. But previous to that he took out his watch, to see at what o'clock the lesson would commence, and then set it down beside him. He would bring easy duets with him, chiefly Pleyel's, in which I played second violin. Although he was an unpractised pupil, I soon saw that it would not be wise to point out faults to him; I contented myself, therefore, with accommodating my tones as much as possible to those of the old gentleman, and so we played one duet after another in the best concord. As soon, however, as we had played for three-quarters of an hour the general would stop, though in the middle of a piece, take from his waistcoat pocket a one pound note in which a shilling was wrapped and put it on the table. He would then pick up his watch and take leave in the same silent manner as he had entered." Sturdy old British soldier; the pink of honour and punctiliousness! peace to thy ashes. Original number two was an elderly lady, who would never play any music but Beethoven's. "She had all Beethoven's pianoforte compositions, as also his orchestral works arranged for the piano. Her apartment was hung with every portrait of him she had been able to procure. As many of these differed greatly, she urged me to inform her which most resembled him. She possessed also some relics of him which had been brought to her from Vienna by English travellers, among others a button off his dressing-gown, and a piece of music-paper with some note marks and ink-blots from his hand. When I told her that I had lived for some time on terms of great intimacy with him, I rose greatly in her estimation, and she had then so much to ask that on some days we never played at all. Her pianoforte performance was not bad, so that I was rather pleased to play the sonatas for piano and violin. But when she subsequently produced the trios and played with me without a violoncello, and then even the piano concertos, in which, with the exception of first violin, which I played, all else was wanting, it became very clear to me that her enthusiasm for Beethoven was nothing but affectation, and that she had not the least perception of the excellence of his compositions." It is hard to agree with Spohr's conclusion here, but easy to understand that the good lady's exclusive worship of one composer was not exactly in harmony with the mind and feeling of another, who, by the way, thought no little of his own deserts.

Spohr has preserved for us another singular character which we here reproduce, less on account of singularity than as affording an illustration of the way in which clever foreigners turn unsuspecting Britons round their fingers. One day, the master received a note saying, "Mr. Spohr is requested to call at the house of the undersigned to-morrow at four o'clock precisely." Not knowing the writer he replied, "At the hour indicated I am engaged, and cannot come." Next morning another letter said, "Mr. Spohr is requested to honour the undersigned with a visit, and to appoint the time himself." On this, having learned meanwhile that the writer was a celebrated physician much interested in violin music, Spohr determined to go. "An amiable old gentlemen with snow-white hair received me at the foot of the stairs, but we discovered to our mutual regret that we could not make ourselves intelligible to each other, for he spoke neither French nor German. We stood opposite to each other in great embarrassment, until he took me by the arm and led me into a spacious room on the walls of which a number of violins were hung. . . . The doctor handed a bow to me and pointed to the instruments. I now comprehended that I was to give my opinion of the respective merits of the violins. . . . This was no easy work to do, for there were a great number of them, and the old gentleman brought them all in succession, without omitting one. When after about an hour, I had found the best six, and still played to discover the very best, I observed that the doctor eyed one with looks of particular fondness, and his face lit up with pleasure every time I struck the strings. *I, therefore, readily gave the kind old gentleman the satisfaction of indicating that instrument as the matador of the whole collection.* . . . Thus terminated the interview to the satisfaction of both, and I had taken up my hat to go when the doctor, with several low bows, handed me a five-pound note. Astonished at this, I looked at the note and the donor, and at first knew not what he meant; when it struck me that he intended the note as a remuneration for testing his violins, and, shaking my head, with a smile, I laid the note on the table, pressed the doctor's hand with warmth, and hastened downstairs. He followed me into the street, assisted me into the carriage, and then spoke some words with evident emotion to the coachman. These words made so much impression, that the coachman immediately told them to old Johanning (Spohr's servant), who had come with the carriage to open the door. The doctor had said: 'You are driving there a German who is a perfect gentleman, and I expect you will take him home to his house with the greatest care.' A few months afterwards, when I gave my benefit concert, the doctor sent for a ticket, and forwarded at the same time a ten-pound note." Excellent doctor! who cannot understand his bewilderment at discovering a foreign musician competent to declining a five-pound note?

Having rebelled against the laws of the Philharmonic and carried his point, Spohr was not long in defying the usages of the "high society" which, at that time, treated musical artists as though they were lacqueys. One cannot but admire and applaud the very practical rebuke he gave to "high society" on this point, nor can one do other than wish that artists would always show as much self-respect as Spohr, when conscious, as he must have been, that art is worthily represented in their persons. The master and his wife took letters of introduction to the Duke and Duchess of Clarence (afterwards William IV. and Queen Adelaide), and Spohr says thereanent: "The ducal couple received us in a very kind manner, and invited us to a musical party at which we were asked to assist. I then thought in what way I could best extricate myself from disgusting exclusion from the company, and resolved, if I could not succeed, to return home immediately. When we entered the palace, and a footman was on the point of opening the door of the room where the other musicians were assembled, I told Johanning to hand my violin-case to him, and, with my wife on my arm, immediately ascended the staircase, before the lacquey had time to recover from his astonishment. Arrived at the door of the apartments where the company were assembled, I announced my name to the footman in waiting, and, as he hesitated to open the door, I evinced an intention of opening it myself. Upon this he instantly threw open the door and called out the names of the newcomers. The Duchess, alive to German usages, rose immediately from her seat, advanced a few paces to meet my wife, and led her into the circle

of ladies. The Duke welcomed me with a few friendly words and introduced me to the gentlemen around him. . . . When the concert was to commence the steward of the household sent a servant to summon the artistes in the order in which their names appeared on the programme. They hereupon entered, with their music or instrument in hand, saluted the company with a profound bow, and began their performances." Of course, the conversation of the company went on as usual, and this annoyed Spohr greatly. "I was exceedingly annoyed by this derogation of art, and still more so with the artists who submitted to be so treated, and I had a great mind not to play at all. When my turn came, therefore, I purposely hesitated so long that the Duke, probably at a sign made by his wife, invited me himself to play. I then requested one of the servants to bring up my violin-case, and I began to play the piece I proposed to myself, without making the customary bows to the company. . . . When I had concluded, the ducal pair and their guests applauded. Now I first expressed my thanks by making a bow. . . . If our having constituted ourselves part of the company had furnished matter for surprise, this was increased when they saw that we stopped to supper, and, during the repast, were treated with great attention by our hosts." Surely all this must have been as a bomb-shell dropped into the palace. Many a "fine old English gentleman," depend upon it, went home in a mood to pinch himself lest he should be dreaming, and to protest, over a bottle of port, that, with "fiddler fellows" at the royal table, the framework of society was dropping to pieces.

On June 18, 1820, Spohr gave a benefit concert at the Argyle Rooms, the success of which was marred only by a shower of stones through the unilluminated windows of the ante-room, King Mob being then rampant concerning the entry into London of Queen Caroline, to stand her trial at the bar of the House of Lords. Directly afterwards the master prepared to go, and it is characteristic of him that his last day was spent as guest at the suburban home of Johanning, who had been servant to Salamon (Haydn's Salamon), and therefore felt a fatherly interest in all musicians. Spohr's description of this visit is much too charming to be passed over, and it throws no little light upon his simple and amiable nature: "On the appointed day he (Johanning) made his appearance dressed as I had never seen him—in a full-dress suit of his deceased master's, with hair powdered, and in white silk stockings. At our door stood a hackney-carriage for four persons, and in which a musician whom he had also invited . . . was already seated. When we had got in, Johanning refused to take the fourth seat, saying that it would be unbecoming of him to do so, although I pointed out to him that he was no longer my servant but my host. He was not to be persuaded, and took his usual place by the coachman's side. On the way our companion related to us many particulars highly creditable to Johanning—how he had shown the most ardent fidelity and attachment to Salamon, and, after his death, had applied the greater part of the money left him to the erection of a memorial to his master in Westminster Abbey, so that we felt penetrated with the highest respect for our recent servant. Upon our arrival he opened the carriage-door and led us into his house—a small house with a small garden, everywhere neat and clean. He led the way up one flight of stairs to his reception room, and did not fail to show us immediately the bell-pull near the mantelpiece, to which he forthwith gave a tug, although he kept no servant whom he could summon with it, since he and his wife were their own servants. We then took a turn in the little garden and entered the parlour, where the table was laid for three persons. Johanning again refused to take a seat near us at table, this time for the cogent reason that we should have no one to wait on us. Upon this he brought up the dinner, and as master of the house waited on his guests, during which occupation his face beamed with pleasure. The dinner was exceedingly well-dressed, and served on an elegant china service which had belonged to his late master. The excellent Rhenish wine placed before us was, no doubt, from the same source. The dessert—strawberries and cherries—was the produce of his little garden, and this he did not fail to announce to his guests. When dinner was over, he led the way again to the parlour, where we found Mrs. Johanning—who, till then, had been engaged in the kitchen—in full Sunday attire. There at length, though only after repeated pressing, the worthy old couple allowed themselves to be persuaded to sit at the table, on which coffee had already been placed. . . . Towards evening the coach drove up to the door, but Johanning could not be deterred from resuming his place by the side of the coachman to accompany us home and open the carriage-door." The whole of this scene is worthy the author of "Sir Roger de Coverley" or "The Vicar of Wakefield." It is a beautiful picture of old-world manners, free from servility on the one side and offensive condescension on the other. Moreover, the story is told with a simple appreciation that makes it quite a literary success. Under such pleasant circumstances we may leave the narrator for a time.

(*To be continued.*)

MUSICAL DOCTORS.

By Henry C. Lunn.

Lest the heading of our article should lead readers to expect that we intend again to embark in a controversy respecting musical degrees, we may at once say that this subject has nothing whatever to do with our present remarks. The right of certain persons to assume a title either in art or science is well worthy of minute investigation; but, having originally mooted the question in these pages and elicited many truths which might never have been revealed, we are content, at present at least, to let the matter rest. Our interest is now awakened for Musical Doctors, and not for Doctors of Music. The many eminent medical men who are devoting so large a portion of their time to the physiology of the vocal and aural organs, and the causes of those innumerable defects of voice and ear which bar the progress of students, are conferring an inestimable benefit upon the art; and when their invaluable exertions in the cause shall have become more generally known and appreciated, there will be but few musical institutions where their services will not be called into requisition, and few vocal teachers who will not be urged into a more scientific study of the subject than has, until lately, been thought necessary. We are, of course, quite aware of the difficulty which will be at first experienced in convincing people that doctors have anything whatever to do with laying down rules for singers; but it can scarcely be believed that doubt on the matter can exist in the minds of those who have listened to some of the excellent lectures recently delivered by those medical practitioners who have given their special attention to the matter. In the reviewing department of our journal we should be glad indeed if we could do full justice to the many able treatises addressed to vocal teachers and students; but, being compelled to employ our critical faculties so fully upon works to be sung rather than upon the method of singing them, we take the present

opportunity of candidly owning how fast such books accumulate upon our table, and how sincerely we regret our inability to notice them as they deserve. It appears to us in the present day to be a matter of the utmost importance that the Musical Doctor shall be considered not a rival, but a friend of the Musical Teacher; and that in many cases a patient of the former can, with advantage to his or her constitution, become a pupil of the latter. "If I could have my will," said a well-known doctor, "I would place the majority of those who seek my advice for weakness of voice and chest under a good singing-master." Here indeed is a truth which cannot be too earnestly enforced. Everybody who can speak can sing; and that all should be taught at least to take a part in choral music has ever been the opinion of those who do not believe that singing is merely a showy accomplishment only to be acquired by persons whose natural beauty of voice will be certain to ensure them success in society.

The ignorance of the majority of students upon their natural defects is too well known to those engaged in tuition; and the instance of the man who, as well as he could in the intervals of stammering, recommended a fellow-sufferer to place himself under a certain doctor because he had "cured him," is scarcely too strange to be true. Most singing-masters know that before they can teach their pupils to sing they have to teach them to speak, and it is a very rare thing indeed to make aspiring vocalists believe that the proper condition of the voice depends very materially upon the general health. Here then—if he can only make himself heard—the medical man steps in; and Mr. Gordon Holmes, one of the most eminent of those who have written upon the subject, tells us "the hygiene of the voice, in its fullest sense, is the hygiene of the whole animal economy; and the spirit of the well-known proverb, which sets forth how closely is interwoven the integrity of mind and of body, might with equal propriety be applied to the voice in the form of *vox sana in corpore sano*." The same authority has also the following remarks, which for operatic vocalists are of such importance that we cannot resist quoting them: "To the singer nasal breathing is of the utmost moment, in order to maintain the sanity of the throat and the purity of the voice. The exigencies of vocal melody, however, scarcely allow of any exception to the rule that inspiration must always be performed rapidly through the mouth. Nevertheless, this disadvantage of the singer, as contrasted with the orator, is counterbalanced by the fact that, whereas a speech or lecture may entail incessant use of the voice for a couple of hours or more, a song rarely lasts more than a few minutes, and even the most arduous *rôle* in an opera is composed of detached songs, between which there are usually ample intervals of rest. In such intervals the mucous membrane of the throat has an opportunity to return to its natural state, if it has become in any degree irritable or dry during singing. The vocalist should remember this fact, so that when off the scene or platform he may not engage too much in conversation, especially if he has any throat sensations which indicate irritation of the part."

It will at once be seen, we hope, that our sole desire in drawing attention to this subject is that the medical practitioner who gives to the world his scientific investigations upon the vocal and aural organs shall be placed in his true position before masters and pupils. His object is, and should be, not to teach, but to show the vocal professor the physiological basis upon which his practical results should be founded; and although singers will, of course, be especially benefited by those strictly medical works and lectures upon the art now becoming so general, there can be no doubt that, by the help of intellectual doctors, we may also acquire much useful knowledge on the best plan of working in other branches of music. A celebrated master, whose pupil assured him that he practised six hours a day, told him to alter his plan by practising only three hours and thinking the other three. This might have been said by a medical man; for it is an incontrovertible fact that by over-exertion of the fingers and under-exertion of the mind, the health of the pupil may become so deteriorated that his study will produce a result by no means commensurate with his well-meant efforts. It is too much the custom to imagine that there should be no such thing as temperance in music; but doctors will tell you that everything tending to strengthen will weaken when carried to excess, and we can see no reason why the practice either of the fingers or the voice should be an exception to this law. Schumann, in his impatience to advance in the *technique* of the pianoforte, disabled his right hand so that he was unable to play at all. "We did indeed err," he says, in a letter to his friend Töpken, "when we thought we could accomplish by capricious mechanism what the peace and leisure of later years would spontaneously bring;" but had Schumann taken some friendly medical counsel before fastening his third finger in a machine and practising only with the others, which most of his friends presumed was the method he employed, he would no doubt have been successfully dissuaded from making the experiment.

The exhausting effect upon young girls of many of our public musical examinations, too, will we trust shortly engage the attention of the medical profession. Within our own knowledge we have several instances of the bad result of so many months of hard study as seem necessary to go through an ordeal only suited for the more vigorous brains of male students. Of course for those who are training for the profession in large institutions an accurate knowledge of the branch of music they are to teach is absolutely essential; but we speak especially of those amateurs who injure their health to pass an examination merely because they see so many of their friends do the same. Doctors of Music may be called in to judge them at their solemn and much dreaded trial; but it would be well, we think, if Musical Doctors were previously called in to judge of their power to endure it.

Shakespeare's malediction against the person who would seek to disturb his remains must not be taken too literally, for it seems the fate of men of genius that after death they should metaphorically be galvanised into life and action, and become heroes of fictitious adventures for the entertainment of the reading public. Shakespeare himself has not escaped this penalty; and we could cite the names of many great men whose fame has been made the presumed passport to the acceptance of a tale of which, were any ordinary mortal the principal personage, but small notice would be taken. It might have been thought that out of the uneventful life of Beethoven matter could scarcely have been found to form the groundwork of such literature as we have mentioned; but not to dwell upon the many stories in which the maestro is dragged in to awaken an interest which the narratives themselves would be otherwise powerless to do, we have a book called "Furioso," where the young composer is described as conducting a thunderstorm, and afterwards made to say and do things scarcely in accordance with our estimate of his character. But the culminating point has, we hope, been reached by the publication of "Beethoven: a dramatised

Episode from his Life," a copy of which is now before us. This little drama—from the German of Dr. Hugo Müller, and translated into English by Gustav Hein—is said to be "*to a certain extent* based on facts." The principal characters, besides Beethoven, are a greengrocer (his landlady), a washerwoman, the young daughter of his landlady, a violin-player (the composer's copyist), and "Adelaide," the heroine, of course, of the well-known song. How the two first-named women chatter to each other about the "old imbecile"; how the composer offers them a pinch of snuff to pacify them; how the landlady's daughter prevails upon him to write a Symphony "for a thousand gulden" which he is to give to her as a marriage-portion; and how Beethoven, at the appearance of his first love, Adelaide, is so overcome with emotion as to exclaim, "My youth stands before me, and kisses with rosy lips my feverish brow," must be read in the book itself. And it may perhaps increase the interest if, during its perusal—as the drama is professedly only "to a certain extent" true—the reader will endeavour to discover what portion of it is fact, and what is fiction.

All who move in the world of music must have remarked that amongst those who have—or believe that they have—a talent for composition there are very many who think that a strict and severe course of study is by no means necessary. Genius is only cramped, they tell us, by the observance of scholastic rules; and musical works of real value must be "spontaneous." Conversing with some of these inborn musicians we have found that, in reading the lives of the great composers, some casual, half-jesting remarks which, as we know, artists occasionally make to each other, have been treasured up, whilst their more solid and thoughtful counsels have been passed over. Mendelssohn, for example, in one of his letters to Ferdinand Hiller, says: "Stamaty is staying here, and I have got to teach him counterpoint—I declare I really don't know much about it myself." Again, we have heard that when told he had made a fine use of the chord of the thirteenth in one of his compositions, he assured his informant that he was not aware of it; and that, on another occasion, when asked by an importunate student to say what was the root of a chord he had used, he replied that he "did not know, and he did not care." These, however, are but the holiday moments of great men; and, as all musicians know that no artist ever worked harder at dry contrapuntal exercises than Beethoven, under the instruction of Albrechtsberger; that the teaching of Zelter, in spite of his pedantic notions, had very much to do with the formation of the musical character of Mendelssohn; and that, in fact, the creative faculty, wherever it is found, must be placed under wholesome supervision before it can be healthily matured—it would be well if those who merely see the result of study could witness the study itself. In another letter to Ferdinand Hiller, in speaking of the necessity of self-training, Mendelssohn says: "I know perfectly well that no musician can make his thoughts or his talents different to what Heaven has made them; but I also know that if Heaven has given him good ones, he must also be able to develop them properly." And this comes from the same man who tells us that he cannot name the root of a chord that he has written, and that he does not know much about counterpoint.

A great deal has lately been said about raising the "status" of organists; and attention has also been drawn to the desirability of improving the musical service of the Church. Strange indeed does it seem, in the very same journal where discussions upon these subjects appear, to see an advertisement for an organist who must be a good musician, able to train a choir, and who can produce satisfactory testimonials, the salary of this office being £25 a year. We by no means select this announcement as one especially deserving of serious comment on account of the low remuneration offered for important services—unfortunately it too fairly represents the average organist's pittance—but we do ask what class of professor can be expected for such terms? That he must be an artist of some standing is proved by the necessity of his producing testimonials as to his fitness for the post; and it must be presupposed, therefore, that he has already occupied a similar situation, and resigns his certain teaching connection in one locality for an uncertain one in another. Then he must also be able to train a choir; and this involves an amount of knowledge not possessed by many who can play the organ tolerably well. Before, then, we endeavour to raise the "status" of the organist, had we not better endeavour to raise his salary? Surely a higher tone can only be given to the music when a higher-class artist can be tempted to accept the duties of the organist's office; and it can be of no use to agitate for any tangible reform in the musical service of the church whilst he who is employed to direct it receives only the wages of a domestic servant. The time will soon come, it is to be hoped, when congregations will not rest satisfied unless a thoroughly competent professional artist is appointed as organist; and, as it is demonstrable that such a person cannot be secured for £25 a year, the offer of such a stipend could then be virtually addressed only to ambitious amateurs or inexperienced students.

We have always argued that, in spite of a very general desire to repress—or, as it is more tenderly put, to "regulate"—the street music of the metropolis, there are a great many persons who not only do not object to it, but actually look forward to the periodical visits of peripatetic instrumentalists with pleasure. A confirmation of the truth of this opinion has recently occurred; two Italians, who were brought up to a police-office charged with grinding an organ to the annoyance of a resident in the street, having declared that not only did the inhabitant of the house before whose door they played encourage them, but that on one occasion he actually turned the handle of the instrument himself. The magistrate very naturally, we think, inquired why, if this gentleman enjoyed the music so much, he did not have the organ brought into his house; but to this question his counsel at once replied "that would be too demonstrative." Now when we add that the evidence proved him to be rather deaf, we cannot but think that had he heard the tones of the organ in his own house, he would only have placed himself on a level with his neighbour who, in the full possession of his auditory nerves, heard him in the street. A complaint was made that the attempt to stop this street music was a "slight infringement of the liberty" of those who liked it; but it must be remembered that, in this case at least, the music-lover enjoyed a physical advantage over his neighbours; for, by having the organ outside instead of inside the house, his partial deafness toned down the sound to exactly the intensity suited for him; and, even presuming that we must have music before our doors, one man has certainly no right to legislate upon the amount of sound which may be produced.

Some interest has been excited by a remark of the Postmaster-General, when engaged in distributing, at Salisbury, the prizes won in connection with the Oxford and Cambridge Examinations. Mr. Fawcett is reported to have said that "he should no

more think of advocating that every one should study mathematics than he should of advocating that every one should be taught music or drawing." In order to criticise this statement properly we should know exactly what was in the mind of the speaker. Looking at all the circumstances of the case we cannot suppose that Mr. Fawcett meant to convey any objection to the universal teaching of elementary music and drawing in our schools. It seems to us that he intended rather an objection to carrying on the teaching of those arts in their higher branches where there exists no aptitude for learning. Some persons do not possess what is called the "mathematical mind," and it would simply be waste of time to endeavour to carry them far out of the ordinary limits of arithmetic. Others, again, find progress beyond the elements of music and drawing so slow and painful that the game is not worth the candle. Obviously it would be wrong to give a first importance to studies which call upon the weaker powers of the individual mind, and this, we take it, is what the Postmaster-General meant. But it does not at all follow that a universal system of primary education should not include the elements of mathematics, music, and drawing. In point of fact this is a necessity, for, without it, how are we to discover the incipient De Morgan, the latent Mendelssohn, or the embryo Claude?

A singular desertion from the ranks of music has just taken place at Dubuque, in the State of Iowa. Some years ago there came to that town, direct from London, "a gentleman who had already acquired some distinction in his own native England as a musician of marked ability." This was Professor W. V. Jones. We regret that our memory does not serve us in regard to Professor Jones, but we rejoice to learn that, having reached Dubuque, he opened a school under the title "Beethoven Conservatory of Music," and prospered. No man appeared more devoted to his fascinating art than Professor Jones, and he received the "actual support of the best families in the city." All the while, however, the goddess of agriculture and not of music was the one which, in his secret heart, he adored. More and more the attractions of the oldest of human industries gained upon him, till at last he resolved to "exchange the *bâton* for the gavel, the tuning-fork for the pitchfork, and the organ manual, which he had handled with such eminent skill, for the plough and the threshing-machine." In other words, Professor Jones sold the goodwill of his conservatory to a couple of young ladies, and took a farm. "Every revolution," says Emerson, "was once a thought in one man's mind." What if the example set by Professor Jones should become a rule to his brethren, and we should be called upon to witness a general stampede from the platform and class-room in the direction of the country and rural delights! The thought is alarming, but made less terrific than it might be by the reflection that many professors are quite as capable of success in the one vocation as in the other.

In his article on "Oratorio" in the last-issued part of Dr. Grove's "Dictionary of Music and Musicians," the writer, Mr. W. S. Rockstro, repeats a common error, which it is worth while to correct. Speaking of the cheap editions of Handel's oratorios, he says (p. 548, col. 2): "Happily these copies are sold at a price which places them within the reach of everybody; but unhappily, they are not always thoroughly trustworthy. *Handel never, by any chance, wrote the second inversion of the dominant seventh*, but we shall find few modern arrangements in which this chord is not substituted for the original chord of the sixth, notwithstanding the extraordinary pains which the composer frequently took to avoid it." The italics are ours. We readily admit that Handel seldom uses the chord in question; but if Mr. Rockstro will turn to the score of "Solomon," he will find in the double chorus, "With pious heart," the second inversion of the dominant seventh occurring twice—at the ninth and nineteenth bars (the last bars on pages 25 and 26 of Novello's octavo edition). A reference to the German Handel Society's edition of the full score shows that this is not an editor's alteration, but that Handel has carefully written the chord both in the vocal and instrumental parts. Surely Mr. Rockstro ought to have been more careful, before bringing an accusation against cheap editions on evidence not supported by facts.

THE GLOUCESTER MUSICAL FESTIVAL.

From our Special Correspondent.

Considering how earnest were the objections urged a short time since against the Three Choir Festivals on the one side, and how earnestly they were met on the other, it would be impossible to over-estimate the importance of the result, for it shows that although the matter was debated by many whose convictions were sufficiently strong to have nerved them to resolute and continuous opposition, the claims of the widows and orphans whose future depended upon their decision were too powerful to be resisted, and the continuance of the meetings was decided, not by the victory of party over party, but by that system of mutual forbearance which, like a soft answer, "turneth away wrath." It would be unnecessary then again to refer to the subject were we not compelled to acknowledge with a feeling of regret that although the use of the Cathedral was on the occasion of the present Festival freely granted, some of the clergy still held aloof from it, a few openly, but others, including the Dean himself, tacitly. That this antagonism will in time pass away we hope and believe; but meantime it is impossible to deny that a shadow is thrown over the proceedings, and it is the duty of all therefore to do their utmost to render them worthy of the cause for which they are undertaken. It must be remembered that these Festivals—where Handel, Beethoven, Mendelssohn, Spohr, and the many other priests of music periodically preach their eloquent sermons in the most appropriate temple that can be selected—have a twofold object to achieve; and let us hope, therefore, that whilst as far as possible deferring to the opinions of the most orthodox clerical party, the strenuous support of the general public shall be confidently relied upon. Gloucester, in which city the Festival was this year held, has been fortunate in securing the permanent services of an artist who is not satisfied with conducting a programme which has been made up for him. Mr. C. H. Lloyd having felt his power at the Festival three years ago, when but recently appointed organist at the Cathedral, was evidently ambitious on the next occasion to present us with a work of acknowledged high interest, but one not generally known; and in choosing Beethoven's Mass in D we think he made a wise selection. Certainly the only new composition given at the Festival performances in the Cathedral was Mr. Henry Holmes's Cantata "Christmas Day"; but the rage for novelty should not blind us to the fact of the existence of several excellent works which not only the general public, but many musicians, are entirely unacquainted with, and we therefore, in addition to Beethoven's Mass, cordially welcome Leonardo Leo's "Dixit Dominus" and Palestrina's "Stabat Mater," not only for their intrinsic merits, but as a proof that the programmes of the Three Choir Festivals are not, as many persons tell us, always composed of works which everybody knows.

At the early service in the Cathedral, which preceded the opening performances of the Festival, on the 7th ult., the members of the three choirs, as usual, took part. The fine Service in E by the late Dr. S. S. Wesley (for several years organist of the Cathedral) was given, the Anthem being "Praise the Lord," one of the best known of the many sacred works of the late Sir John Goss. The sermon,

preached by the Dean of Worcester, was an eloquent appeal on behalf of the Charity for the benefit of which the Festivals are given; but we cannot agree with his assertion that those who attend the Oratorio performances have no right to be present unless they regard them as portions of divine worship. That they should be received in the same spirit which called them into being no doubt can exist; but for the listeners to rise because a part of the text of an Oratorio, or other religious composition, happens to be the same as that to which they would rise during a Church service is, we think, not only an error of judgment, but contrary even to the intention of the composer of the work. Like the great sacred paintings, the true mission of these musical creations is to glorify the events recorded in scripture by the aid of art; and all, therefore, that should be demanded of those who see or hear is that they should do so with earnestness and reverence.

The first performance in the Cathedral was Mendelssohn's "Elijah," a work which now seems as much chosen to inaugurate a Festival as Handel's "Messiah" has been for many years past to conclude it. The essentially dramatic nature of this Oratorio, as we have often before said, should make us careful to preserve that individuality of character which the composer evidently desired; but as the music assigned to the *Widow* and the *Youth* are usually given to one vocalist, and that for *Jezebel* and the consoling *Angel* to another, and such an arrangement appears to satisfy an audience accustomed only to think how the work is sung, we here merely refer to the matter in order to strengthen our objection by the assertion that never have we been so impressed with the music as on the single occasion when these characters were represented by different vocalists. At the performance under notice the conventional method was rigidly observed. The solo soprano music in the first part was well, if somewhat coldly, rendered by Miss Anna Williams; and it need scarcely be said that a feature in the Oratorio was the fine delivery of the air "Hear ye, Israel," by Madame Albani, whose voice never appeared in better order. Madame Patey produced her usual sensation in the pathetic solo "O rest in the Lord"; and a good word must be said for Miss Damian, whose steady progress was unmistakably shown by her singing of the air "Woe unto them." Good service was rendered in other portions of the Oratorio by Misses De Fonblanque and H. Wilson, Messrs. G. Cox and F. King, and Signor Ghilberti. Mr. E. Lloyd created a marked effect in the tenor solos, especially "If with all your hearts"; and Mr. Santley in the arduous part of the *Prophet*, although still showing indications of his recent indisposition, sang with his accustomed accuracy and artistic feeling. The choral singing was steady, and much dramatic power was thrown into the choruses of the Priests of Baal and the great finale to the first part, "Thanks be to God"; but occasional signs were apparent of the previous day's hard rehearsals.

In the evening the first of the Secular Concerts was given at the Shire Hall, when an attractive miscellaneous programme was provided. Commencing with Beethoven's Overture to "Fidelio," in E, the first part included songs by Miss Hilda Wilson, Miss De Fonblanque, Miss Wakefield, and Mr. F. King, all of which were fairly rendered, and applauded with a warmth which is a distinguishing feature of the Shire Hall performances at a Festival. The most important item in the Concert, however, was the composition of Mr. C. Hubert Parry, written especially for the occasion, which, considering that it assumed the form of a Cantata, appeared somewhat strangely in the programme as "Scenes from Shelley's 'Prometheus Unbound.'" It is so much the custom to praise the "ambition" of even so young an artist as Mr. Parry that we cannot but think it time to protest against this delusive criticism, and to remind such composers that all the founders of an "advanced school" have themselves been scholars. Trace the careers of the greatest men in creative musical art—not excepting the so-called Prophet of the Future, Richard Wagner—and it will be found that they have for years been accumulating knowledge, gaining experience, and working towards a definite ideal, the perfect embodiment of which is often the culminating point of their artistic life. If then these are the musical teachers of the world, where can be the "ambition" of a composer who, merely accepting the doctrines of one of these original thinkers, sets himself to work with models already formed, and boldly proclaims himself a "disciple" of the artist who has formed them? That distinct individuality which is shadowed forth in the works of a real creator in any art is always more deeply shown in maturity; but an inexperienced imitator can but develop into an experienced one. Mr. Parry's composition had not advanced very far before we discovered that he was an ardent admirer of the "music of the future," and resolved to show us how he read Shelley's fine poetry by the light of his musical theory. Knowing this, we were of course not astonished to find that in the declamatory passages, which form a very considerable portion of his work, the words are set with such a total disregard of the effect of the music upon the hearers as almost to make us believe that the composer had ignored the necessity of such consideration altogether. True it is that there is much power evidenced in the orchestral colouring, and that in many parts we have detached phrases of real beauty; but these are very few and very far between, and the dulness which gradually spread itself over the large audience was made even more apparent by these transient gleams of light. As a rule, the orchestration is oppressively heavy; and in the early part of the work the choir is kept at such a constant strain that the hearer almost sighs for relief. We cannot but believe that had the composer been less fettered by the school to which he has wedded himself his real poetical feeling would have been more constantly evidenced, especially in the solos, some of which contain snatches of pure melody which seem to have strayed in by accident, and been incautiously allowed to remain. The song of the *Earth*, "I felt thy torture, son," and the quartet, "Life of life thy lips enkindle," may be cited in illustration of this fact; and we must also say that there is much dramatic feeling shown in the vigorous Chorus of Furies. The solo of *Prometheus* chained to the rock is mere declamation, unredeemed in any part by the melodious treatment which lifts the monologues of Wagner into interest; and the address of *Jupiter* is sadly deficient in that contrast demanded for the due expression of the poetry. Undoubtedly the Finale contains the best writing in the work, the text being treated with much skill and dramatic effect, and some excellent contrapuntal points being noticeable throughout. For so elaborate a composition it is almost needless to say that more rehearsals than could be given to it were absolutely necessary; but all the members of the choir and orchestra worked with an evident desire to do justice to the composer, and the result was, on the whole, a highly creditable performance. No praise can be too great for the excellent manner in which Mr. E. Lloyd sang the difficult music assigned to *Jupiter*. Miss Anna Williams and Madame Patey were also thoroughly efficient; and Mr. Francis gave the music of *Prometheus* correctly, but neither his voice nor method of delivery tended in the least to mitigate the harshness of many of the phrases which fell to his share. The marks of approbation were not very demonstrative during the performance of the work; but at its conclusion Mr. Parry, who conducted, was called forward, and loudly applauded. The second part of the Concert included Mozart's Symphony in E flat, which was finely played; Spohr's Recitative and Air, "E mi lasci così," and "Tu m' abbandonni," so exquisitely rendered by Madame Albani as to create a perfect enthusiasm; and solos by Misses Damian and De Fonblanque, Messrs. Maas and F. King (Madame Albani also giving the Irish ballad, "The meeting of the waters"), and the Concert concluded with Gounod's Jupiter Festival March, from "Polyeucte," for orchestra and choir.

The programme on Wednesday morning in the Cathedral commenced with Schubert's unfinished Symphony in B minor, a welcome item to all musical listeners, and excellently played; but why the work should have been selected for performance in a sacred building is not for us (happily) to determine. Mozart's "Requiem," which followed, suffered in one or two movements by the time being unduly hurried, especially in the chorus "Rex tremendæ," but the singing of the choir throughout was superb. The "Benedictus" was, as may be imagined, a marked feature in the performance; but every movement was listened to with profound attention; and the effect of

the music upon the hearers, although, of course, unaccompanied by audible signs, was eloquently expressed by that evident appreciation which is silent, because too deep for utterance. Spohr's Oratorio "The Last Judgment," which formed the second part of the morning's programme, seems gradually to be advancing in public estimation, more especially where the solemnity of a Cathedral can aid the effect of the truly religious passages with which the work abounds; for, although it has been the fashion to brand Spohr as too "chromatic" and "melodious" in his sacred works, there can be little doubt that there are few more impressive pieces than the quartet "Blest are the departed"; and that the "Last Judgment" indeed contains many movements which, although perhaps not in the "severe" school, are truly in sympathy with the words which they enforce. On the present occasion the performance was somewhat unequal, the choir occasionally showing natural signs of fatigue, and the wind instruments not always being perfectly in tune. Many of the choruses were, however, finely given, "Destroyed is Babylon," and the finale being perhaps those most deserving of commendation. The solo vocalists in Mozart's "Requiem" were Miss De Fonblanque, Madame Patey, Mr. E. Lloyd, and Mr. Santley; and in Spohr's Oratorio Misses Anna Williams and Damian, Mr. Maas (who sang throughout with much artistic feeling), and Mr. F. King.

The institution of the evening performances in the Cathedral is a proof of the growing belief that the diminution of the miscellaneous secular concerts is a nearer approach to the true purposes of the Festival, which should ever be to further the cause of charity by furthering the cause of art. Certainly a programme of shreds and patches may bring a large number of persons who desire rather to hear great singers than great works; but if the object of these meetings is solely to make money, there are other, and even more trifling, entertainments which might be organised, the attraction of which we doubt not would be infinitely greater. Mendelssohn's Oratorio "St. Paul" was the work chosen for the Cathedral performance of Wednesday evening; and we are happy to say that it drew one of the largest audiences of the Festival. In addition to the great choruses in this work, a feature appealing most powerfully to the general public is the introduction of the Lutheran Chorals, the effect of which in the Cathedral was extremely fine. The vigour of the choir seemed to have been renewed since the morning performances; for certainly most of the choral pieces were given with remarkable decision and power, the chorus "Stone him to death" and the finale "Not unto Him" being especially remarkable for precision and beauty of tone. Mr. Santley was quite himself in the air "Consume them all" and, indeed, sang well throughout the Oratorio; Mr. Maas also distinguishing himself by his expressive singing in the first part. The other solo vocalists were Miss Anna Williams, Madame Patey, Mr. E. Lloyd, Mr. F. King, and Signor Ghilberti; the singing of the air "Be thou faithful," by Mr. Lloyd, with the finely played violoncello obbligato by Mr. E. Howell, being one of the great successes of the second part.

Thursday morning's performance in the Cathedral commenced with two interesting specimens of Italian Church music—the "Dixit Dominus" of Leonardo Leo, in C major, and Palestrina's "Stabat Mater"—placed, strangely enough, in the order named, instead of according to the composers' career. Leo's Psalm, for double choir, with accompaniment for stringed instruments, oboes, and horns, is an excellent example of the noblest style of sacred composition in the eighteenth century, the scholastic power of the composer never being obtruded at the sacrifice of the due expression of the text. The fine fugue, "Tu es sacerdos," contains some masterly writing, contrasting admirably with the more melodious choral movements; and the solos, although in places some awkward intervals for the voice occur, are extremely effective. Madame Albani's artistic delivery of the air "Donec Ponam" deserves special commendation; and the rest of the solos were most efficiently rendered by Misses Anna Williams and Wakefield, Messrs. Maas and F. King. Palestrina's "Stabat Mater" took us back somewhat suddenly to the more severe school of the sixteenth century; but the effect of this truly religious, massive choral music, given unaccompanied amidst the sacred stillness of a cathedral, was most impressive; and both in this and the preceding composition the singing of the choir was remarkable, not only for precision and accuracy, but for thorough sympathy with the spirit of the works. The solo passages were carefully sung by Misses Anna Williams, De Fonblanque, H. Wilson, and Damian; Messrs. E. Lloyd, Maas, and F. King, and Signor Ghilberti. We must not omit to mention that, as a curious confirmation of the fact that "extremes meet," the marks of expression and indications of *tempo* to Palestrina's "Stabat Mater" have been carefully added by Richard Wagner. After the performance of these two representative compositions of the Italian school, came a work written in no school at all—Mr. Henry Holmes's new sacred Cantata, "Christmas Day," the text taken from Keble's "Verses for Christmas Day." Unlike the composition of Mr. Parry, already noticed, this Cantata excites us to nothing beyond a recognition of fair and sound workmanship, a result which might readily be anticipated, considering Mr. Holmes's antecedents. But why, we must ask, at a Three Choir Festival and in a Cathedral, too, where we expect that only creations of the greatest minds can find a place, should so colourless a work be selected? Granted that the music is of such a character as worthily to sustain the reputation of its composer as an accomplished writer, the visitors at a Festival are not to be considered as jurors at a scholastic examination, and very properly presume that every work placed in the programme has been chosen rather from its power than its harmlessness. The purely instrumental portion of this composition—an "Overtura," "Preludio," and two "Intermédios"—are really too insignificant to demand attention; but there is much good writing in the choral parts, especially the motett, unaccompanied, for triple choir, "Thee on the bosom laid," and the final chorus, which, indeed, contains more character than any other movement in the work. The solo portions are curiously manufactured, Keble's verses, although unaltered, being thrown into a dramatic shape, so that we have an *Oracle* and a *Maiden*, who sometimes sing separately and sometimes together, the scene, strangely enough, being a "Bethlehem home." The *Oracle*, too, "addresses the multitude"; so that, although we have no record of such events occurring in Bethlehem, opportunities are thus made for tenor and soprano music which materially relieves the choral portions. The best of these is a duet "The Past'ral Spirits," in which there are some highly effective passages for the voices, the instrumentation, too, being thoroughly sympathetic. Mr. Holmes, who conducted his work, had every reason to be satisfied with the manner in which the solos were rendered by Miss Anna Williams and Mr. E. Lloyd; and, although the choruses are not very exacting, the choir took the utmost pains to insure their success. Beethoven's "Missa Solennis" in D, which formed the second part of the programme, is a composition the vast sublimity of which can but be imperfectly felt on a single hearing. That the composer in many of his works intended to shadow forth his philosophy is now generally believed, but in this Mass we have the most definite utterance of a pure religious faith ever given to the world. "From the heart it has come, to the heart it shall penetrate," was written by Beethoven on his manuscript; and although, as we have said, the casual listener can but at first bow in reverence, to the heart it must eventually penetrate as surely as it came from the heart of its composer, for the universality of the language in which the sacred truths are so eloquently conveyed places it far above sects and above creeds. We are told on the programme that "owing to its great difficulties, and for other reasons, this stupendous work is but seldom heard." We will not stay to inquire what the "other reasons" are which make the hearing of so great a composition a positive rarity, but its "excessive difficulties" did not prevent Mr. Joseph Barnby, with a comparatively young choir, from presenting us with such an excellent rendering of the Mass at St. James's Hall, as to awaken a new interest in the work, and to encourage the hope that other Conductors would follow so worthy an example. Although, however, this performance took place in 1870, again has the Mass been permitted to slumber; and it is indeed to the credit of Mr. Lloyd—who evidently spares himself no trouble in the active exercise of his art—that, at

Hurrah for Merry England.

SONG WITH CHORUS.

Words by Barry Cornwall. Composed by H. Hugo Pierson.

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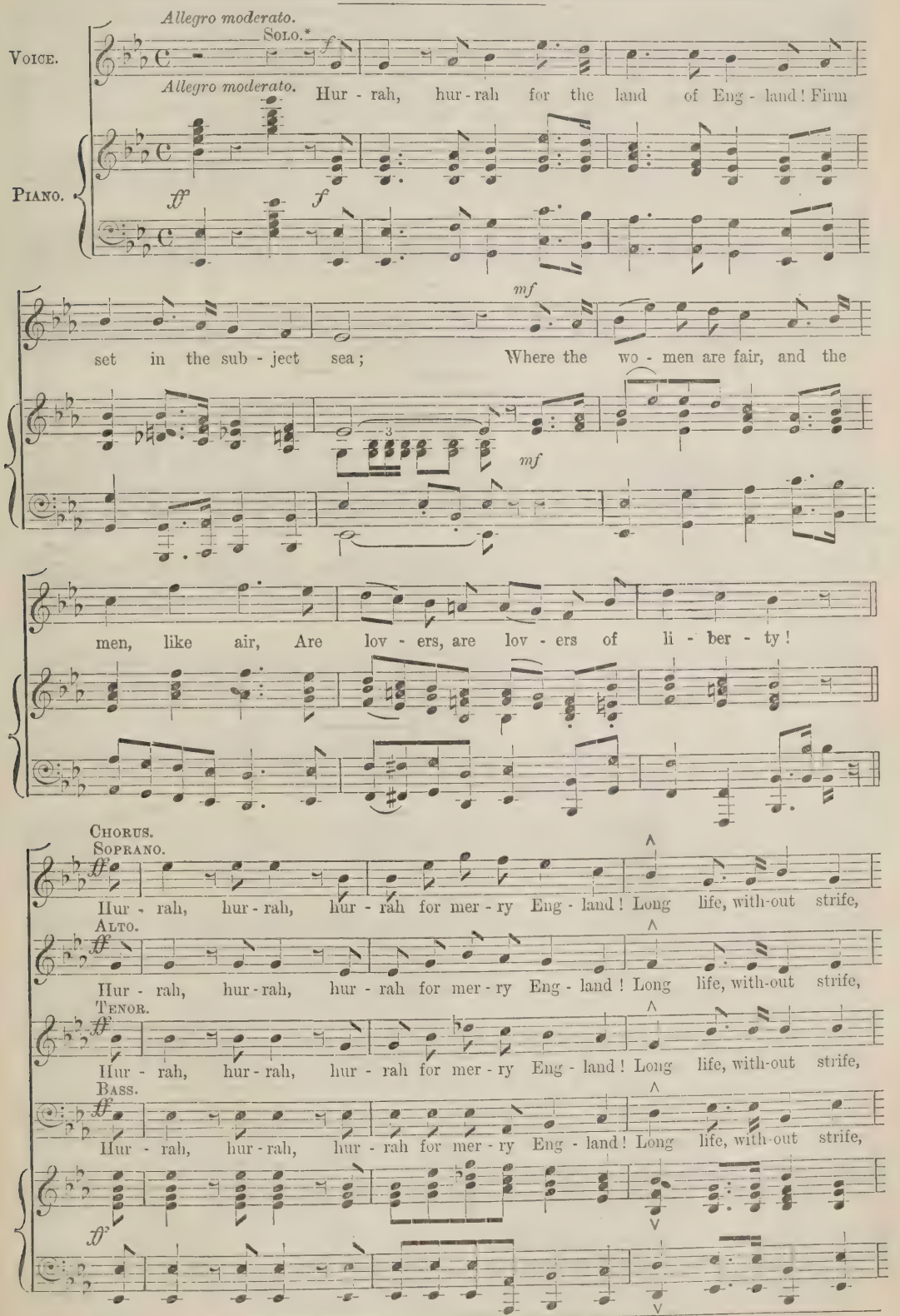
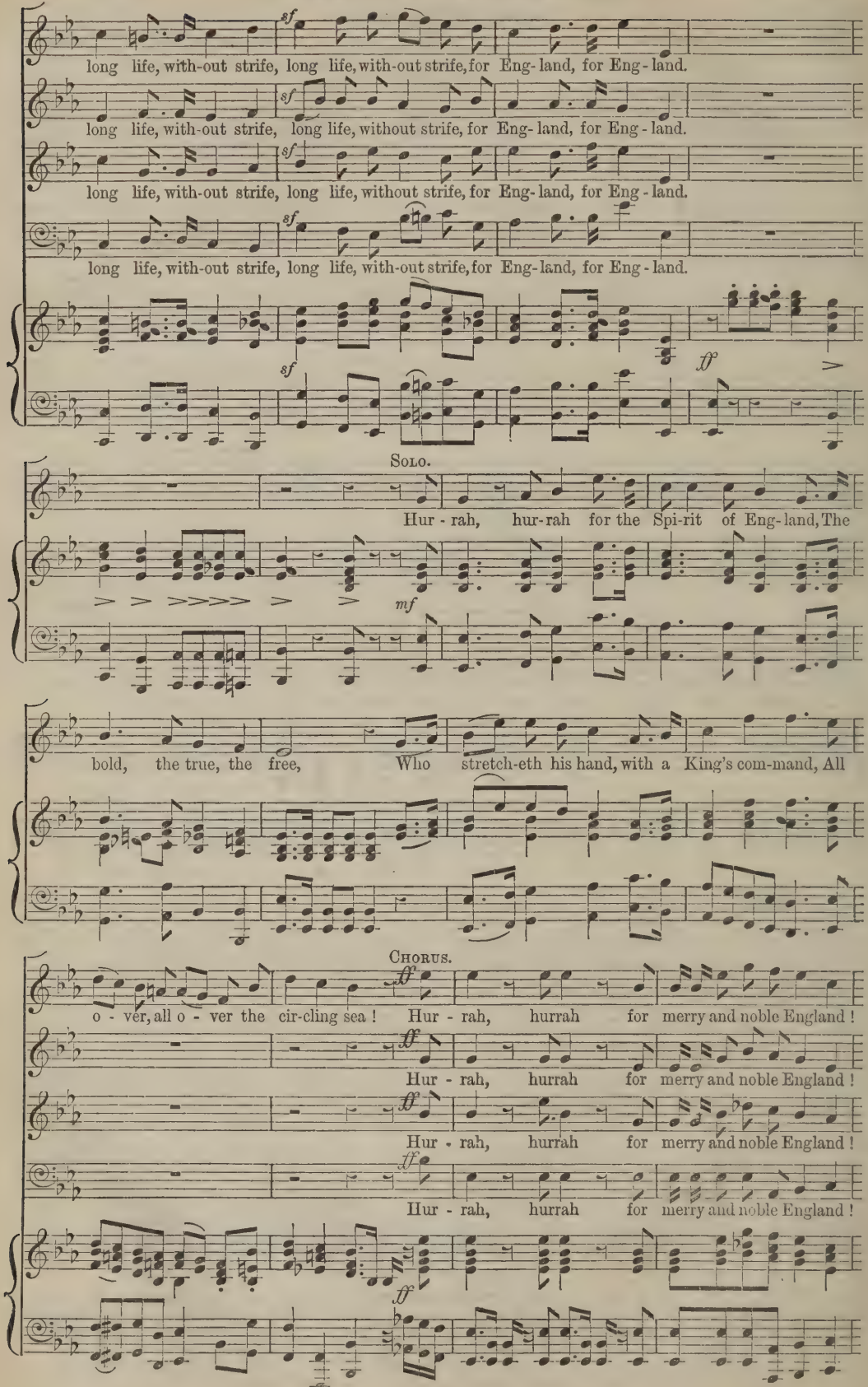
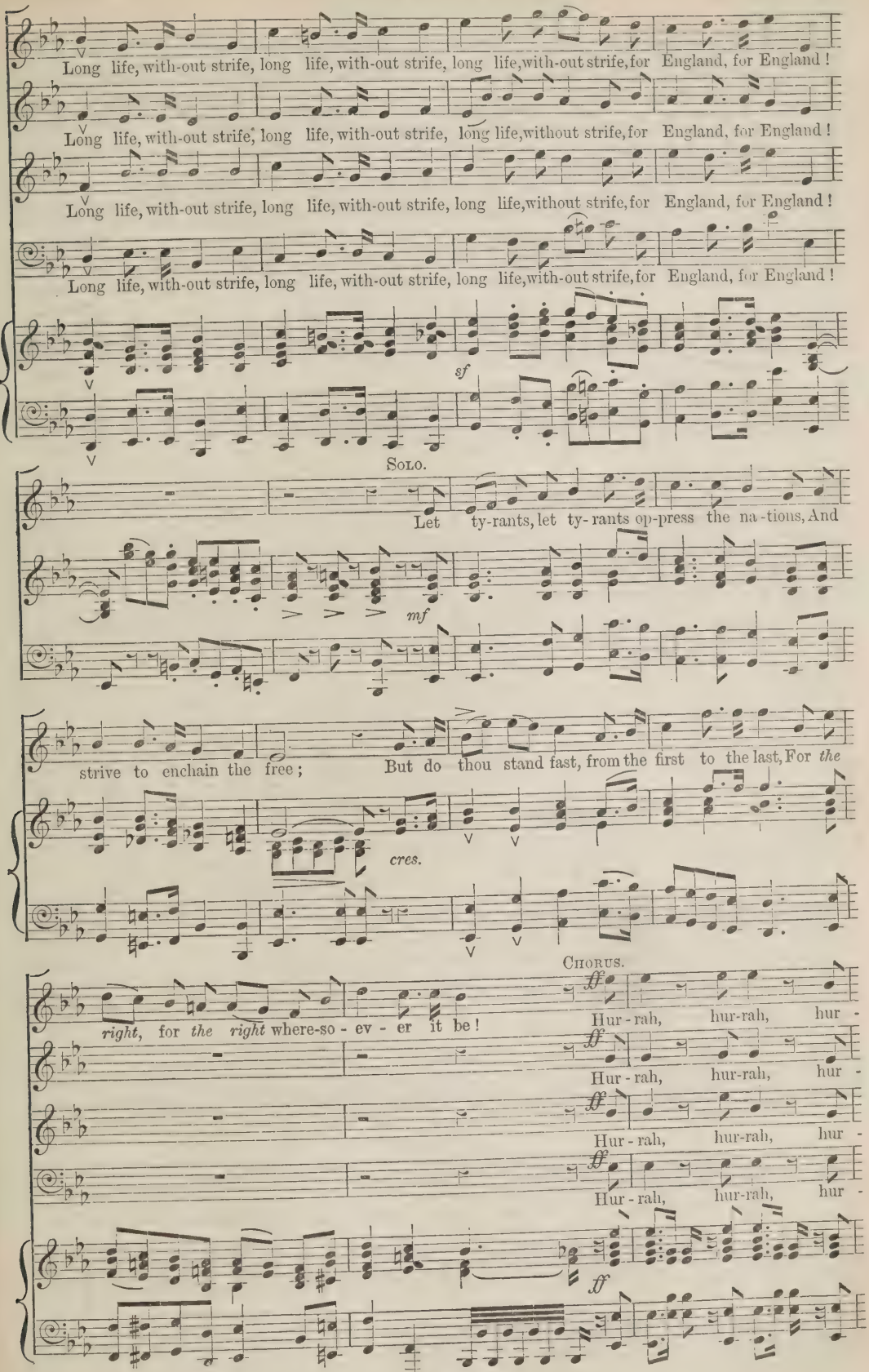

Allegro moderato.
Solo.*
Voice.
Piano.
Hur - rah, hur - rah for the land of Eng - land! Firm
set in the sub - ject sea; Where the wo - men are fair, and the
men, like air, Are lov - ers, are lov - ers of li - ber - ty!
Chorus.
Soprano.
Hur - rah, hur - rah, hur - rah for mer - ry Eng - land! Long life, with-out strife,
Alto.
Hur - rah, hur - rah, hur - rah for mer - ry Eng - land! Long life, with-out strife,
Tenor.
Hur - rah, hur - rah, hur - rah for mer - ry Eng - land! Long life, with-out strife,
Bass.
Hur - rah, hur - rah, hur - rah for mer - ry Eng - land! Long life, with-out strife,

* The Solo portions of each verse to be allotted to different voices.


long life, with-out strife, long life, with-out strife, for Eng-land, for Eng-land.
long life, with-out strife, long life, without strife, for Eng-land, for Eng-land.
long life, with-out strife, long life, without strife, for Eng-land, for Eng-land.
long life, with-out strife, long life, with-out strife, for Eng-land, for Eng-land.
Solo.
Hur-rah, hur-rah for the Spi-rit of Eng-land, The
bold, the true, the free, Who stretch-eth his hand, with a King's com-mand, All
Chorus.
o-ver, all o-ver the cir-cling sea! Hur-rah, hurrah for merry and noble England!
Hur-rah, hurrah for merry and noble England!
Hur-rah, hurrah for merry and noble England!
Hur-rah, hurrah for merry and noble England!


Long life, with-out strife, long life, with-out strife, long life, with-out strife, for England, for England!
Long life, with-out strife, long life, with-out strife, long life, without strife, for England, for England!
Long life, with-out strife, long life, with-out strife, long life, without strife, for England, for England!
Long life, with-out strife, long life, with-out strife, long life, with-out strife, for England, for England!
sf
Solo.
Let ty-rants, let ty-rants op-press the na-tions, And
mf
strive to enchain the free; But do thou stand fast, from the first to the last, For the
cres.
Chorus.
right, for the right where-so-ev-er it be!
Hur-rah, hur-rah, hur-
Hur-rah, hur-rah, hur-
Hur-rah, hur-rah, hur-
Hur-rah, hur-rah, hur-
ff
ff

- rah for mer - ry England ! Long life, without strife, long life, without strife, long life, without strife, for

- rah for mer - ry England ! Long life, without strife, long life, without strife, long life, without strife, for

- rah for mer - ry England ! Long life, without strife, long life, without strife, long life, without strife, for

- rah for mer - ry England ! Long life, without strife, long life, without strife, long life, with-out strife, for

Solo.

Eng- land, for Eng-land ! Her

Eng- land, for Eng-land !

Eng- land, for Eng-land !

Eng- land, for Eng-land !

rf *f*

dolce.

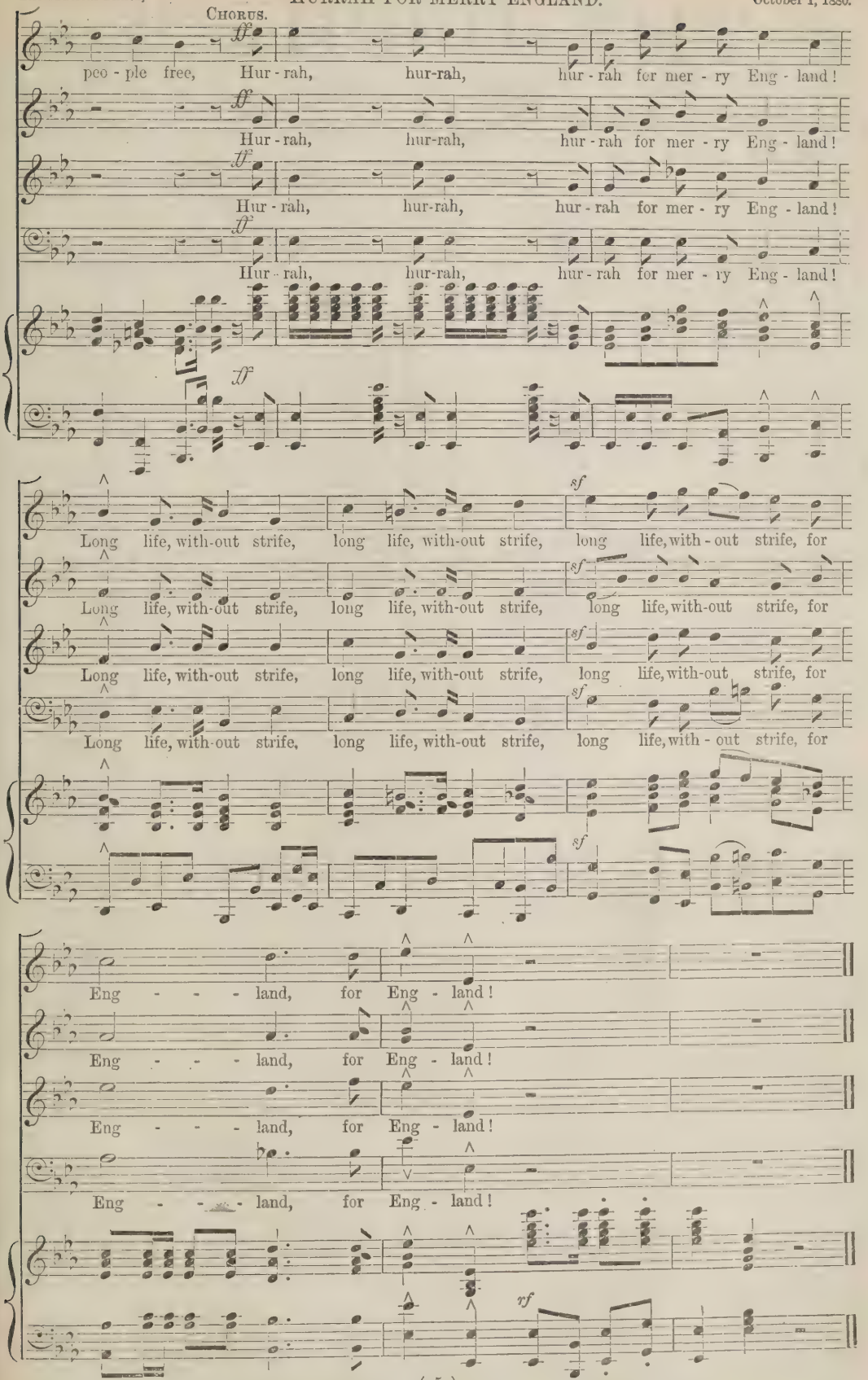
Queen, her Queen is the friend of England ; Her guards are her ships at sea ; But her

p

sf

beau - ty . . lies in the wo - men's eyes, Her strength, her strength in her

sf


Chorus.
ff
peo - ple free, Hur - rah, hur-rah, hur - rah for mer - ry Eng - land!
Hur - rah, hur-rah, hur - rah for mer - ry Eng - land!
Hur - rah, hur-rah, hur - rah for mer - ry Eng - land!
Hur - rah, hur-rah, hur - rah for mer - ry Eng - land!
sf
Long life, with-out strife, long life, with-out strife, long life, with - out strife, for
Long life, with-out strife, long life, with-out strife, long life, with-out strife, for
Long life, with-out strife, long life, with-out strife, long life, with-out strife, for
Long life, with-out strife, long life, with-out strife, long life, with - out strife, for
Eng - - - land, for Eng - land!
Eng - - - land, for Eng - land!
Eng - - - land, for Eng - land!
Eng - - - land, for Eng - land!
rf

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151.	On the march	V. E. Becker	4d.
152.	Vineta	Franz Abt	3d.
153.	The Northman's Song	F. Kücken	2d.
154.	The Dance	J. Otto	4d.

VOLUME VI.

155.	Come, let us join the roundelay	W. Beale	2d.
156.	What ho! What, Shepherd, ho!	W. Beale	3d.
157.	Home, they brought her warrior dead	J. Barnby	2d.
158.	Come, live with me	Arthur Carnall	3d.
159.	Thro' yon lattice window	Eisenhofer	4d.
160.	Breathe, my harp	Sir H. R. Bishop	3d.
161.	Fare thee well! and if for ever	C. A. Macirone	4d.
162.	Come, follow me	E. T. Driffield	4d.
163.	Autumn is come again	F. Corder	4d.

(To be continued.)

LONDON: NOVELLO, EWER AND CO.

the second Festival he has conducted, Beethoven's masterpiece has been produced with every attention to the minutest details, and, for the first time in this country, in a Cathedral. The exhaustive analysis of the work by Mr. F. Niecks, which appeared last year in The Musical Times (referred to in the programme of the Festival), will no doubt be fresh in the recollection of most of our readers; but no study of the composition, even with the aid of a pianoforte, can convey more than a faint idea of the effect of the massive choral and instrumental writing upon the ear, or of the contrasts of feeling when uttered by a trained choir in a building so thoroughly sympathetic with its religious purport. Considering the work the choristers had already gone through, the performance was indeed a marvellous one. The calm and impressive "Kyrie"; the "Gloria"—with the fugue "In Gloria Dei Patris"; the "Credo"—including the awe-inspiring "Crucifixus," the mysterious breathing of the words "Sepultus est," and the wondrous double fugue, "Et vitam venturi"; the brief, but fervent "Sanctus"; the "Benedictus"—in which the solo and choral parts are so exquisitely woven in with the violin obbligato—and the finale, "Agnus Dei," were sung with a decision and true appreciation of the composer's meaning reflecting the highest credit upon the Conductor and the members of the choir; indeed, the rendering of this great Mass may be pronounced a memorable achievement in the history of the Three Choir Festivals; and Mr. C. H. Lloyd—who besides conducting the work with remarkable intelligence, took every movement in the right *tempo*—has a right indeed to be proud of his success. The principal vocalists were Madame Albani (whose charming voice and refined style were admirably adapted for the arduous soprano solos), Madame Patey, Mr. E. Lloyd, and Mr. Santley, all of whom had evidently studied the work with the reverence due to its exceptional claims; and the exacting violin obbligato to the "Benedictus" was most sympathetically rendered by M. Sainton.

No novelty was given at the second miscellaneous concert in the Shire Hall on Thursday evening; but Sir W. S. Bennett's Overture, "Die Waldnymphe," and Schumann's Symphony in B flat—both well-played by the orchestra—gave some musical importance to the programme. Mention must be made, too, of the artistic performance of Vieuxtemps' "Ballade et Polonaise" on the violin, by Mr. Sutton, a young pupil of M. Sainton, which elicited warm and well-deserved applause. Madame Albani's fine rendering of the air "Souvenir dei prim' anni," from Herold's "Le Pré aux Clercs" (with M. Sainton's excellent violin obbligato), and her dramatic singing of the duet, "Una remota, vaga remembranza," from Wagner's "Der Fliegende Holländer" (with Mr. Santley), were important features in the vocal portion of the selection; solos being also contributed by Misses Anna Williams and Damian, Madame Patey, Messrs. E. Lloyd, Maas, and Santley, and Signor Ghilberti. The choral pieces for male voices, "Thou comest here," from Mendelssohn's "Œdipus," and Mr. E. Prout's spirited chorus, "Hail to the Chief," gave some employment to the members of the choir; enough, perhaps, considering their labours since the commencement of the week.

Handel's "Messiah," on the last morning of the Festival, attracted, as usual, a large audience to the Cathedral. The soprano solos were divided between Madame Albani and Miss Anna Williams (the first-named artist singing "I know that my Redeemer liveth" a semitone above the lowered pitch, which, from some unexplained cause, prevailed during the Festival), and those for contralto between Madame Patey and Miss Damian. Mr. Maas sang the whole of the tenor part, and Mr. Santley and Mr. F. King divided the bass solos. The choruses were remarkably well given, and the performance of the Oratorio was in every respect highly satisfactory.

A Special Evening Choral Service in the nave of the Cathedral concluded the Festival, to which the admission was free. The Magnificat and Nunc dimittis, composed by Mr. C. H. Lloyd for the occasion, were sung with much effect, the soprano solo, in the Magnificat, being excellently rendered by Master Carrington, a chorister boy from St. Peter's, Eaton Square (to whom assuredly the passages for the *Youth* in "Elijah" should have been intrusted), and the baritone solo in the Nunc dimittis by Mr. Santley. Both these compositions are modern in feeling; but, without any undue display of learning, the text is set with such musicianlike skill and pure devotional sympathy as to command the attention of all who worship with the heart; and we have little doubt that they will take a permanent place amongst recent contributions to the musical service of the church. The Anthem was Sir F. A. Gore Ouseley's "The Lord is the true God," which was well sung by the united choirs, as were also the Choral, "Let all men," from Mendelssohn's "Hymn of Praise," at the commencement, and Beethoven's "Hallelujah," from the "Mount of Olives," at the conclusion of the service.

As so much has been said respecting the behaviour of the auditors in the Cathedral during these Festivals, it will be well if we testify, from our own experience, not only how earnestly and devotedly every one seemed to feel and sympathise with the sublime teachings of the great musical masters, but how their respect for the building in which they were given forth urged them both to enter and quit their seats with the demeanour rather of a congregation than an audience. This is as it should be; and as the observance of this order removes one of the important objections to the Cathedral performances, the fact cannot be too widely known. The special character of these meetings will ever make them stand apart from musical Festivals of far greater proportions. As our readers know, we have always advocated their claims to the attention of musicians as well as to the general public; for however large may be the room, and however the number of the performers may be adapted to its size, amidst the solemn surroundings of a Cathedral only can the great sacred works be heard as they should be heard—apart from those distracting influences inseparable from their performance in a secular building.

Incidentally we have alluded to the conducting of Mr. C. H. Lloyd; and a review of his labours during the entire Festival now warrants us in offering him our warmest congratulations upon a success which he has so worthily won by his unremitting care, zeal, and intelligence. A word of commendation is also due to Mr. Langdon Colborne, who presided at the organ at the morning performances in the Cathedral, and to Mr. Done, who played the pianoforte accompaniments to some of the vocal pieces at the secular concert, and the organ part in "St. Paul" on Wednesday evening in the Cathedral. The pecuniary results of the Festival are on the whole encouraging, for, although the collections were not so large as at the last Gloucester meeting, it must be remembered that, in consequence of the warm debate as to the continuance of the Festivals, strenuous efforts were then made to increase the fund for the Charity, and sums were contributed by the Corporations of the three cities. On the present occasion it is estimated that when the accounts are finally made up the amount to be handed over to the Charity will reach £1,500 or £1,600.

On Saturday, the 25th ult., Professor Macfarren, the Principal of the Royal Academy of Music, addressed the students at the Institution, in Tenterden Street, Hanover Square, on the occasion of the inauguration of the new academic year. After speaking of the responsibilities of subprofessors, and the honour conferred on them by that appointment, he asked the pupils to consider what their duties were in the Academy. They did not come there to study music as an amusement. It would degrade the wonderful subject which engrossed their life's attention to regard it for a moment as a pastime and recreation. If they entered into the pursuit of that study, it must be the prime—he could almost say the sole—object of their attention; and other subjects which engaged their thoughts should all bear upon that one chief consideration. To be a musician, indeed, was in itself a great and glorious privilege. Addressing the pupils as musicians, he asked them to think for a moment of the important calling of an artist. He reminded them of Schiller's apologue of the division of the earth, and the complaint of the artist that there was no portion of the world left for him. "Yes," said Zeus, "you are not unregarded. For you, the heart of man; be that your study and your empire." All the arts were connected, and the reflection upon one another enhanced the beauty of each. Goldsmith said, and Talleyrand

quoted, that speech was given to man not only to express his thoughts, but to conceal them; but music was a higher function than the expression or the concealment of thoughts. Music uttered what was beyond the reach of words; and whereas speech might describe our feelings, music went beyond the description, and produced the feeling itself. Architecture had been claimed as the fittest analogy to music, in that neither did music nor architecture reproduce natural objects; but architecture was based on natural principles of geometry, perspective, and proportion, and it had the power of conjuring in the thoughts of the beholder images of the mind apart from images of the building—feelings of reverence, lightness, respect, or gaiety. Music could awaken all these ideas—the highest sublimity, the lightest mirth, and it could present every shade of feeling between them. He referred to the acoustic and operatic classes of the Academy, and said that the former was under the care of the present Examiner on the subject in Cambridge University; and it would be becoming on those pupils who sought a knowledge of the deepest branch of musical study to enter the class. In the operatic department there seemed to be more appearance of amusement; but if it was to be sought as an amusement only, the study of operatic music could only be degraded to triviality. The experience of the past few years had proved that to practise with action gave a freedom to the performance of singers who aimed at nothing further than the concert-room, or the drawing-room, and it took from them certain restraints which impeded good qualities until such freedom could be acquired. Speaking of the result of the annual examination, he said they came to the Academy to study an art, and the medal obtained as a prize was but a secondary consideration. He urged them to remember the many circumstances that might interfere with success at an examination, and said that work was not to be slackened, or painstaking abandoned, because a prize was not gained, alluding, in support of his contention, to the Greek poem of "Alcestis," and to the tragedy on the subject by Euripides, which was offered in competition at the Olympic Games, and failed of the prize.

The twenty-fifth series of Saturday Concerts at the Crystal Palace, which commence on the 9th inst., will include the following works, performed for the first time: Raff's Symphony, "Summer"; Bizet's "Roma," Suite for Orchestra; Sullivan's new Cantata, "The Martyr of Antioch" (conducted by the composer); Liszt's Symphonic Poem, "The Ideal"; Goetz's Pianoforte Concerto in B flat; Bandini's Symphony (for which the first prize was adjudged out of ninety-two compositions, at Turin, July, 1880); Smetana's Symphonic Poem, "My Fatherland"; T. Wingham's Festival Overture, "Mors janua vitæ"; Airs de Ballet, from Ponchielli's "Le due Gemelle"; Hofmann's "Zwiegespräch" and "Carnaval," from "Italian Love-stories"; H. Gadsby's new Dramatic Cantata, "Columbus"; W. Macfarren's Overture, "Hero and Leander"; Saint-Saëns's Overture to the "Yellow Princess"; A. C. Mackenzie's "Burns," a Scottish Fantasia for Orchestra; Schubert's Symphony in D, and Overture, "The Devil's Country House"; Cherubini's Scherzo for strings; Mozart's Serenade for strings (1787). It is also hoped to produce a Manuscript Symphony by the late Sir W. Sterndale Bennett. The works of Beethoven, Haydn, Mozart, Weber, Spohr, Schubert, Mendelssohn, Schumann, Wagner, Brahms, &c., will, as usual, be amply represented in the programmes. Amongst the artists who will appear may be mentioned: Instrumentalists—Madame Montigny Rémaury, Miss Janotha, Mr. Charles Hallé, Herr Ernst Frank, Mr. Oscar Beringer, Herr Joachim, Herr Ludwig Straus, Mr. Sutton (first appearance), Herr Robert Hausmann, Herr Heinrich Barth, and Mr. Eugene D'Albert (Queen's Scholar, National Training School for Music). Vocalists—Mrs. Osgood, Mrs. Barton (her first appearance), Mdlle. Louise Pyk (her first appearance), Madame Koch Bossenberger (her first appearance), Mr. Santley, Mr. Edward Lloyd, and Mr. Herbert Reeves. Arrangements are pending with Madame Schumann (in the event of her coming to this country), Madame Essipoff, Miss Mary Krebs, and Signor Sarasate.

We are informed that Messrs. John Brinsmead and Sons have sent to the Melbourne Exhibition three grand pianos and three upright iron grands, with their newly patented Sostenente improvements, which were publicly tested on August 4 last, at St. James's Hall. Perhaps the most important, as it is the most recent, appliance in these instruments is the patent tone compensator and renovator, by which the pianoforte, that has hitherto been at a disadvantage as compared with other stringed instruments, may be so modulated as to preserve a definite and equal quality of tone, which can at any time be easily renewed. It should be remarked that when, for instance, the tone of a violin deteriorates through age, or from other causes which have nothing to do with its original soundness and perfection, the strings have to be adjusted to a different height from the body of the instrument by means of a new bridge of greater height. A similar effect is produced by the compensating mechanism in these pianos; the strings pass over the top of the compensating bars and then on to the bridge of the sounding-board, and a series of screws regulate the position of the bars as may be required for the purpose of securing or restoring complete unity and fulness of tone, the adjusting pressure-bar so controlling the pressure of the strings on the bridges as to increase or diminish it at once. Many other improvements in these instruments have also been effected; and there can be little doubt that they will fairly represent the progress made by England in the manufacture of first-class pianofortes.

The prospectus for the tenth season of the Royal Albert Hall Choral Society announces eight Concerts (six being included in the subscription). There is also some probability of additional performances being given. The first Concert will take place on Thursday, November 11, when Handel's "Judas Maccabæus" will be performed, the usual Orchestra of 100 members being increased by the band of the Coldstream Guards. On December 2, Mendelssohn's "Elijah" will be given, the principal artists being Madame Albani, Madame Antoinette Sterling, Mr. Vernon Rigby, and Mr. Ludwig. Professor Macfarren's Oratorio, "St. John the Baptist" (which has never yet been performed at the Royal Albert Hall), is included in the programme; and arrangements are pending for the production of Mr. Sullivan's new Cantata. In addition to these works, Rossini's "Stabat Mater," Mendelssohn's "Hymn of Praise," and Handel's "Messiah," will be given during the season. Besides the artists already mentioned, engagements have been made with Madame Lemmens-Sherrington, Miss Anna Williams, Madame Patey, Madame Mary Cummings, Mr. Sims Reeves, Mr. Joseph Maas, Mr. Edward Lloyd, Mr. Frederick King, and Signor Foli. The Concerts have been fixed for the following dates: November 11, December 2, Boxing-Day (December 27), January 20, February 17, Ash-Wednesday (March 2), March 24, and Good Friday (April 15), the performances on Boxing-Day and Ash-Wednesday not being included in the subscription. The Band and Choir will number 1,000 members, Mr. Barnby being the Conductor, and Dr. Stainer the organist.

The prospectus of the sixth series of Mr. George Watts's Subscription Philharmonic Concerts at the Royal Pavilion, Brighton, announces one morning and two evening Concerts, with an excellent band and choir, under the conductorship of Mr. Frederick Kingsbury, in connection with Signor Randegger, and Mr. Lindsay Sloper. The season will commence on Saturday morning, the 23rd instant, with Rossini's Oratorio, "Moses in Egypt." The principal vocalists will be Madame Lemmens-Sherrington, Mdlle. Mathilde Enequist, Miss Julia Elton, Messrs. E. Lloyd, W. H. Cummings, Wallace Wells, Bridson, and Hilton, and Herr Henschel. The second Concert, on Monday evening, November 8, will consist of ballads, and selections from the Oratorios; the principal vocalists being Miss Robertson, Mdlle. Lido, Madame Trebelli, and Mr. Sims Reeves; solo pianoforte, Mr. Willem Coenen, and other eminent artists. The third Concert, on Thursday evening, December 2, will be for the benefit of Mr. Watts, when Misses Robertson and F. Robertson, Madame Patey, Messrs. E. Lloyd, Joseph Maas, and G. Fox, Signor Franceschi, Mdlle. De Paris, M. E. De Paris, and many other artists have promised their services.

The prospectus of the twenty-first season of the Sunderland Philharmonic Society promises three Subscription Concerts, the first of which will take place on Wednesday, November 17, when Handel's Oratorio "Samson" will be given, with the additional accompaniments, written for the forthcoming Leeds Festival by Mr. Ebenezer Prout. The principal vocalists engaged for this work are Madame Nouver, Miss Damian, Mr. Harper Kearton, Mr. Forster, and Signor Foli. At the second concert, on Monday, January 17, 1881, will be performed, for the first time in Sunderland, Henry Smart's Cantata "The Bride of Dunkerron," and a miscellaneous selection, the principal singers being Miss Anna Williams, Mr. Joseph Maas, and Mr. Bridson. Dr. Macfarren's Cantata "The Lady of the Lake" will be produced at the third Concert, in consequence of its great success on the occasion of its first performance in Sunderland two seasons ago. The orchestra will be again under the leadership of Mr. Henry Nuttall, of Manchester; Conductor, Mr. William Rea; and hon. organist Mr. Thomas Hutchinson, Mus. Bac., Oxon.

The prospectus of Mr. Spark's "Popular Concerts" for the seventh season, at the Music Hall, Worcester, announces that "England's greatest contralto," Madame Patey, has been engaged for the first concert, and that the following additional eminent artists will also appear: Miss Mary Davies, Mr. Frank Boyle, Mr. Frederick King, Mr. Edward Howell (solo violoncello), and Mr. Thouless (solo pianist and conductor). How these "eminent artists" may like this meek catalogue of their names under the heading of the "greatest contralto" in the "greatest" type, we cannot say; but let us hope that they will be better treated in the concert than in the prospectus. Madame Ilma di Murska, Madame Sinico, Madame Emma Beasley, and Signor Campobello are also engaged; and at the second (an instrumental) concert, a selection from Mr. Edward De Jong's Manchester Band will appear. Three concerts are to be given, commencing on November 4.

Somewhat of a novelty in the musical annals of Westminster Abbey, we believe, will be the celebration there of a species of Gregorian Festival on the afternoon of Saturday, the 30th inst., on which date it is intended to hold a special Harvest Thanksgiving Service, the musical arrangements to be under the management of the London Gregorian Choral Association. The Association has published a Harvest Festival Book, containing a setting of the Communion Office as well as Evensong; and this book, a companion to that annually employed at the Festival in St. Paul's Cathedral, will be used at the Westminster meeting. The Gregorian Association has also the musical management of the Festival of the (Medical) Guild of St. Luke, which takes place at St. Paul's Cathedral on the evening of Monday, the 18th inst. (St. Luke's Day).

The Harvest Thanksgiving Services at St. Peter's, Great Windmill Street, on Sunday the 26th ult., were attended by large congregations. At the morning service the Anthem was Dr. Stainer's "Ye shall dwell in the land" and the Te Deum, Dykes in F. A Kyrie and Hymn-tune composed by the organist, Mr. A. Dorey, were sung at this service with excellent effect. At Evensong the Anthem was Sir John Goss's "I will magnify," and the "Harvest-tide Thanksgiving" (J. Barnby) was sung at both services. The preacher in the morning was the Rev. H. A. Sherringham and in the evening the Rev. P. T. Bainbrigge. The services (which were very well rendered) were accompanied throughout by Mr. Dorey, who also played the Hallelujah Chorus as a concluding Voluntary.

The Annual Festival of the London Church Choir Association will take place on Thursday evening, November 4, at St. Paul's Cathedral, under the conductorship of Mr. J. R. Murray. We believe that the Association make a point of introducing a new service and a new anthem by modern composers at each Festival. The idea is certainly a good one; and some of the works which have been so called forth are of a very high order of merit. For the coming Festival, the Magnificat and Nunc dimittis have been written by Mr. C. E. Stephens, and the Anthem—"The Lord hear thee in the day of trouble"—is from the pen of Mr. Hamilton Clarke, and is in eight parts.

The Borough of Hackney Choral Association has issued its prospectus for the coming season. Four concerts will, as usual, be given at Shoreditch Town Hall, under the conductorship of Mr. Ebenezer Prout. The chief works announced for performance are Mendelssohn's "Lobgesang" and "95th Psalm," Goetz's "137th Psalm," Hofmann's "Melusina," the "Spring" and "Summer" from Haydn's "Seasons," Schumann's "Hymn to Night" (first performance in England), Miss Alice Mary Smith's "Ode to the North-East Wind," Gade's "Spring's Message," Schubert's "Song of the Spirits over the Waters," and the finale to "Loreley." The dates of the concerts are Tuesdays, November 23, January 25, 1881, March 22, and May 10.

A strong appeal to the residents of Cheltenham and its neighbourhood is put forth in the "Record of the Proceedings of the Cheltenham Musical Society," the object of which is, and ever has been, the practice and performance of high-class music. Last season the following works were given at the public concerts: Sterndale Bennett's "Woman of Samaria," First Act of "Don Giovanni" (Mozart), the "Messe Solennelle" (Gounod), and a selection from "Faust" (Gounod). A long list of compositions performed by the Society since its formation is also given; and a perusal of the rules and the statement of accounts affords sufficient evidence that the Association is in every respect worthy of the encouragement and patronage of the music-loving public.

The Chevé Choral Association, which commenced work last February, and gave a very successful Concert at St. Andrew's Hall in May, has already entered upon its second season. It differs from the majority of Choral Societies in providing instruction in sight-singing for beginners, as well as choral practice (unaccompanied) for the more advanced, who are required to undergo an examination in reading, &c., before being admitted to the full privileges of membership. The elementary division commences practice on the 4th, and the advanced on the 5th instant. The meetings are held at 28, Warwick Lane, Newgate Street. The Conductor is Mr. G. W. Bullen.

The South London Choral Association has taken the lease of the capacious building known as the Surrey Masonic Hall, Camberwell New Road, the title of which will be altered to the "South London Institute of Music," and where the work of the above-mentioned Society will be carried out. The preliminary arrangements for the ensuing season, 1880-1, comprise a performance at each of the London Ballad Concerts at St. James's Hall; Mendelssohn's "Elijah," Handel's "Messiah," a series of three Concerts, on the Association's own responsibility, at St. James's Hall, and weekly performances and lectures at the new Institute.

Mr. William Lemare announces the following works for performance by the Brixton Choral Society during the forthcoming series of four Concerts: Haydn's "Creation," F. Hiller's Cantata, "A Song of Victory," Weber's "Preciosa," Mendelssohn's "Loreley," Rossini's "Stabat Mater," Dr. Sullivan's Oratorio, "The Prodigal Son," and Handel's "Samson." The third series of Organ Recitals, given under Mr. Lemare's direction at Angell Town Institution, will commence on the 2nd inst., when Mr. E. H. Turpin will preside at the instrument.

The success which attended the efforts of the Dublin Orchestral Union to provide high-class instrumental concerts last season has emboldened the Committee to continue their exertions by giving, if sufficiently supported, three Concerts during the coming musical season, with an orchestra of between forty and fifty performers. The services of vocal and instrumental artists of ability will be secured, and varied and attractive programmes provided at each concert. The Conductor is Mr. W. H. Telford, Mus. Bac.

We understand that at the Annual Festival of the Sion College Choral Union, which usually takes place in St. Paul's Cathedral towards the close of the year, the chief musical feature will be Handel's "Dettingen Te Deum." The date of the Festival will probably be November 23.

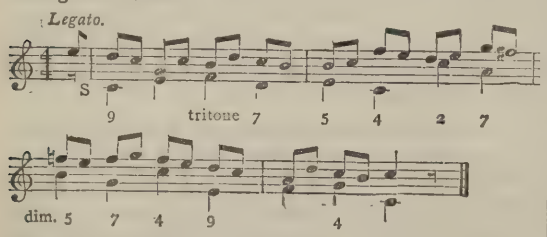
Mr. J. A. Matthews announces three Subscription Concerts during the coming season at Cheltenham, in connection with his Choral Society, the first of which will take place on Tuesday evening, November 16. The principal vocalists engaged are Madame Lemmens-Sherrington, Madame Enriquez, Mr. Redfern Hollins, and Mr. Bridson; solo pianist, Mr. Frederick Cliffe; leader of the band, Mr. E. G. Woodward; and solo organist and Conductor, Mr. J. A. Matthews.

The following works will be performed by the Plymouth Vocal Association, under the conductorship of Mr. F. N. Löhr, during the coming (the fourteenth) season: "Stabat Mater" and a miscellaneous selection, "Messiah," "Lily of Killarney," and "Naaman." There will also be a performance in Lent. The Society has given sixty Concerts, at which the best works have been performed with a full orchestra and with London artists.

The valuable library of the Sacred Harmonic Society has been intrusted to the custody of Messrs. Novello, Ewer and Co., and removed from Exeter Hall to No. 1, Berners Street, where the statue of Handel by Roubiliac will also be placed.

REVIEWS.

The Grammar of Music. By Henry Hiles, Mus. Doc., Oxon. Book II. Counterpoint and Form. [Forsyth Brothers.]

In this second volume of his "Grammar of Music" Dr. Hiles shows quite as much independence of view as in the first. He rejects at the outset all those rules of the old contrapuntists which are not really observed by modern composers. The student, he says, "should strive to exhibit in his contrapuntal writing a control of the immense resources of advanced harmony; and nothing would so hinder his progress in the higher branches of the art as a blind unreasoning submission to the rules of former ages." Such an obvious truth should not require to be urged at the present day; yet we can see that it is needed when we turn to Cherubini's "Cours de Contrepoint et de Fugue" and find that this great modern authority forbids the use in melody of the major and minor seventh, the major sixth, the diminished fifth, and the tritone. The following example, given by Dr. Hiles, is specially constructed so as to show how the old rules may be broken at every accent, and almost at every pulse, without producing a bad effect:—

But as these obsolete dogmas are still dear to examiners, Dr. Hiles includes them in his treatise for the benefit of any students who may happen to require them. The examples in this section of the work are numerous and interesting. They include the "Old Hundredth" treated in a variety of ways, some extracts from already published works of Dr. Hiles, and from the compositions of Purcell, Bach, Mendelssohn, &c. Those from Beethoven's "Studies" are singularly unlike in style to his musical compositions, and some of them are written in mediæval church modes. Dr. Hiles does not explain the peculiarities of these scales, which indeed have little interest nowadays for the musician, except when he finds them in an ecclesiastical subject or in a national melody which he may have to harmonise. It is remarkable that many of these old subjects cannot be accompanied by chords in the massive style, while, on the other hand, the themes of modern music rarely have stamina enough to bear contrapuntal treatment. Yet several of the most noted composers of the day, as, for instance, Wagner and Brahms, have proved themselves masters of counterpoint. The student who wishes to have his part in the revival of this old but ever necessary branch of composition will find much in Dr. Hiles's work to assist him. He will see that the object of the study is not to write under unnatural restrictions, nor to imitate an antiquated style, but to produce melodious part-writing.

The Section on Form commences with an analysis of Rhythm. Dr. Hiles does not approve of the modern method of barring, in which each bar is made to include as few notes as possible, and in which, therefore, the complete rhythmic measure may consist of three or four bars. The inconvenience of this method is, he thinks, particularly shown in the notation of waltzes, where four of the conventional bars go to make up a rhythmic measure. Many of the movements in Handel's oratorios, the Lachrymosa of Mozart's "Requiem," and the slow movement of Beethoven's "Pastoral Symphony" show the complete phrases noted as single bars. Modern editors have sometimes altered this method of barring, as in the chorus "And with his stripes," supposing that the great number of notes in each bar rendered the music difficult to read.

The combination of phrases into sentences is next dealt with, and then the minuet, the march, the rondo, and the sonata form are explained. Mention ought to have been made of the peculiar developments which the concerto and the overture have gone through. Lastly, the fugue is treated at some length, and a variety of examples of real and tonal answers are given. Dr. Hiles points out the close analogy which exists between the sections of the fugue and those of the sonata form, showing that the old masters already discerned those principles of construction which modern composers have worked out with so much beauty of detail.

The great task which musical theorists have before them at present is to bring the old rules into agreement with the practice of modern composers and to found their explanations on the demonstrated truths of science. The day of personal "systems" has long passed away. Dr. Hiles's treatise seems to us one of the most successful efforts in this work of transformation.

Second Mass (D minor). Composed by L. Cherubini. [Novello, Ewer and Co.]

That the artistic value of Cherubini's compositions is slowly but surely asserting itself, after many years of comparative neglect, is a proof that the fashion of the time tends towards revivals; for, presuming that the high worth of musical creations ensured them a permanent place in public estimation, there could be no reason for the formation of Associations, the avowed object of which is to make the present generation acquainted with works in no respect inferior, and often indeed superior, to those which for years have obtained general acceptance. From its length the Mass in D minor is scarcely so well suited for use in the church as the Mass in F; but it is undoubtedly one of its composer's noblest works, in largeness of design indeed resembling Beethoven's Mass in D, and developing to the fullest extent Cherubini's views on what should constitute the principles of sacred musical art. The fugues are throughout not only grand specimens of that contrapuntal power which the composer possessed in so eminent a degree, but in every place so deeply sympathise with the text as to impress the hearer rather with the sublimity of their expression than the science of their construction. The appearance of this fine Mass, in the familiar octavo edition now before us, will no doubt spread a knowledge of its manifold beauties far and wide. We have alluded to Beethoven's Mass in D, but Choral Societies may rest assured that, although in grandeur of construction some comparison can be made between this composition and the one under notice, no such vocal difficulties will be encountered as exist in Beethoven's Mass; and, indeed, notwithstanding the masterly writing displayed in each movement, the due rendering of the work is quite within the power of any well-trained and earnest choir.

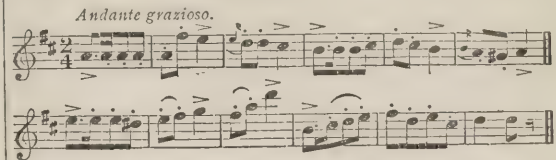
Third Sonata for the Pianoforte. Composed for Agnes Zimmermann, and affectionately dedicated to her, by G. A. Macfarren. [Novello, Ewer and Co.]

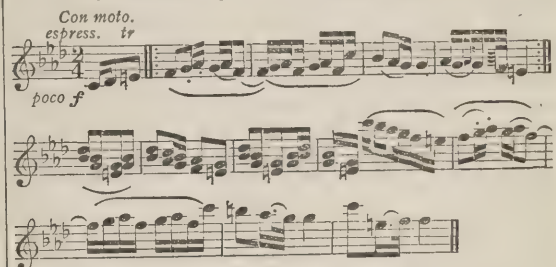
Were it not for the few conscientious artists who, like Professor Macfarren, both by their teaching and their

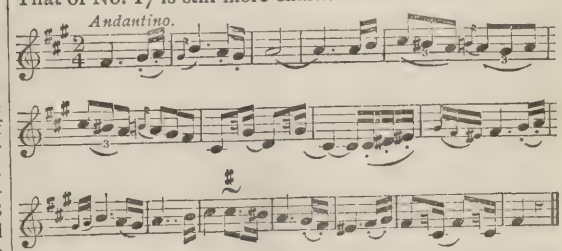
published compositions, keep the classical forms in our mind, there might be a danger of their gradually dying out; for not only have we a glut of ephemeral works in the market, but we are surrounded by prophets who foreshadow a future where order and systematic arrangement of ideas shall be considered as barriers to the free development of a composer's genius. Within the limits of our necessarily brief review of the Sonata before us it would be quite impossible to do full justice to its merits; but we may say that in beauty of subject, especially in the first and third movements, and in constructive power throughout, it is equal, if not superior, to any of the composer's works. The Sonata is in G minor, and commences with a bold theme which is used with much effect, wholly and in fragments, throughout the movement. The gradual approach to D flat major—in which key the melodious second subject appears—is extremely beautiful; and the natural manner in which the episodes grow up, before the introduction of the opening theme in the dominant of the original key, may serve as a lesson to those who fancy that any "padding" will suffice until the reappearance of a definite subject. Another point of interest is the recurrence of the second theme in E major (enharmonically of course not an uncommon transition from the key in which it originally appeared) the effect of the running accompaniment of quavers, in octaves, for the left hand being extremely good. After the introduction of the principal subject in the key of the Sonata—creeping in at first in the bass—we have some excellent writing (the second subject now introduced in E flat major), the whole of the passages to the conclusion of the movement, without presenting any undue difficulties, being extremely effective, and lying well under the hands. The slow movement, in E flat major, is based on a most attractive subject, which is excellently contrasted by a theme in the dominant, the harmonies of which are afterwards skilfully varied. A good point, after the introduction of a fragment of the opening subject in G flat major, is the enharmonic change to F sharp minor; and we may also mention the highly effective manner in which both the leading themes die away in the *coda*. The Scherzo has an appropriately playful and bright subject in C minor, with which the Trio, in the tonic major, forms a good contrast. After the return to the Scherzo, and a pause in C minor, the movement effectively ends in the major, with four bars based upon the subject of the Trio. The last movement, "Allegro agitato," is full of vigour, the change of key, as well as the varied character of the passages, keeping the interest constantly alive. Amongst the many noticeable points in this movement may be mentioned the persistent dwelling upon the harmony of the diminished seventh, which, as may be observed in other portions of the Sonata, is evidently a favourite chord with the composer. Remarkable instances of this occur commencing with the third bar of page 28, the final rest in B flat major having an excellent effect. It must be mentioned that the unity of the work is preserved by the introduction of the second subject of the first movement in the original key, D flat, with a placid triplet accompaniment. Its appearance here, in 6-8 time—necessitating two bars for every one in the first movement, which is in C time—is as surprising as it is beautiful; and the effect is afterwards heightened by its being placed in other keys; the brightness of the return to the opening subject of the last movement, with its ample development, being materially increased by the contrast. We regret that we can do no more than indicate the salient points of this interesting work; but the public will no doubt have frequent opportunities of dwelling in detail upon its beauties through the magic touch of Miss Agnes Zimmermann, for whom the Sonata was expressly written, and to whom it is most appropriately dedicated.

Ungarische Tänze. Für das Pianoforte zu vier Handen von Johannes Brahms. [Novello, Ewer & Co.]

Everybody will have a hearty welcome for this continuation of the Hungarian Dances, which during several years, and in various forms, have given delight to drawing-rooms and concert-halls. Time after time a hope has been expressed that Herr Brahms may gather up more of the charmingly characteristic airs of his country and present them as he best knows how. That hope is at length realised, and instead of having only two books of Hungarian Dances we possess four. It will perhaps, be expected of us to say whether the new numbers are equal in beauty and interest to the old. On that point our opinion is decided. We would not spare one of the additions, nor, on the score of comparison with the rest, vote its exclusion as unworthy. Each is a perfect flower in a bouquet of rare delight. In point of variety of style and expression the new Dances leave nothing to desire. Beginning with one (No. 11), of languishing and seductive grace, we find in No. 12 a Presto of remarkable vigour and abruptness. Fiery energy, relieved here and there by a touch of pastoral prettiness, runs through the Dance with irresistible force. No. 13, opens reposefully:—



and so ends, after, with characteristic waywardness, indulging in a short Vivace. Passing No. 14 with a remark upon its brevity and strangeness, we recognise in No. 15—an Allegretto grazioso—that which properly belongs to the first rank of its kind. The charm of this number is complete, and thoroughly evades description. With regard to No. 16, we need only cite the leading theme:—

That of No. 17 is still more characteristic:—



and we may add that, in point of development, this is the most important number of all. Nos. 18 and 19, if less striking, are bright and joyous things, all sunshine; but No. 20 opens with a touch of melancholy, which, however, soon gives way to smiles and laughter. In what an appropriate setting of harmony Herr Brahms has placed these melodic gems those who know the first two books can imagine for themselves. Enough that, looking at the *ensemble*, we hope to see still further additions to the store.

Die Orgel Unserer Zeit. Ihre Entwickelung, Construction, Prüfung, und Pflege. Von Dr. Moritz Reiter. (The Organ of our Time: Its Development, Construction, Testing, and Maintenance. By Dr. Moritz Reiter.) Erste Lieferung. [Berlin: Wolf Peiser.]

In the prospectus accompanying the first part of the important work now in course of publication, it is stated that for twenty-five years no large book on the organ has been issued in Germany. In 1855 J. G. Töpfer's "Lehrbuch der Orgelbaukunst" appeared—a standard work at the time—but which is now both out of print and to some extent antiquated. It was itself not an original work, but a translation, with additional matter, of the French treatise "L'art du facteurs d'orgues" published at Paris by the

Benedictine monk Don Bedos François de Celles, between the years 1766 and 1778. The discoveries and improvements in organ-building during the past century have been so numerous and important that it was felt to be unadvisable to attempt a revision of Töpfer's book; and Dr. Reiter has, we think wisely, decided to prepare an entirely new work, which is intended to occupy a position in Germany similar to that held here by Messrs. Hopkins and Rimbault's standard treatise on "The Organ."

The very elaborate Table of Contents given with the prospectus shows that the new work will at least not be wanting in completeness. It will appear in ten or twelve parts, each containing sixty-four octavo pages of letter-press and three or four plates of large quarto size. After an introduction, a concise history of the organ, and a catalogue of the existing literature on the instrument, the body of the work will be divided into four sections. The first of these will treat of the exterior of the organ—the case, the front, the key-boards, draw-stops, composition-pedals, and other mechanical arrangements. The second section will be devoted to the building technique of the organ, the frame, position of the wind-chests, arrangement of the pipes, platforms, passages, &c., the third to the interior of the organ; and the fourth to its building and repairing.

The first part of the volume, which lies before us, contains the introduction, dealing to a considerable extent with the comparative merits of the organ, piano, and harmonium, and also explaining the general object and scope of the present work. The short historical account of the organ which follows conveys in twenty-four pages quite as much information as will suffice for ordinary readers; while the catalogue of "Literature on the Organ," excluding articles from journals, occupies seventeen pages, and gives proof of a large amount of research on the part of the author. The remainder of the first part of the book contains the commencement of Section One, on the external arrangements of the organ. Enough of this section is given to render it evident that the whole subject will be exhaustively treated. The four plates given at the end of the part are excellently engraved and printed. It is a pity that these are not given in regular order, because of those referred to in the text only one (plate 4) is issued with this number, the others being plates 20, 24, and 36.

Æsthetics of Musical Art; or, the Beautiful in Music. By Dr. Ferdinand Hand. Translated from the German by Walter E. Lawson. [William Reeves.]

Dr. Hand need not in his preface to this work have apologised for being an amateur. Gottfried Weber, who laid the foundation of a true system of harmony, was a lawyer; and in our own country Dr. Day, the author of a book which has at least created a sharp controversy amongst musical theorists, was a homœopathic doctor. Our objection to Dr. Hand's book is that he tells us nothing that we did not know before. True it is that the work was published in 1837; and since that time the real aim, or what may be termed the philosophy of music, has engaged the attention of many able writers; yet we cannot but think that, even in these early days of thought upon the subject, an intelligent investigator of the claims of the art upon public attention might have given us something more than what may be termed intelligent gossip. Let us take, for example, the following, which fairly represents the general character of the book: "A musical sound, which always constitutes a manifestation of inner properties, is either excited from without, or proceeds immediately from an inner spontaneity; although in life the boundary which divides the two is not clearly defined, and therefore a precise distinction is impossible. In the above distinction we recognise the first important token according to which we described tone as a musical sound resulting from spontaneity. This we fix by means of language. We obtain from a string a musical sound, but the human voice gives tone, and so does an instrument voluntarily excited by us. Mankind fashions the musical sounds of the twitched string or the blown flute into a succession of tones, and expresses his feelings therein; then from the instrument human tones are heard, a human voice; on the other hand the gusts of air midst the strings of an Æolian harp produce now musical sounds, now an analogy to melody." We do not by any means question the truth of all this, only we can scarcely imagine that Dr. Hand should think it necessary to convey this information to his countrymen in 1837, and that Mr. Lawson should translate it for the information of his own countrymen in 1880. In justice to the author, however, we must say that, athough the work before us contains 187 pages, divided into two long chapters, headed respectively, "Of the music of nature in general" and "Of the music of mankind," it is only book the first. "The general requirements for an art-work," he concludes by telling us, are "that it shall be a beautiful work, and that that which is spiritual within it must immediately address the spirit. Herewith the art-work is produced and completed. How this occurs we will endeavour to show in the following book." We are not told whether the book here alluded to will be also translated; but it is scarcely perhaps fair to judge of a man who, although perhaps occupying a somewhat unreasonable time in telling us what we are to do, has not even begun to tell us how to do it.

The Visions of S. John the Divine. A Sacred Cantata. By Dr. F. Iliffe. [Novello, Ewer and Co.]

This work, on account of its moderate length and easy character, will be found acceptable in many places where new music is always welcome. The composer has approached his subject—which is one of great solemnity—with much devotional feeling, but that he has displayed any originality or capability for writing graceful or beautiful melodies—and the subject affords many excellent opportunities for this—we must emphatically deny. The work opens with a short and thoughtful orchestral introduction, and then proceeds with a recitative for a bass voice, "Grace be unto you." This is followed by a quartet and chorus, "Holy, holy," which in general treatment, though not in detail, reminds us strongly of a movement from the "Elijah." The tenor song, "To him that overcometh," which follows, calls for no special remark, but the succeeding number, an air for soprano with chorus, "Blessed are they that do His commandments," is perhaps one of the most effective in the work. After an interesting bass solo with cello accompaniment, Luther's Hymn is happily introduced, bringing the first part to an end. The next important number is the chorus for male voices, "Fall on us," to which Dr. Iliffe has composed very vigorous and appropriate music. No. 15, an "Orchestral Interlude," is an excellent and effective movement, but it is obviously our duty to draw attention to the great similarity between it and the overture to Spohr's "Last Judgment," both as regards the subjects and their treatment. We reserve our greatest praise for Nos. 19 and 21. The former, a soprano air, is, in our opinion, the most melodious number in the work; and the latter, a chorus based on a choral, contains some good fugal writing, showing that Dr. Iliffe is at least well-skilled in this portion of his art.

Gavotte, in B flat, for the Pianoforte. By Frederic W. Clarke, Mus. Bac., Oxon. [Ashdown and Parry.]

It is a question whether the supply of Gavottes does not now far exceed the demand. The good solid, diatonic, style in which these old dances were written by the best composers of the past are as a rule well imitated by the best composers of the present day; but to turn out a fair specimen of such works by merely using the mould in which these writers have cast their thoughts is such an exceedingly easy matter that we can scarcely wonder at the manner in which the market is flooded by compositions of this character. The theme of Mr. Clarke's Gavotte is bold and sufficiently marked; but we cannot pass some of his harmonies without protest. Were the consecutive fifths between the triad of G and 6-5 upon B (third bar) not so constantly repeated we might not draw attention to them, but the extraordinary counterpoint which commences the third page surprised us so much that at first we imagined we were reading wrong notes. The composer, however, we afterwards find has many such progressions; and, therefore, we need only say that if his style shadows forth the part-writing of "the future," critics of the future must sit in judgment upon it. If it were not for the consecutive fifths already mentioned, we should rather like the principal

subject; and there is some good writing in other parts of the piece, especially after the first double bar, and before the return of the leading theme.

The Trumpeter of Säkkingen. Six characteristic pieces for the Pianoforte. Composed by H. Hofmann. (Op. 52.) [Neumeyer and Co.]

Herr Hofmann is found at his best in descriptive pieces of this class, especially when, as here, he takes the trouble to provide an arrangement for four hands. The composer has a happy power of expressing his subject with more or less fidelity, and even where the connection between music and theme is somewhat obscure, he never fails to interest. We can recommend "The Trumpeter of Säkkingen" with scarcely any reserve. Amateurs will find the pieces well within the means of an average executant, though presenting difficulty enough to call for study, and the reward, when full mastery has been obtained, is certain to prove sufficient. Of the six movements two, entitled "Gnomes" and "In Rome," belong to the fantastic school. In the first-named, however, there is an Andante marked by extreme elegance and tenderness. Writing this, Hofmann, we cannot but think, must have unconsciously had in mind the theme of the Andantino of Dussek's Sonata in G (Op. 39). The piece called "Confession" is an utterance of intense feeling, distinguished by all the *abandon* of modern love-music, while that descriptive of "Separation" ranks as a charming example of the composer in his most expressive mood. The series ends with a bold, triumphant March, "Happy Solution."

Zwei Rhapsodien für das Pianoforte, von Johannes Brahms (Op. 79). [Novello, Ewer and Co.]

Herr Brahms writes nothing that fails to call for and deserve the consideration of thoughtful musicians. Even his Rhapsodies show more of studied method and "artful art" than becomes the accepted signification of their name. In the case before us this fact is well exemplified. The Rhapsody in B minor has its first and second subjects and its episode, while the principal theme is developed with as much elaboration as though the movement were the allegro of a Sonata. A Rhapsody, in the strict sense of the term, we can hardly call it, since design and order prevail throughout. But "what's in a name?" The composition is interesting, masterly, and effective to a degree that will insure it large favour among cultured amateurs of the "household instrument." The second piece, a *Molto Passionato* in G minor, seems to us less satisfactory, and is moreover somewhat ungrateful to the performer. But, as we said before, Brahms is always worth study. Even where he fails to touch the heart, he interests the mind.

Lieder und Gesange, von Georgine Schubert. Heft 2. [Stanley Lucas and Co.]

This is a setting for two voices of a little German poem, beginning "Ich mocht' em Lied dir singen." The music is quiet, unpretending, but graceful, and refined withal. In families where the German tongue presents no obstacle, the duet will be welcome.

Gavotte, by Sir Julius Benedict. [London: Neumeyer and Co.]

If we are not mistaken, this piece was played at the composer's benefit concert last season, and received with considerable favour, the justice of which we are not at all disposed to challenge. Without ranking the Gavotte above many others easy to name, we can give it the credit due to a tuneful and well-wrought specimen of the old dance form. It is by no means difficult, and may be commended to amateurs of very moderate executive skill.

Werke für Orgel: Siebente Sonata in A moll, von Gustav Merkel. (Op. 140.) [Leipzig: J. Rieter-Biedermann.]

This is a work of some pretensions, and will sustain the very considerable reputation which its author already enjoys amongst us. The opening Allegro is written with great fluency and boldness, and the slow movement, in studied and excellent contrast, will assuredly become a favourite both with performers and hearers. It is melodious and pleasing in a high degree. The finale—an Introduction and Fugue—worthily ends a capital addition to the store of genuine organ music.

Sweet day, so cool, so calm, so bright. Quartet. The words adapted from George Herbert. Music composed by John Bulmer, B.D. [Novello, Ewer and Co.]

Although this Quartet is merely an appropriately harmonised melody in A flat major, the piece, if well sung, would undoubtedly prove effective. The varied accompaniment to each verse prevents the monotony which might be felt from the frequent repetition of the music; but certainly the plagal cadence, with the minor chord of the subdominant, although pathetically expressing the words "must die" at the conclusion of three verses, does not equally express the very opposite to these words at the conclusion of the fourth verse. Assuredly, if music is to be an appropriate colouring to poetry, the feeling of the one must sympathise, not partially but wholly, with the text; and it is because composers do not always think of this that we draw attention to it in Mr. Bulmer's otherwise well considered Quartet.

Elsie (The Flower Girl's Song). Written and composed by Gabriel Davis. [Novello, Ewer and Co.]

Experience has proved to us that, usually, when composers become their own poets, their words seem rather written to the music than the music to the words. The song before us is no exception to this rule; the melody—an elegant waltz tune, with unexceptional harmony throughout—trips away most effectively to the verses with which it is united; but take away the notes, and we question whether the authoress would care to put her name to the poem. Musically, however, we have much praise for the song. The principal theme is pleasing; and the subjects in the subdominant and its relative minor are extremely melodious. The *coda*, however, with its *cadenza*, is somewhat conventional, and scarcely in accordance with the character of the song.

Fantasia in F for the Organ.
Three Preludes for the Organ. By F. E. Gladstone, Mus. Doc. [Weekes and Co.]

The first of these is a short and not very difficult composition by the organist of Norwich Cathedral. It opens with an *Allegro* for full organ, consisting of massive chords and rapid modulations, somewhat in the style of Hesse. This leads into a *Larghetto* in 6-8 time which, like the other movements, is mainly founded on the notes which corresponds to the initials of the composer's name. A short and effective *Fugue* brings the work to a successful close. The three Preludes all contain very smooth and pleasing writing, and being extremely simple, are sure to find many friends.

English Organ Music. No. III. Vol. II. [W. Reeves.]

The current number contains three pieces of very unequal merit. No. 1, a "Reverie," by Arthur Page, F.C.O., is written in what is known as the French style, and altogether may be designated as "pretty." We are sorry that Mr. Brooke's "St. James' Festive March" (which comes next) should occupy so much space in this number of "English Organ Music," as the style is by no means original, and the harmonies frequently selected in an unmusicianlike manner. The last number, "Allegretto pastorale," is by Mr. C. H. Nottingham. This is music of totally different style. As to whether it carries out the idea conveyed by the title we will express no opinion; but that the composition is commendable and of a thoughtful character, is an undeniable fact.

FOREIGN NOTES.

No novelty has been added to the *répertoire* of the Paris National Opéra during the past month, the performances consisting of "La Juive," "La Favorita," "Faust," "Aïda," "Freischütz," and "Guillaume Tell." In the last-named opera M. Lassalle made his *rentrée* for the present season, amidst every sign of unabated enthusiasm on the part of

the public for its favourite singer. Similar demonstrations greeted the reappearance of Mdlle. Krauss in "Les Huguenots," which likewise took place during the month just concluded. After much careful preparation bestowed upon Rossini's "Il Conte Ory" on the part of M. Vaucorbeil, the revival of the work at the Opéra may shortly be expected. One by one the remaining lyrical establishments of the French capital are opening their doors for the winter campaign. At the Opéra-Comique performances were resumed on the 1st ult. with Leo Delibes' "Jean de Nivelle," which seems to have lost none of the attraction it exercised on the public during the previous season. On the same day the Renaissance reopened with a *reprise* of "Girofle-Girofla," and the Fantaisies-Parisiennes with the production of a new comic opera by M. Germains Laurens entitled "Le Ménétrier de Meudon," which appears to have been but partially successful.

M. Massenet, having just completed the score of his opera "Hérodiade," has already commenced a new operatic work to be performed by the Opéra-Comique, the libretto of which is from the pen of MM. Busnach and Paul Milliet. It is entitled "Don Juan de Marana."

M. Camille Saint-Saëns has again had to defend himself against the charge of undue Wagnerian leanings periodically preferred against him, and the entire modern French school of composers, by the reactionary press. In an interesting and exhaustive letter addressed to *Le Voltaire*, the French *maestro* replies to criticisms contained in the *Univers* and *Le Ménestrel*, and of which the following may be taken as an example: "Our young French school forfeits all its native inspiration by seeking, on the other side of the Rhine, the true dramatic music which is supposed to exist there only. The Wagnerian sirocco, in fact, threatens, under our native sun, to wither and burn and ravage everything; just as the phylloxera of the new world destroys the richest vines of our ancient Europe." M. Saint-Saëns, after expressing his admiration for the genius of Wagner and Liszt, disclaims any slavish imitation of their works on his part and that of the school he represents, while taking, at the same time, a true cosmopolitan view of his art. "In all such polemics," exclaims the *maestro*, "where questions foreign to the spirit of art, such as national *amour-propre* and divergencies of opinion, are allowed to enter, the upshot is but the war of *pseudo*-music against true music, the war of the Philistines against the art." We regret that space does not permit us to present to our readers an entire rendering of M. Saint-Saëns' able and courageous epistle.

The Royal Opera-house of Berlin, having been newly decorated during the recess, reopened its doors on the 6th ult. with a performance of Lortzing's popular opera, "Czar und Zimmermann." At the Kroll'sche Theater the tenor Theodor Wachtel has recently given a series of representations, commencing, of course, with his favourite part of the hero in "Le Postillon du Lonjumeau," in which he originally won his fame. The veteran singer appears to have marvellously preserved his phenomenal vocal powers, for, as Herr Gumbert, the well-known critic of the *Neue Berliner Musik Zeitung*, observes: "Wachtel still sings his entire *répertoire* without transposing a single note. Which amongst our young tenors of the present day may be said to be able to do likewise?"

The present season of opera at the Hamburg Stadt-Theater bids fair to be at least as interesting as the preceding ones, under the zealous and judicious management of Herr Pollini. Among the operatic novelties to be performed for the first time in Germany, Boito's "Mefistofele" and Rubinstein's "The Demon" are announced in the prospectus; the performance of the more important works of Gluck, and a complete "cyclus" of Weber's operas, being likewise promised during the season. Herr Pollini, it should be added, though an operatic stage-manager, has a peculiar habit of keeping his promises.

The Bach Society of Hamburg is just now celebrating the fiftieth anniversary of its foundation, by a three days' music festival, ending with the 2nd inst. The otherwise interesting programme (which will be found at the foot of these notes) exhibits the peculiarity of only two compositions by the great Johann Sebastian being included in the performances.

While we in England are still periodically occupied with the problem of how to deal with what is generally termed the "street-organ nuisance," the good—and very musical—old town of Weimar seems to have advanced a considerable step further in the repression of obtrusive musical sounds. According to the latest police regulations (the *Signale* assures us) a fine of two marks is inflicted upon all those who, to the annoyance of their neighbours, practise musical instruments with their windows open. Although similar proceedings are not likely to be sanctioned by law in this country, the fact of their adoption in musical Weimar may well serve as a hint to aspiring amateurs generally.

The second part of Goethe's "Faust," with the incidental music by H. Pierson, was recently performed with much success at the Dresden Hof-Theater.

A recent number of Herr Wagner's organ, the *Bayreuther Blätter*, contains an eulogistic article on the important part played by the King of Bavaria in the career of the poet-composer, and the generous assistance rendered by him in the realisation of the artistic dreams of the reformer. "Without King Louis II.," says the article referred to, "we should not have lived to see the actual performance of 'Tristan und Isolde,' neither would 'Die Meistersinger' and the 'Ring des Nibelungen' have been completed. . . . The King has taken the artist under his protection; and not only has he enabled him to live and work at his ease, but he has also opened for him the way to the heart of his people."

The "people" thus alluded to being, of course, the German nation, the announcement contained in German papers of Hans von Bülow, the co-worker in Herr Wagner's cause, having just composed a "Bavarian National Hymn," must appear somewhat contradictory to the "non-particularist" Teutonic mind. At any rate, it remains to be seen whether Herr von Bülow's composition will obtain the popularity to which it aspires. It is no easy matter to create "National" hymns.

A "cyclus," comprising the whole of Wagner's recognised music-dramas, beginning with "Rienzi" and concluding with the "Ring des Nibelungen," is in course of preparation at the Court-Theater of Munich.

At the recent contest of male vocal societies held at Cologne, the first prize was awarded to the "Liedertafel" of Dresden, for their excellent rendering of Dengert's "Rheinsage," and Schubert's "Nachtruhe." Among the foreign competitors, the Cercle Choral de Fragnée of Liége gained the second distinction; the Société Royale of Verviers, the "Concordia" of Chénée, and the "Männerchor" of Rotterdam being likewise awarded prizes. The foreign choirs participating in the contest were, however, not so numerous as could have been desired.

The famous concerts of the Gewandhaus of Leipzig will be resumed on the 7th inst. There will be twenty-two performances during the season, including those devoted to the benefit of charitable institutions.

The opening ceremony of the new Stadt-Theater at Frankfurt is announced to take place on the 18th inst. (the anniversary of the battle of Leipzig), in the presence of the German Emperor. The festive proceedings will include a performance of Mozart's "Don Giovanni" on the first day, and of Schiller's "Wilhelm Tell" on the second. Herr Dessoff, late Capellmeister at Carlsruhe, has accepted the post of first orchestral conductor at the new institution.

A marble memorial tablet has been affixed to the house "No. 4, Grosser Schlamm," at Halle, bearing the following inscription in German: "Georg Friedrich Händel, the famous musician and composer, was born in this house on February the 23rd, 1685."

Hans von Bülow, who has been suffering for some time from a nervous affection, has, we are informed, derived much benefit from the special medical treatment he has recently undergone, and will, it is confidently hoped, shortly be completely restored to health. In the meantime, having been obliged to abstain, for a time, from playing in public, and consequently from continuing his performances in aid of the Bayreuth Fund, the eminent pianist has, it is stated, forwarded the sum of 12,000 marks from his private purse, being the balance of 40,000 marks guaranteed by him as his contribution to Herr Wagner's undertaking.

A correspondent of the *Times* writes from Rome, under date 23rd ult.: "A young American soprano, Marie Van, of Cincinnati, has made the daring attempt of appearing, for the first time on any boards, as *prima donna* at the Politeama, in the part of *Gilda* in Verdi's "Rigoletto." The enormous theatre, which holds 4,000 persons, was full. The audience, with that critical severity on which the Roman public prides itself, received the *débutante* with absolute silence. Not a hand was lifted to encourage her, but, notwithstanding that natural agitation which made her first notes uncertain, she went through the first scene well, was called on twice, and finally attained a well-deserved success. The Roman musical critics praise the quality and extent of her organ, which is strikingly sympathetic, the good style of her acting, and, with reservations on a want of training in the management of her voice and in her pronunciation of Italian words, predict a successful career for her if she is careful to remedy those defects."

According to information received from Madrid, the Copyright Treaty between Great Britain and Spain has been prolonged.

We read in the *Neue Zeitschrift für Musik* that two musical experts sent by the Russian Government to Siberia, for the purpose of studying the peculiar songs of the peasantry, have just returned to St. Petersburg after an absence of nearly two years, spent in the most careful and minute researches. The result of their inquiries, which is said to be highly interesting, will shortly be published.

The recent first performance at the Italian Opera of Rio de Janeiro of "Don Giovanni" resulted in a complete *fiasco* for Mozart's masterpiece, the music being evidently too "heavy" for the Brazilians.

We subjoin, as usual, the programmes of concerts * recently given at some of the leading institutions abroad:—

Hamburg.—Music Festival of the Bach Society (September 30 and October 1 and 2): First day—Organ Solo (Bach); "Solomon" Oratorio (Handel). Second day—Magnificat (Bach); Overture, "Iphigenia in Aulis" (Gluck); Duet from "Euryanthe" (Weber); Pianoforte Concerto (Schumann); "Die Heimath," Vocal Quartet (Brahms); Pianoforte Variations (Rameau); Polonaise Brillante (Chopin); Kaisermarsch (Wagner). Third day—Choruses and Soli from Oratorio "Christus" (Liszt); Overture, "Hebrides" (Mendelssohn); Songs (Schubert); Scotch Fantasia for violin and orchestra (Bruch); Vocal Duets (Hiller); Symphony, A major, No. 7 (Beethoven).

Leipzig.—Concert of the Conservatorium (September 3): String Quartet, Op. 18, No. 1 (Beethoven); First Movement from Violin Concerto (Beethoven); Preludes and Fugues for Pianoforte, Op. 56 (Jadassohn); Cavatine from "Manfred" (Reinecke); Capriccio, E minor (Mendelssohn); Larghetto from Concerto, F minor (Henselt). (September 10): Violin Sonata, A major (Beethoven); Air and Chorus from "Samson" (Handel); Italian Concerto (Bach); "Othello" Fantasia (Ernst); Vocal Soli.

Wiesbaden.—Concert of the Cur-capelle (September 10): Overture, "Tannhäuser" (Wagner); Violoncello Sonata (Boccherini); Concert-Air (Mozart); Violoncello Pieces (Popper); Air from "Oberon" (Weber); Duet from "Heinrich der Löwe" (Kretschmer).

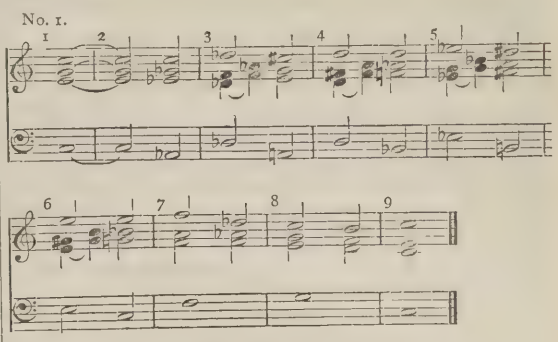
CORRESPONDENCE.

MODULATION IN TONIC SOL-FA NOTATION.

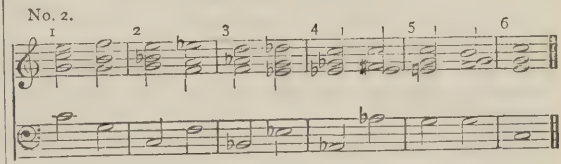
TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The remark in my letter, in your number for August, respecting the difficulty of the Tonic Sol-fa notation in particular cases, was made without the idea of entering into any controversy on the subject; but as your correspondent, Mr. Thomas Manson, so courteously asks for an explanation, I crave your permission for a brief one. To be perfectly honest, even to the damage of my "opinion," I wish to state that my recognition of the value of Tonic Sol-fa as applied to singing arose after a long acquaintance with the Staff notation—that I was, in fact, a somewhat unwilling convert. With all goodwill now to appreciate the merits of that method, I still think that in remote—and I should have added—rapid and continuous modulations the notation presents greater difficulties than does that of the Staff. Take, for instance, such passages as these:—

No. 1.



No. 2.



The modulations in No. 1 would be indicated in Tonic Sol-fa by placing key D♭, D, E♭, E, F, and C, over the respective chords, and the employment of "bridge" tones; or the whole might be rendered by the employment of the "Chromatic" names. In the former case, the first change would be written thus:—

D♭.

d t	d
sa f	m
ma r	d
la, s,	d

The next chord indicating a further modulation, it would be useless to place the "new tones" after D♭. All the other changes would involve almost as many chromatic names. No. 2 contains six dominant chords in succession; each is certainly in the key of which it is the dominant, but resolving on another dominant, modulation takes place at every chord. Now it would cause needless complexity to write over every chord in Tonic Sol-fa the name of the key, so probably the easier way would be to take the chromatic names only. Thus, in bar two we should have dominant chords spelt

m	:ma			r	:ra
ta	:l			la	:s
s'	:f'		in bar three	f'	:ma'
d'	:f			ta,	:ma

and so on. I venture to think that the "pictorial" staff assists the eye materially in tracing the progress from and to each key; and the notation of each dominant chord is more clearly shown than by the "chromatic" names of Tonic Sol-fa; indeed, in the latter case, the notation is not "tonic." The chord of the dominant seventh is among the easiest of recognition in Staff notation, and the mind instinctively grasps the component sounds; moreover, the various keys do not require to be named, as they are self-evident, and the process shown in the "bridge" tones is gone through mentally, quite as easily without indication by all familiar with key-relationship. Tonic Sol-fa is not a notation of pitch, and modulation may be effected without naming keys; but the necessity of feeling oneself to be in *some* key, either while singing or reading music, is evident to most, and the charm of modulation is increased when both the key quitted and that next reached are made visible to the eye as well as apprehended by the mind. I do not for a moment suppose any single "part" of the examples given would present great difficulties to a clever Sol-faist—that is not my contention; I suppose the case of a "score" reader, and experience goes to prove that the eye can take in a combination of "points" (represented by the heads of notes) more rapidly and easily than

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

it can a series of letters—especially when the latter is doubled, as is the case when the "bridge" tones are employed.

I trust sufficient has been said in explanation of the "opinion" advanced in my former letter, and that, though I may not convince your correspondent that I am right, he will not require further entry upon the well-worn controversy respecting the two systems. In conclusion, I would commend to the notice of Mr. Manson a paper "On the Principles of Musical Notation," read by Dr. Stainer before the Musical Association, first session, where the subject is discussed at greater length, and by a greater authority (a friend, too, of Tonic Sol-fa) than—Yours faithfully,

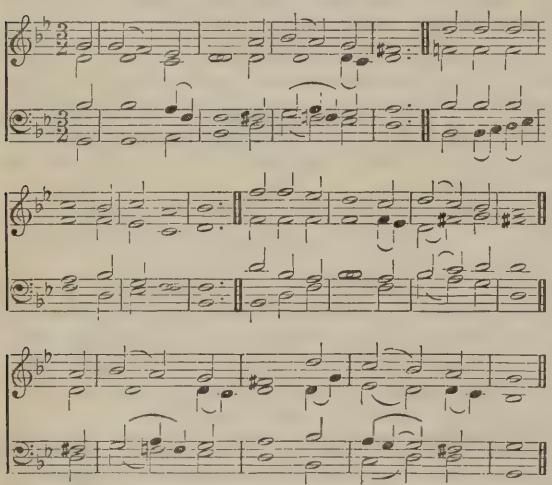
Stephen S. Stratton.

Birmingham, September 14, 1880.

A NEGLECTED HYMN-TUNE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In spite of the great change in taste in regard to the style of hymn-tunes in recent days, and the numerous modern contributions to this branch of church music, most collections still retain certain of the old English tunes which have kept their hold on us through all these changes, and which no compiler can afford to omit; such as "Rockingham," "Melcombe," "Abridge," and a good many others. But I have looked in vain in most modern tune-books for one of the finest of the old English tunes, one which I have never seen in print since I first found it in an old collection of tunes with hymns published in the early part of this century (the title was "Devotional Harmony," but I have no recollection of publisher's or compiler's name), where it was called "Evening Hymn," and ascribed to Jeremiah Clark. The tune would very likely be found in such a collection as Webbe's "Psalmody," but as no one seems to know it now, I ask leave to quote it here as a tune which is worthy a place in any tune-book, and which certainly ought not to be passed over and forgotten:—

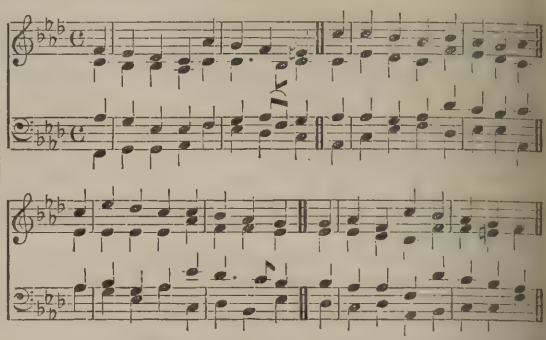


The harmony is exactly as it stood in the old book I have mentioned, but the movement of the inner parts I think I manipulated a little, transposing alto and tenor in one or two bars, as the parts were not well distributed. I adopted it, at a church at which I played many years ago, for Cowper's fine and pathetic hymn—

The billows swell, the winds are high,*

the feeling of which the tune seemed to express exactly; but I never heard it in any other church. The tune must, of course, be taken in rather slow time, or its true expression will be destroyed.

Having in my hands the other day the tune-book published by the S.P.C.K., and edited by Mr. Sullivan, I looked with some curiosity to see if by chance my old friend was included in this collection; and there I did find, with the name of Jeremiah Clark appended to it, the following tune, which is evidently founded on the one already quoted, but with the key, time, and melody altered so as to render it barely recognisable:—



I will not insult the critical capacity of your readers by asking which is the finer melody, and which bears internal evidence of having been the original form of the tune; but I do feel some curiosity as to who is responsible for this piece of mangling.

London, September 20. H. H. Statham.

[We feel sure most people will agree with Mr. Statham in his estimate both of Jeremiah Clark's fine hymn-tune, and of the curious perversion of it published under Clark's name in the tune-book of the S.P.C.K. The tune is first found in Playford's "Divine Companion" (second edition, 1709), and, under the name of "Uffingham," is included in that valuable repertory of our old psalm-tunes, the Rev. Henry Parr's "Church of England Psalmody" (London, Novello). We may add that Webbe's tune "Melcombe," to which Mr. Statham refers, was not originally written as a hymn-tune. It was an "O Salutaris," and will be found in Webbe's "Collection of Motetts or Antiphons" (1792).—Ed. *Musical Times*.]

ORCHESTRAL REFORM.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—With the profoundest respect for the feelings of your correspondent (Mr. Smith, of Limerick Cathedral), I would say that I cannot endorse his opinions upon the subject of reform in orchestral notation. If so humble and obscure an individual as myself may put forward his views of the matter, I would say that a score, written in the conventional manner, is a puzzle and a source of perplexity to even sound musicians and experienced conductors. Disguise it as you will, the fact still remains that, if a conductor desires to see the exact form of any passage in his score, he has to mentally transpose some parts a major second, others a minor third, and still others by different intervals. Why is this absurdity necessary? Why not write each part exactly as it sounds, leaving to the copyist the task of transposing, where necessary, in writing out the separate parts? In my own humble sphere I have always done so, and I think nothing could induce me to follow any other plan. Of course, transposition by the octave being the simplest thing imaginable, I write the octave-flute and the contra-bass parts an octave below and an octave above their actual pitch respectively. All this seems simple and crude enough, but what objection is there to it? It answers most fully all the purposes of a score, both to composer and conductor, because the score thus written *speaks the truth*, since it presents to the eye everything *exactly as it sounds*, the octave transposition of the above-named two instruments (and certain others, perhaps) being previously understood or indicated at the time.

I feel somewhat reluctant to put forth this matter in your columns, because, most undoubtedly, these ideas can be no originals of mine, and I have no wish to forestall, in the mention of them, others, my superiors in the profession, who surely must have felt the truth of the principle long ere this; therefore I have waited and looked in your

* A hymn which also seems entirely beneath the notice of recent compilers.

correspondence column for some abler exposition of the idea, but hitherto in vain; let that be my apology for writing.

In the midst of the marvellous progress which this, the finest of all the fine arts, is making in our country, does it not behove every true musician to use every endeavour to prevent the growing love for music from finding its *only* vent in mere technical or mechanical skill, to the neglect or destruction of the true spirit of art? And can anything be more subversive of the latter than a blind supporting of such things as a score which, instead of serving its true purpose and speaking the *simple truth*, demands a certain, and by no means small, amount of mere mechanical dexterity in transposition?

A *truthful* score leaves the mind fully at liberty to search for and grasp the real spirit and meaning of the work; a Chinese puzzle, written some parts in one key and some in another, exhibiting perhaps four or five different keys and three or four different clefs, only perplexes the mind, and demands all its energies for the merely mechanical labour of unravelling the puzzle and arriving at a more or less clear outline of the work embodied in it. Such is my humble opinion. If it bears the stamp of truth, let it be adopted; if it is false, let it be proved to be so, and then I will renounce it.

While upon the subject of orchestral music, may I ask why cannot we employ *three* Tympani, Tonic, *Subdominant*, and Dominant, instead of only the first and last? These *three* notes in any key form a most important formula, Tonic and Dominant *alone* do not. With only *two* Tympani, Tonic and Dominant, how are we to accompany a chord of the sixth upon the subdominant? We can only suddenly bring the drums to a full stop, or, by using the Tonic one, change 6 into 6-5, a proceeding generally inadmissible. Is not this a matter which may well be looked into and reformed?

Apologising for thus trespassing so largely upon your valuable space, I beg to remain, Sir, truly yours,

J. M. Stanislaus Elliot.

Exton, Rutland, September 13, 1880.

[Instances occur where a drum is tuned to the subdominant of the key; and, in rare cases, even to other intervals.—Ed. *Musical Times.*]

ORGAN INSCRIPTIONS.

TO THE EDITOR OF "THE MUSICAL TIMES"

Sir,—Your correspondent who dates from Thiedenwiese need not apologise for his suggestion as to Organ Inscriptions. The quotations he makes are so very apt and sensible that no possible objection could be made to them, and organ-builders and players would, I think, be wise to introduce the custom here. Surely, if it is advisable to place inscriptions on church-bells, it would be still more advisable to add them to church-organs, which have so much greater influence, and are more frequently seen.

It would interest many of your readers if your correspondent would state whether he has come across any other examples in his travels, and among them,

Yours faithfully,

Chelsea, September 22. A. S. Cooper.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Striver.—*The editor of a Musical Journal is not the person to apply to for counsel on the matter. As soon as you can, seek the advice of a competent professor, who can judge by your playing the tuition you require. Neither pupils nor patients can be prescribed for at a distance.*

W. Toothill.—*The notice of the Choral Festival mentioned merely stated that it took place "on Sunday afternoon"; and as there was no indication of the paper from which the paragraph was taken, our correspondent will see we could not give it insertion, and it is now, of course, too late.*

Inquirer.—*It is quite practicable for you to learn to play the violoncello. Place yourself under a good master and practise diligently.*

A Subscriber.—*Certainly, as a rule, a student cannot thoroughly learn the science of Harmony without a master; but there is no rule without an exception, and our correspondent may be the exception.*

Organ Student.—*Please furnish your address, and an answer shall be sent you.*

W. Potts.—*Our correspondent is quite right in supposing that the Metrical Version of the Psalms was never intended to be sung to chants.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Barbados.—The sacred Cantata *The Raising of Lazarus*, composed by Mr. M. E. Doorly, was performed with marked success at Marshall's Hall on the evening of August 24. The local papers speak in high terms both of the worth of the composition and the excellence of its rendering. The band of the "Fourth King's Own" was a decided acquisition in the accompaniments to the work. Mr. N. Cummins presided ably at the organ.

Bexhill.—Miss Annie Tate, R.A.M., gave her first Concert on Wednesday evening, the 8th ult., at the Bexhill Club, under the patronage of Mr. Brassey and the neighbouring gentry. Miss Tate was highly appreciated, many of her songs receiving hearty encores. The programme contained vocal and instrumental pieces which were well sustained by several ladies and gentlemen of the neighbourhood; the performance of Mr. Edwin Smith (solo harp) and Mr. G. Cuthbert (solo cornet) gaining especial favour with the audience. Mr. W. Roe (Organist of St. Mary's, Brighton) was a most able Conductor.

Birmingham.—The Carl Rosa Opera Company gave six performances at the Theatre Royal, commencing on Monday, the 6th ult. The operas performed were *Maritana*, *Carmen*, *Faust*, *Zampa*, *Bohemian Girl*, and *Mignon*. Although all were rendered with that attention to *ensemble* which distinguishes this Company, special interest was attached to the last two. In the *Bohemian Girl* Mr. Barton M'Guckin made his first appearance in opera. His voice told well in "When other lips," and his action and dramatic feeling are extremely good; he was very cordially received. In *Mignon* Mr. Maas created quite a sensation, and Miss Julia Gaylord, Miss Georgina Burns, Miss Josephine Yorke, and Mr. Ludwig were warmly welcomed, and highly effective.——On Thursday, the 16th ult., the Philharmonic Union gave the first Concert of the season in the Town Hall, when Handel's *Judas Maccabæus* formed the programme. The principal vocalists were Miss Yates, Mrs. Bellamy, Miss L. Yates, Mr. Joseph Maas, Mr. Breeze, and Mr. Pope. There was an excellent band, and Mr. Stimpson at the Organ lent valuable assistance. The work was very well rendered; the choruses steady and bright in tone. The solos were generally effectively given, but Mr. Maas carried off the honours of the evening, receiving an enthusiastic encore for "Sound an alarm." Dr. Heap conducted with judgment and skill. There was a very large audience.——A Ballad Concert was given on Saturday evening, the 18th ult., in the Great Hall of the Lower Grounds, Aston, which was well attended, and highly successful. The principal vocalists were Miss Annie Sinclair, Mr. Harper Kearton, and Mr. Thurley Beale; and solos were given on the violin by Mr. Fred Warde, and on the flute by Mr. Gregory. The orchestral selections were extremely good, under the direction of Mr. C. J. Stevens.

Bradford.—On Thursday, August 26, the new organ, built by Mr. Abbott, of Leeds, at a cost of nearly £700, for St. Jude's Church, Manningham, was opened by Dr. Roberts, Organist of the Parish Church, Halifax. There was full choral service, during which several organ voluntaries were introduced. The Magnificat was from a Service in F, composed by Dr. Roberts; and the anthem, "The Wilderness," by Sir John Goss. At the conclusion of the service an excellent selection of pieces was played. In connection with the opening of the organ, a beautifully illuminated address, bound in morocco, and a purse containing £125 were presented to J. G. Walton, Esq., the honorary Choirmaster, from the vicar, choir, and congregation of St. Jude's Church.

Bristol.—On Saturday, the 18th ult., Mr. George Riseley resumed his weekly Organ Recitals at the Colston Hall for the season. The programme was highly interesting, and included selections from the works of Beethoven, Handel, Mendelssohn, Lemmens, Schubert, &c.——On the 20th ult., the opening Concert of the fourth season of the Monday Popular Concerts was given at the Colston Hall; the band, as usual, being the principal attraction. A splendid programme was capitally rendered; the most important items being Mozart's *Jupiter* Symphony, Beethoven's Overture in E to *Fidelio*, and Weber's Overture to *Oberon*. Amongst the lighter pieces given were the following: Rubinstein's Ballet Music from *Feramors*, Suppé's March "Fatinitza," Massenet's Entr'acte "Sevillana," and Th. Michaelis's March "The Turkish Patrol," intended to illustrate the approach, passing by, and gradual disappearance of a Turkish patrol. The vocalists were Miss Norman and Miss Marian McKenzie, both of whom were most efficient. Mr. A. W. Waite was leader of the band, and Mr. George Riseley conducted. The popularity of these Concerts appears to be fully established, the large hall being, as in previous seasons, well filled.

Crosshills.—A Concert was given in the Friendly Society's Hall, on Monday, the 6th ult. Mrs. Brook Myers and Mr. W. Emsley were most efficient soloists, and they were assisted by a select glee party. A feature of the Concert was Romberg's "Toy Symphony," which was highly appreciated. Mr. W. B. Sewell played two solos on the violin in a masterly style, and was ably accompanied by Mr. A. T. Ackroyd, organist of the Parish Church, Oswestry. The Concert realised over £20 for the Sutton National Schools.

Dunedin, N.Z.—An Organ Recital was given in St. Paul's Church on July 30 by the Organist, Mr. A. J. Towsey, the programme comprising compositions by Handel, Beethoven, Mozart, Wely, Batiste, Guilmant, &c. Mr. Towsey's playing was much admired; and the programme was varied by an excellent rendering of anthems by Barnby, Gounod, Sullivan, &c., by the Church choir.

Heaton Moor.—A Meeting in connection with the Manchester Band of Hope Union was held in the Wesleyan Chapel on the 20th ult., presided over by the Rev. P. B. Wamsley. The choir, numbering fifty voices, sang several anthems. Mr. William Cole presided at the organ, and performed Batiste's Andante in G and the overture to the Occasional Oratorio (Handel), both of which were highly appreciated.

Maghull, Lancashire.—On Wednesday, the 8th ult., the new church of St. Andrew's was consecrated by the Lord Bishop of Liverpool, who preached on the occasion. The officiating clergy were the Revs. J. G. Leigh (Vicar), T. B. H. Blundell (Rector of Hulsall), Ven. Archdeacon Jones, Canons Clarke, Sheldon, and Budgeman. The service was full choral, and was well rendered by the surpliced choir connected with the church, and trained by Mr. Carmichael, the organist. The responses were Tallis's, with the exception of those of the Litany, which were taken from Barnby's Ferial arrangement. This is the first church which Bishop Ryle has consecrated since his appointment to the newly formed Diocese; and a very large number of clergy and laity attended.

Middleton, Cork.—On Sunday, the 19th ult., a Harvest Thanksgiving Service was held in St. John's Church, a large congregation being present. The Service commenced with a special hymn, after which the Venite and Proper Psalms were sung with the utmost precision to chants by Beckwith, Marsh, and Randall. The Te Deum was Jackson in F, and the Jubilate, Bridgewater in A, the verse portions being sung by Miss Forrest, Mr. D'Alton, and Mr. Bayly with good effect. The Anthem was "Lord, how are they increased," by Sir J. Stevenson, the duet and solos of which were admirably given by Mr. Bayly and Mr. D'Alton. The choruses were efficiently rendered by the choir, and reflected great credit on the Organist and Choirmaster, Mr. Edward Mills, who ably presided at the organ. A very eloquent and appropriate sermon was preached by the Rev. T. Wickes, M.A.

Sandown, I.W.—A very successful Concert, under the management of Mr. Cecil Bishop, was given in the Town Hall, on Tuesday, the 14th ult., in aid of the funds of the Sandown Literary Institute. There was a large and fashionable audience. The artists were Miss Agnes Fielding and Mrs. Rose, Messrs. Tom Wade, J. M. Hayden, Wells-Lillyman, Walter Barnett, A. H. Lushington, and W. Higgs. The programme was varied and attractive, concluding with a nautical musical burletta by Walter Barnett, entitled *True Blue*, admirably rendered by Miss Fielding and Mr. Wells-Lillyman. The accompanists were Messrs. S. J. C. Cecil and W. Barnett.

Shoreham.—The new organ presented by the Vicar, the Rev. H. C. Adams, was opened on Saturday, the 18th ult., in the fine old Norman church, which was filled with an earnest and attentive congregation. The musical portion was intrusted to Mr. Sidney Harper (Organist and Choirmaster of Trinity Church, Ship Street, Brighton), who presided at the organ, and was ably assisted by a portion of the Trinity Choir. The Anthem was "O Lord how manifold are Thy works" (J. Barnby), and the hymn "Holy, holy, holy, Lord God Almighty" was sung before the sermon, which was delivered by the Ven. Archdeacon Hannah. A short Recital followed the Benediction, and the qualities of the instrument were well shown in the pieces selected by the organist. The organ, which is very sweet in tone, and admirably suited to the church, was built by Messrs. Harper Brothers, Brighton, and consists of two manuals, seven stops, and complete pedal organ; great organ, open diapason eight feet, Lieblich Gedackt eight feet; swell organ, keraulophon eight feet, flute four feet; pedal organ, bourdon sixteen feet; couplers, swell to great, and great to pedals. The instrument cost 130 guineas. At the Harvest Thanksgiving Services on the 19th ult. the newly appointed organist, Miss K. Coldwell, presided at the organ.

Totnes.—A Concert, in aid of the Berry Church Restoration Fund was given by Miss Dinah Shapley, R.A.M., of Gerston, Totnes, at the Prince of Wales's Theatre, Seymour Hotel, on Wednesday evening, the 15th ult. The vocalists were Miss Marian M'Kenzie, R.A.M., Miss Berrie Stephens, R.A.M., Miss Polly Hicks, Miss Shapley, Mr. Hole, and the Rev. W. Watkins. The pianists were Miss Shapley and Mr. T. B. Knott, R.A.M. The programme was well rendered and the artists highly successful. The Mayor of Totnes, on behalf of the Berry Church Restoration Committee, thanked Miss Shapley, and all her friends who had assisted, for their very kind services.

Walsall.—On Thursday evening, the 16th ult., an Organ Recital was given in St. George's Church by Mr. J. C. Clarke, Organist and Choirmaster of the church. Mr. Geo. Smith, Organist of the Parish Church, ably assisted in two organ duets. The programme was well selected, and included vocal solos excellently sung by Mr. Shaw and Mr. Pearson. The members of St. George's choir also assisted. Bach's fugue on "St. Ann's" tune was given in a masterly manner.

Wellington, N.Z.—Mr. Robert Parker, Organist of St. Paul's Cathedral Church, gave his Annual Concert, on July 22, to a large and very appreciative audience. The programme included Mozart's Pianoforte Quartet in G minor, Gade's Cantata *Spring's Message*, Brahms's *Liebeslieder*, for pianoforte duet and vocal quartet (the two last-named works being given for the first time in Wellington), Weber's *Jubilee* Overture, played by four pupils of the Concert-giver on two pianos, Sir Herbert Oakeley's setting of "Tears, idle tears," and other vocal pieces by Handel, Mendelssohn, Barnby, and Pinsuti. The choruses and part-songs were given with great finish and refinement by the Harmonic Club, a vocal Society founded and conducted by Mr. Parker, and the soprano solos were admirably sung by Mrs. George Cotterell. An arrangement of three well-known Gavottes by Bach, Gluck, and Rameau, for piano and strings, was also a very successful item in the programme. The Concert-giver played the pianoforte in this, and also in Mozart's quartet; in the other pieces valuable help was rendered by two lady amateurs.——The production, for the first time in Wellington, of Sir Michael Costa's Oratorio *Eli*, attracted a crowded audience to the Choral Society's third subscription Concert at the Academy of Music. The performance on the whole was a remarkably successful one. The choruses, as a rule, were sung with commendable precision, force, and expression, the "Amen" fugue, "The Lord is good," and "Hosanna" being particularly praiseworthy. The soli singers were Mrs. Greenwood, Mrs. Webb, Miss Randall, Mr. Plimpton, Mr. Page, Mr. Widdop, and Mr. Palliser, all of whom acquitted themselves admirably. The band was unusually strong and efficient, numbering nearly thirty performers, including several accomplished amateurs from other parts of the Colony. Mr. Herrmann led with his usual skill, and Miss Cherrett presided ably at the organ. Mr. Angelo Forrest conducted throughout with the ability and care for which he is so distinguished, and may be congratulated on having achieved a brilliant success.

Organ Appointments.—Mr. Herbert Notcutt Green to St. Stephen's, South Dulwich.—Mr. S. D. Bird to St. Mary's, Great Brickhill, Bucks.—Mr. H. J. Timothy, Organist and Choirmaster to St. Mary Magdalene, Peckham.—Mr. Charles W. Smith, Organist and Choirmaster to St. Patrick's Cathedral, Newark, New Jersey, U.S.—Mr. Douglas William Jones to Christ Church (Mitcham), Merton Abbey.—Mr. J. H. Wallis to St. James's Church, Croydon.—Mr. W. E. Partridge to Holy Trinity Church, Selhurst, South Norwood.

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No. 453

THE MUSICAL TIMES

Price 3d.

NOVEMBER 1, 1880

THE FIRST PRIZE FOR GRANDS, THE FIRST PRIZE FOR UPRIGHTS, AND THE SPECIAL DIPLOMA ABOVE ALL COMPETITORS, 1878-80—THE HIGHEST HONOURS, PARIS, 1878—THE CROSS OF THE LEGION OF HONOUR, AND ALSO THE GOLD MEDAL (L'ACADÉMIE NATIONALE); THE GOLD MEDAL AND DIPLOMA OF HONOUR, SOUTH AFRICA, 1877; THE MEDAL OF HONOUR AND DIPLOMA OF MERIT PHILADELPHIA, 1876; THE GRAND DIPLOMA OF HONOUR, PARIS 1874; THE GOLD MEDAL, PARIS, 1870; THE DIPLOMA OF EXTRAORDINARY MERIT, AMSTERDAM, 1869; MEDAL OF HONOUR, PARIS, 1867; PRIZE MEDAL, LONDON, 1862; &c., &c., HAVE BEEN AWARDED TO

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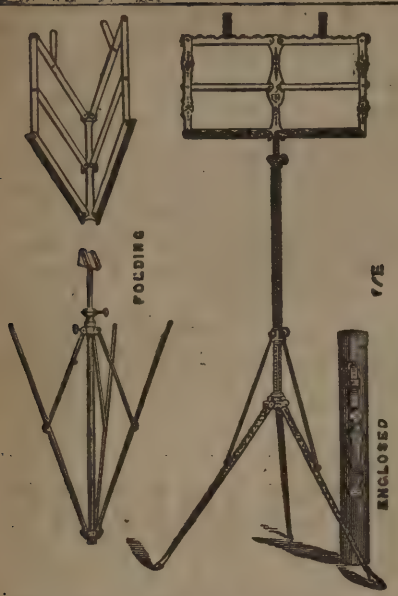

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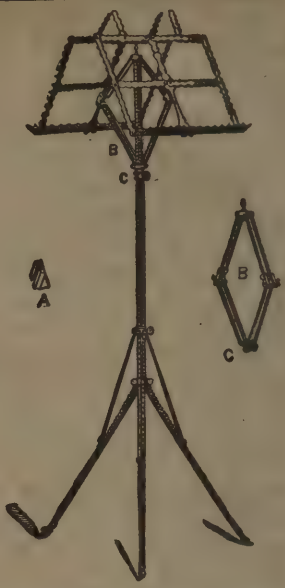

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No. 453.—Vol. 21. NOVEMBER 1, 1880. *Price 3d.; Post-free, 4d.*

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ROYAL ALBERT HALL CHORAL SOCIETY. President, H.R.H., The Duke of Edinburgh, K.G. Conductor, Mr. BARNBY.—Tenth Season.—The Season of 1880-1 will consist of EIGHT CONCERTS, six only being subscription. The Opening Concert will be on November 11, when JUDAS MACCABÆUS will be performed, the orchestra being again increased by the Band of the Coldstream Guards. On THURSDAY, December 2, a grand performance of ELIJAH will be given, with MADAME ALBANI as the principal soprano. Seats may now be secured, and prospectuses obtained, at the Royal Albert Hall. Subscription for the series of Six Concerts 33s., 24s., 18s., and 15s.; Single Tickets, 7s. 6d., 5s., 4s., and 3s.; Admission, One Shilling.

ST. ANNE'S, SOHO.—SPECIAL ADVENT SERVICES will be held in this Church on FRIDAYS, December 3, 10, 17, commencing at Eight o'Clock, p.m., at which Bach's Cantata, "My spirit was in heaviness," will be sung with full orchestral accompaniment. The doors will be opened at Half-past Seven. Admission to the body of the Church will be obtained by Tickets only, which can be obtained gratis by sending stamped directed envelope to Rev. Canon Wade, 28, Soho Square; the Churchwardens, Dr. Rogers, 33, Soho Square, and W. J. Fraser, Esq., 2, Soho Square; or the Choir Secretary, J. Berwick Orgill, Esq., Springmead, Roslyn Park, Hampstead.

NORTH LONDON PHILHARMONIC SOCIETY.—Fourth Season, 1880-81.—Conductor, Mr. Henry J. B. DART. THREE CONCERTS will be given during the Season, particulars of which will be duly announced. The Rehearsals are held in the Gospel Oak Schools, Allcroft Road, N.W., on Monday evenings, from 7.45 p.m. Subscriptions—Honorary Members, Half-a-Guinea (entitling to two reserved seats for each Concert), Acting Members, Half-a-Guinea. CHAS. W. REX, Hon. Sec.,
1, Stanhope Terrace, Regent's Park, N.W.

THE BUILDING OF THE SHIP (J. F. Barnett's new work, composed for the Leeds Festival), will be performed (with orchestral accompaniment) by the North London Philharmonic Society early in December. There are VACANCIES for a few good TENORS and BASSES. An orchestra of ladies only meets at 3.30 p.m., every Friday, at 239, Oxford Street. Applications should be addressed to the Hon. Sec. as above.

THE EAST LONDON ORCHESTRAL SOCIETY meet for the PRACTICE of Symphonies, Overtures, &c., at St. Paul's Schools, Burdett Road, E., near the Railway Station, on THURSDAY Evenings, at Eight. Purely nominal Subscription, One Shilling per Quarter. Gentlemen desirous of becoming members are invited to apply to Mr. John Daff, Honorary Secretary, at the Schools.

COLLEGE OF ORGANISTS, 95, Great Russell Street, Bloomsbury.—The MONTHLY MEETINGS of Members and friends will be resumed on TUESDAY, November 2, at Eight p.m., when the Rev. T. HELMORE, M.A., will read a Paper on "Plain-Song," with musical illustrations. Members and friends admitted by cards of membership.
October 18, 1880. E. H. TURPIN, Hon. Secretary.

MUSICAL ASSOCIATION, 27, Harley Street, Cavendish Square.—On MONDAY, November 1, at 5 o'clock, a Paper will be read by E. H. TURPIN, Esq., "An Inquiry into the Origin and Growth of certain Musical Idioms and Expressions."
JAMES HIGGS, Hon. Sec.
9, Torrington Square, W.C.

FREE VACANCIES in a resident Country Choir, for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

CHORISTER BOYS WANTED, for Holy Trinity, Tulse Hill, S.W. Good salaries to really competent boys. Apply, by letter, to Humphrey J. Stark, Mus. B., Park Avenue Villas, Thurlow Park, S.E.

WANTED, a SOLO BOY, for St. Mary's Church, Graham Street, Sloane Square, S.W. Must be a good reader. Salary, £20 per annum. All applications to be made by letter to W. C. A., 213, Brompton Road, S.W.

LEADING TREBLE BOY WANTED, for a Church at the West End. Two Services. Sunday. Salary, £10. Application, by letter, to W. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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ALTOS WANTED for the Voluntary Choir of St. Anne's, Soho. Applications to be made at the Church on Friday evenings at eight o'clock.

ALTO REQUIRED for Church in Clapton. Two Sunday Services and one week Evening Service. Apply, stating terms, to J. B., 51, Dunlace Road, Clapton.

WANTED, an ALTO, for All Saints', Knightsbridge. Stipend, £12. Two services and one practice. Apply by letter, to F. W. B., 59, Grove Place, Brompton, S.W.

YORK CATHEDRAL.—WANTED, immediately, for this Choir, a TENOR VOICE. The duties are—attendance at Divine Service twice daily, and at choir practice whenever required by the Organist. Salary according to qualification. None but qualified singers need apply. Applications, stating age of the candidates, and inclosing testimonials as to character and musical efficiency, to be addressed to Dr. Monk, Minster Yard, York.

WELLS CATHEDRAL.—WANTED, for the Choir, a Person aged from 25 to 30, with a Good TENOR Voice, experienced in Cathedral Music, and of good moral character. The candidate engaged will be required to attend and take his proper part in all the Services of the Cathedral, unless special leave of absence be given by the Dean and Chapter, and will be remunerated at the rate of £80 per annum. If elected a member of the College of Vicars, he will have to attend and take his proper part in the Services as above stated, and will participate in the divisible revenues of the College, with the prospect of having a Vicar's house assigned to him as vacancies arise. The Dean and Chapter will make up the income of the Vicar who fulfils his duties according to their regulations to £80 per annum, by payments from the Chapter Fund, if his share of the annual divisible revenues of the College shall not amount to that sum. Applications, with Testimonials as to ability and character (which latter will be an essential qualification), to be addressed, on or before the 15th day of November next, to Mr. Lavington, Cathedral Organist.
Wells, October 22, 1880.

TENOR WANTED, St. Mary's, Seymour Street, Euston Square, Stipend, £8 per annum. Two services Sunday, and choir practice. Apply, Organist, 4, Crayford Road, Tufnell Park, N.

TO MUSICAL SOCIETIES.—Experienced FIRST TENOR, as Leader or Solo, desires additional ENGAGEMENTS. Letters to Tenor, 1, College Park Villas, College Park, Lewisham, S.E.

WANTED, ORGANIST and CHOIRMASTER (either an M.B. or Member of College of Organists) for St. Peter's Church, Galashiels. Salary, £50. Population, 15,000. Address, Rev. A. A. Jenkins.

ORGANIST.—WANTED, for the Parish Church of Wigtown, Scotland, an ORGANIST, to enter upon his duties about December 1, 1880. One who can train a Choir preferred. Salary to commence at £30 per annum. Apply, with copy testimonials, to the Rev. James Cullen, M.A., The Manse, Wigtown, N.B.

ORGANIST and CHOIRMASTER REQUIRED for St. Thomas's Church, Kendal, in vicinity of Lake District. A gentleman experienced in both capacities. Salary, £40. Apply to the Vicar. Likely applications replied to.

TO ORGANISTS.—WANTED, an ORGANIST and CHOIRMASTER. Must be an accomplished player. Salary, £30 to £40. Apply, with copies of testimonials, to Rev. Jas. Chadmer, Congregational Minister, Poplar, E.

ORGANIST and CHOIRMASTER REQUIRED, for St. Luke's Church, Chatham Place, Hackney. £40. Address, Vicar.

WANTED, at Christmas, for the Parish Church, Erith, an ORGANIST and CHOIRMASTER, willing to train a choir diligently, and to reside at Erith. Salary, £60. Apply, with testimonials, to Rev. T. Hardy, Belvedere, Kent.

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MISS EVA FARBSTEIN (Soprano),
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MISS ARTHUR (Soprano).
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MISS JULIA JONES (Soprano).
For Oratorios, Concerts, &c., address, 1, Great Western Terrace, Cheltenham.

MISS HELEN SWIFT, R.A.M. (Soprano).
For Oratorios, Concerts, &c., address, Forsyth Brothers, Cross Street, South King Street, Manchester.

MISS MELLOR (Soprano).
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Will sing at Lincoln, October 22; Spilsby ("Creation"), November 16; Heckmondwike ("Creation"), December 6; Brighouse, December 7; York ("Messiah"), December 21; address, Cathedral Choir, Lincoln. Having been appointed to the Choir of St. George's Chapel, Windsor, Mr. Shepley's address, after December 28, will be—Cloisters, Windsor Castle.

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MR. CHARLES JOSEPH FROST, having accepted the appointment of Organist of Christ Church, Newgate Street, E.C., is open to receive Organ Pupils there. 2, Burlington Villas, Underhill Road, Dulwich, S.E.

MR. HENRY LISTER, Mus. Bac., Oxon., has REMOVED from Canonbury Park, to 27, Marquess Road, Canonbury, N.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
NOVEMBER 1, 1880.

HOME MUSIC-WORSHIP.

By Henry C. Lunn.

If any one were inclined to doubt the all-powerful influence of home upon the mind of a child, we should counsel him to recall his own boyish days; to disentangle one by one those juvenile reminiscences which threw such a glow over the morning of his life, and to convince himself how thoroughly his more mature thoughts have been moulded by the circumstances of these early surroundings. Not only indeed are children urged to love, hate, or fear the many eminent personages whose portraits or statues adorn the house in which they live—and who are therefore with them in their hours of play as well as those of work—but they are made to feel an affection or a repugnance for places to which they are taken; and we can well believe the assertion of a person, now known in the world of literature and art, that he never goes down a certain street near where he resided when a boy without a shudder, because he had once been told that in all probability a dark man would rush out suddenly and bear him off in triumph to the "Sandwich Islands." It is true that in early life we are partially entrusted to the care of teachers, and that we only escape from lessons in the nursery to those of increased difficulty in the school; but our holiday moments are spent in our home; and here, for good or evil, is our mind trained for after life; indeed, we have even heard a child maintain the superiority of his own ill-managed household over those of his school-fellows, because, with due reverence for his father, like a loyal subject, he believed that the "king" of the place of his birth "could do no wrong." If then we admit the force of this silent teaching of our home in childhood, it is assuredly good that both the eye and the ear should be educated to the love of all that refines and ennobles the mind; so that when the little world of the child is exchanged for the large world of the man, he shall continue to admire the same works to which he had become accustomed in his early life.

But, although the literature, the paintings, the statuary, and even the usual conversation of the home-circle, have a very material effect upon the character of the younger inmates of a house, perhaps no subject exercises so decisive an influence as that of music. Where the easy and flimsy compositions chosen for the nursery are merely reflected in a more difficult and showy form for the drawing-room, the taste which reigns throughout the establishment utterly prevents the introduction of works requiring any exercise of the mental powers. On the contrary, when from infancy we hear the creations—great and small—of the classical writers around us, we grow gradually, and almost insensibly, to a knowledge and love of their beauties, and are astonished at the persons who can find pleasure in working at, and listening to, the ephemeral productions of the day. The many biographies of the great musical composers which have recently been published in this country furnish us with some highly interesting particulars relating to their early days; and, in confirmation of the opinion we have expressed, the records are well worthy of attention. Speaking of Mendelssohn's residence, in Devrient's "Recollections" of the composer, he says: "Considering the wealth ascribed to Felix's father, the house gave an impression of studied plainness: the walls and furniture were of extreme simplicity, but the drawing-room was decorated with engravings of the Loggie of Raphael. The singers sat round the large dining-table, and close to the grand piano, raised on a high cushion, sat Felix, grave and unembarrassed, leading and directing us with an ardour as if it had been a game he was playing with his comrades." Afterwards, he writes: "We now had many musical evenings, some readings of Shakespeare's plays, each one taking a part; and were present, either as listeners or executants, at the Sunday performances, to which the wealthy father was able to assemble a small orchestra selected from the court-band—so that Felix enjoyed the inestimable advantage of becoming acquainted with the nature and treatment of the different instruments already in his boyish years, and of hearing his own compositions with the instruments for which they were written." Again, Spohr, in his autobiography, says: "My parents were musical: my father played the flute, and my mother, a pupil of the Conductor Schwaneberger in Brunswick, played on the piano with great ability, and sang the Italian bravuras of the time. As they practised music very often in the evening, a sense and love for the art was early awakened in me. Gifted with a clear soprano voice, I at first began to sing, and already in my fourth or fifth year I was able to sing duets with my mother at our evening music. It was at this time that my father, yielding to my eagerly-expressed wish, bought me a violin at the yearly fair, upon which I now played incessantly. At first I tried to pick out the melodies I had been used to sing, and was more than happy when my mother accompanied me." A glimpse of the early days of Mozart, too, will show us that the love and sympathy upon which a child should be nurtured in his home were fully extended to him, even by the parent who afterwards traded somewhat too much with his boy's natural gifts. "'Next to our gracious God comes papa!' such was the maxim of the boy Wolfgang. When he went to bed at night, he always asked his father to place him on a chair and to sing a little duet with him, composed by himself on some meaningless words, 'Oragina fiago ta fa'; after which he kissed the tip of his father's nose, promising, 'when he was older, to put him under a glass case to guard him from the cold and to keep him always at home.' Then the boy went to bed quite happy." We could multiply these instances were it necessary for our purpose; a volume indeed might be written on the "Childhood of Great Men," which would amply prove how in most cases early training had influenced their future career; but we have now only to show the effect of that "Home Music-worship" which we have selected as the subject of our article, and how much it rests with parents and guardians to tenderly nurse or ruthlessly crush the artistic tendencies of those entrusted to their care.

There are two highly important agents in the present day for bringing music into our homes, and enabling us to cultivate a taste for the enjoyment of the best works in the art—the first is the small cost at which standard compositions are now published; and the second the facility with which pianofortes are to be procured on what is termed the "three years' system," a method by which an instrument can be purchased for the same sum which used to be paid within that period merely for its hire. Let us also mention a third pioneer in the cause of the progress of the art in this country—the rise of musical literature. Here we may pause awhile to see how much this has gradually crept into our homes, and become part of the reading of the young people of the day. The very letters written by the composers whose portraits hang in our rooms, whose music is heard throughout the house—why, these

indeed are something for a child to linger over, something which, as we can prove from our own experience, he learns to love and cherish as he would the writings of his own dear playmates. Mozart, who has composed all those lovely airs, furnished the subjects for the many pieces he has listened to in the drawing-room, and written the Operas he has constantly heard praised by his elders, was, he finds, as fond of animals as he is himself, and even late in life, had always birds in his room. "Tell me," he says in one of his letters, "how Master Canary is? Does he still sing? And still whistle? Do you know why I am thinking about the canary? Because we have one in our ante-room that chirps out a G sharp just like ours." And then, in a letter very much the same as he used to write to his parents from school, the child reads "Does Herr Deible often come to see you? Does he still honour you by his amusing conversation? And the noble Herr Carl von Vogt, does he still deign to listen to your tiresome voices? Herr von Schiedenhofen must assist you often in writing minuets, otherwise he shall have no sugar-plums." But the letters of Beethoven, that grand and awful man whom the child has been taught to respect and venerate, and whom he remembers to have looked down upon him from the walls of his nursery, come upon him strangely as he grows beyond his mere days of infancy, for he there finds that the great composer could laugh and joke as well as look stern, and, above all things, that he idolised his nephew. But besides these letters, there are books now around us in our early days which cannot fail to attract towards the art. Amongst these let us give a foremost place to biographies. We have incidentally alluded to the youth of the gifted musicians of the world; but those who love to follow their career may discover the road by which they afterwards travelled to fame, and perhaps desire, even at a respectful distance, to follow in their footsteps. Apart from this, too, a perusal of the life of a composer has a peculiar fascination for those who admire his music; and there can be little doubt that an executant becomes a much more faithful exponent of an artistic work after he has fully understood and sympathised with the inner nature of the worker. Criticisms, too, essays upon, and histories of, the art are now within the reach of all, not in the form of luxurious books, which are to be bought at a large cost and stored up in a handsome bookcase, but fitted for service in a homely dress, and published at a price which almost every music-lover can afford. Indeed, the catalogues of our principal circulating libraries prove to us that there is a large demand merely for the loan of such books; and we have even known novel-reading young ladies putting down their names for a standard work on the art as soon as it is out of hand. There is hope for the future of music when these books are included amongst our holiday literature at the sea-side. It must be remembered, too, that the pianoforte is now not our only household instrument. The violin is taking its true place in the family circle; and if the male members of the group will only cultivate the bass stringed instruments, their wives and sisters may join them in some concerted music worth hearing. Before the rise of lady violinists "Home Music-worship" was necessarily somewhat limited; for compositions written for the pianoforte, transcribed from a solo for some other instrument, or reduced from a full score, were the only works to be heard as a rule in our drawing-rooms; and as all the female members of a family were perforce pianists, not only was the performance often somewhat monotonous, but occasionally some little jealousies would arise which toned not with that feeling of sympathy absolutely necessary in an atmosphere where music is expected to flourish.

As we have already hinted, the estimation in which young people hold music depends materially upon the estimation in which it is held by their elders in the house. We may imagine that where the art is duly reverenced some little indication of this reverence will be found even in the nursery, where, amongst the portraits of Shakespeare, Milton, and other great literary poets, there may be perchance a few of those musical poets who are gradually rising to a level with the older artists of the world. Thus early being made to place on an equality the really great missionaries of intellectual progress, children, so far from wondering, when they hear the composers and authors who have immortalised themselves by their works so considered by those whose experience has taught them to appreciate their compositions at their just value, they are rather inclined to marvel at persons who are disposed to underrate them. We remember to have heard a great pianoforte master say to his pupils, "listen to me attentively whilst I am with you, and when I am away, always fancy that I am by your side during your practice." Cannot we believe then that a young child who sees the beautiful face of Mozart, for example, whilst he is playing his easier music in the nursery, may carry that face with him through many years, and thus feel his influence around him during the performance of his more abstruse works.

We have here sketched a home where the young are trained, both by precept and example, to linger over the smaller works of the great composers during childhood, and to long for the time when they shall grow to the power of comprehending and executing the large ones. But there is a reverse to the picture. Persons engaged in musical tuition know to their cost that all their well-considered lessons for the purpose of training the fingers, and all their eloquence upon the poetry of the art are thrown away when the pupil, however impressed with the truth of the master's earnest teaching, returns to a home where music is simply regarded as a pleasing accomplishment, and where the pianoforte and voice are never heard save to glorify the vapid and utterly meaningless effusions of the music-makers who flourish upon the ignorance of those who purchase them. When a young pianist, impressed with the beauty of a classical work, is told by those around not to play that "dreary stuff," but to give them something "pretty and lively," not only is the performer depressed by this admonition, but being conveyed to her by persons to whom she has always looked for counsel, it is not at all unlikely that she will believe she is doing something wrong, and immediately, therefore, proceed to lower her own taste in order to suit theirs. At such homes as these we can only hope that as musical education progresses, the pressure from without will gradually be felt within; for with persons of this class there is more to be hoped from the caprice of fashion than from the advance of art: let it once be understood that it has become the custom to cultivate good music in the "best families," and those who cannot enjoy it will at least learn to suffer it.

In the olden times it would have been perfectly useless to advocate the necessity of making our homes musical; because, however desirable, it was simply impossible for any but those who could well afford to pay for luxuries to buy either good compositions or the instruments to play them upon. As we have shown, however, both these difficulties are now removed; and we only counsel those who avail themselves of this altered state of things not to imagine that they have done their duty when they have placed a good pianoforte in their drawing-room and good music in their library. We hear much of

Beethoven, Mozart, Handel, and other great composers having taken their place as "household deities" in the present day; but what is the use of being surrounded by "household deities" if we do not teach our children to worship them?

THE FATHER OF THE SYMPHONY.

By L. Nohl.

(*Continued from page* 492.)

Joseph Haydn, the son of a German handicraftsman, was born in the year 1732 at a small Austrian village near the Hungarian frontier, where his youth was spent amongst the humble, but eminently cheerful and healthy, surroundings of peasant life, in which human sentiment and emotions are yet allowed to proceed direct from nature, from which it derives its immediate support. It is here, in the heart of the people, where the Volkslied, with its touching simplicity and pathos, is either originated or rendered significant and immortalised by adoption. It is here, also, where we must look for the origin of that grand and inexhaustive source of musical inspiration, the *sacred* Volkslied or choral; and it was the son of a miner, Martin Luther, who from out of the depth of his German breast had sung his "Ein' feste Burg," and had handed over this wondrous mine of musical wealth to another son of the people, the Thuringian cantor, Sebastian Bach, who formed out of it a new creation of divine sublimity.

The children of the poor wheelwright, Haydn's father, were brought up in the fear of God, and throughout life the composer's tendencies were decidedly religious. "Without speculating on matters of belief, he simply accepted the teachings of the Catholic Church to which he belonged, and his mind felt easy over it," says, in his "Biographical Notes on Haydn," G. A. Griesinger, who also expressly refers to the composer's general disposition as "cheerful, reconciled, confiding." Nothing, however, makes man more fit to listen to and understand the varied sounds of life and of nature, to arrange and fix them in the mind with plastic distinctness, than such calm repose of the inner self: it refines and strengthens the senses as much as the organs of the mind. Into his old age the composer carried the vivid recollection of the "simple short pieces" which the father, who in his wanderings as a journeyman through Western Germany had acquired some proficiency on the harp, would play to the family in the evening, and to which mother and children joined their voices. They were the first and, therefore, most significant musical impressions which little "Sepperl" received. And more than fifty years later, during his stay in London, a similarly simple and moreover religious tune, sung by some thousands of children at St. Paul's Cathedral, appealed to his musical nature so strongly that he stood and wept like a child, and in his diary he wrote: "No music has ever touched me more deeply than this, so full of devotion and of innocence." Devoted and innocent, however, is every natural impulse of a true son of the people; and we can understand the emotion which prompted him, when, some few years after this event, he returned to his native village, to kneel down and kiss the threshold of the humble room where they had sat and sung together by the fireside. It was a prayer he offered from his heart, the expression of thankfulness to the higher power and divine source whence he derived that gift which had already been the delight of an entire generation, and which was yet to bring similar joy to more than one generation to come.

"Little Joseph, then five years of age, was sitting by the side of his parents, passing a stick to and fro on his left arm, as though accompanying on the violin. The schoolmaster, observing how correctly the boy marked the time, concluded that he must have an aptitude for music, and advised the parents to send Sepperl to Hainburg." This schoolmaster and cantor in the neighbouring country town, of whom Griesinger's "Notes" speaks, was a relative of the family, and was allowed to take the child with him. "I shall feel grateful even in my grave towards this man, who has taught me manifold things, although I certainly got more whackings than food," Haydn used to say later in life when speaking of this cousin, Herr Frankh. The instruction he received consisted, however, mainly in the mechanical means of his art, while his artistic feeling and perception could scarcely have been advanced beyond the sphere in which it already moved. The superficially theatrical and trifling character of the minor church music of the last century is too well known. The playing at dances and popular feasts, of which there must have been many in the little town, would, however, serve to strengthen his sense for the musical language of the people in melody and rhythm. In the year 1740 Joseph, through the recommendation of his fine voice, was admitted into the Capellhaus of St. Stephen's Church at Vienna, he being then eight years old. Here also the theatrical style in church music was predominant, a style which likewise characterises Haydn's own compositions for the church; and it is evident that whatever of unaccompanied choral pieces by the older masters was here performed only influenced him in as far as he learned to appreciate the transparent lucidity of the ancient polyphony. For it is a characteristic of all Haydn's works, from the first to the last, that his harmony, even in the most daring modulations, remains perfectly lucid. But the high standpoint of this truly religious musical art of the olden time he never attained; with all the natural piousness of his heart he was a child of his time, and as such his attention was directed more towards actual life, which, in its turn, conducted him to the true manifestation of forms. Thus the development of his individual musical perception and taste must have derived far greater immediate assistance from the music at the houses of the aristocracy and at Court, in which the boys of the Capellhaus likewise participated. It was in these circles where that instrumental art, which had emerged from a combination of the dance and the song, was chiefly cultivated, affording more refined food for his purely popular artistic nature, without thereby interfering with the development of his individual genius. This became the more apparent when, in consequence of his voice changing, the youth had to be dismissed from the Capellhaus, and was obliged to maintain himself exclusively by teaching and taking part in festive musical performances and the evening entertainments held in the houses of the wealthy. "Young people will be able to see by my example that something after all may come of nothing; whatever I am is the result of the most dire necessity," he would afterwards say of himself. And this "nothing" to which he more particularly referred—the little minuets which he at that time wrote for the pianoforte or for small bands—had, in fact, laid the firm foundation of his popularity. They were passed from hand to hand (having been published before he was aware of it), and met his ear at the beer-gardens, spreading everywhere a spirit of life and joviality. And that, moreover, the good-natured waggishness which these minuets breathed formed a part of their composer's inmost nature, is confirmed by a number of anecdotes relating to his youthful days, such as the nocturnal

"Katzenmusik" produced at the "Tiefengraben" in Vienna, and the comic scene when, in company with Dittersdorf, he aroused the violent indignation of a band of musicians at an inn by disparaging remarks as to the merits of one of his own minuets, which they had just played.

It is time, however, to inquire where Haydn had obtained the knowledge which enabled him to write, first of all these minuets, and then small pieces of a different character, which had so soon raised him to a position amongst the composers of his native country. Mere natural "disposition," surely, does not teach us how to compose music, even of ephemeral popularity. Let us hear Haydn's own statements on this subject. "Talent, it is true, lay in me: by its aid, and that of much diligent application, I made some progress. When my fellow-choristers were at play I took my little clavecin under my arm and went up into the loft, so as to be able to practice more undisturbedly." This, of course, refers to the time he spent at the Capellhaus in Vienna, and although he complains of having afterwards been obliged for fully eight years to earn a scanty livelihood by the drudgery of teaching the young, and to use the hours of night in order to satisfy, in a measure, his craving for knowledge in the art of composing, we have his own word for it also that he was not unhappy in his little garret-room, where snow and rain would often penetrate in the night, and where there was no room even for placing a stove. "When I sat at my old worm-eaten piano, I envied no king his happiness." It was in those days, when searching for a good instruction book on pianoforte-playing, that the sonatas of Ph. E. Bach were placed in his hands by an intelligent music-seller. This was an important event in the composer's life, to which in his mature age he refers in these words: "I could not tear myself away from the instrument until I had played these sonatas from beginning to end, and whoever knows me thoroughly must admit that I owe much to this Bach: that I have understood him and studied him well." He turned to these sonatas over and over again, especially when care oppressed him, and he invariably parted from the instrument in a spirit of cheerfulness and consolation. It was thus the poetical and spiritual significance of these compositions which stimulated, in the first place, the sympathetic appreciation of our composer, and it was this tendency also which distinguished Ph. E. Bach's compositions in the domain of free, instrumental music. The founder of the modern sonata, indeed, appealed to the imagination and the emotions rather than to the learned musical understanding; his compositions thus forming a contrast to the suites and fugues and other polyphonous art-forms of his and of the preceding periods. Already, in the year 1737, shortly before the appearance of Ph. E. Bach's first sonatas, Mattheson maintains, in his "Kern melodischer Wissenschaft," that the sonata must anticipate the various emotions of the listener—*i.e.*, the sadly disposed must find in it something plaintive and pitiful; the enraged, something stirring and energetic. In his short autobiography, dating from the year 1772, Ph. E. Bach says: "Who is not acquainted with the period when music as such, and especially in regard to its most accurate and delicate execution, had entered, as it were, upon a new era?" Bach goes on to say that this "execution," this "rendering," is, indeed, the final condition of a composer's realisation of his personal and individual emotions and ideas. The human voice affords the most perfect means for such realisation, and it must therefore be the aim also of the performer on the clavichord, in spite of the non-sustaining notes of the instrument, to play as much as possible in a singing manner.

Bach himself acted upon his own precept, both as an executive and a creative artist. Burney, who heard him play, says, in his diary: "In the pathetic and slow movements, whenever he had a long note to express, he absolutely contrived to produce, from his instrument, a cry of sorrow and complaint, such as can only be effected upon the clavichord, and perhaps by himself." We cannot refrain from adding Burney's personal description of the player: "During this time he grew so animated and *possessed* that he not only played, but looked, like one inspired. His eyes were fixed, his under lip fell, and drops of effervescence distilled from his countenance. He said if he were to be set to work frequently, in this manner, he should grow young again." Bach himself says: "I am of opinion that music should, above all, touch the heart," and as his compositions were invariably the result of some outward or inward stimulus, he does not disdain to make the world acquainted with the outline, or what the painter would call the sketch, of his conception. Thus, with reference to a trio for stringed instruments, to quote only one example, he tells us that he had endeavoured to express that which really required the human voice and language for its absolute realisation. The trio, in fact, was meant to represent the conversation between a sanguine and a melancholy person, who, in the first and second movement, exchange their opposite views, until the latter is converted by the arguments of his adversary. In the *finale* (where canonic imitation is appropriately and skilfully made use of) the two appear perfectly reconciled.

Regarding now, in a general way, the new mode of musical expression with which Haydn had become impressed, and which had prompted Burney to look upon Ph. E. Bach as the greatest clavichord-player of any age, it cannot be questioned that what is called "melody," the personal language in music, had entirely gained the upper-hand. Moreover, the different keys, rhythms, and even the rests, had become deliberate means of expression for the illustration of distinct emotions or phases of the mind by music only, unaided by the words. Dissonance itself was no longer of accidental occurrence, or intended to produce a passing effect; but deliberately adopted in aid of the realisation of the general poetic idea. In order to appreciate Haydn's merit in the adoption and further development of this new art conception, which found its concentrated expression in the sonata, it will be necessary to examine more closely the construction of the art-form in question. We will now merely add the observation that to an artistic nature which, like Haydn's, had been directed from early youth and by personal experience upon actual life, with its varied and changing forms and emotions, the task which he was thus called upon to fulfil must have appeared as a welcome and rightful inheritance. The sonata, indeed, was a ready vessel for receiving his own musical wealth, and, at the same time, capable of expanding with the growth of his genius. He therefore loved to play the sonatas of Ph. E. Bach, and availed himself of every opportunity to sit down at his clavichord, where he was able to pour forth the emotions of his heart in a similar form.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VII.—SPOHR (*concluded from page 495*).

On leaving England at the close of his first visit in the season of 1820, Spohr returned to Germany, but soon travelled westward again as far as Paris, where he remained some weeks. His impressions of the

French capital and its music are found in "Four Letters to a Friend," which originally appeared in a Leipzig journal, and are characterised by all the outspoken simplicity and childlike candour now so familiar to us. The master had "scarcely got under cover," he tells us, before rushing out again to pay a round of visits. Cherubini agreeably disappointed him. "I was told of Cherubini that he was at first very reserved towards strangers, repulsive even. I did not find him so. He received me, without any letter of introduction, in the most friendly manner, and invited me to repeat my visit as often as I pleased." Spohr everywhere met with the same courtesy as that extended to him by the "grim" Florentine, and was charmed accordingly; but his first experience of Parisian music, as distinct from Parisian men, was not quite so delightful. They were playing at the Grand-Opéra just then a version of Mozart's "Zauberflöte" under the title "Les Mystères d'Isis"—which, by the way, the irrepressible French wit soon changed to "Les Misères d'ici." This version, it appears, was the work of "some Germans," and so sinned against the immortal master as to make Spohr blush for shame. Englishmen sometimes blush also when they read of the manner in which works like "Le Nozze di Figaro" and "Der Freischütz" were treated by the Bishops and Cooks of the past generation. But Paris bears off the palm of vandalism. Listen, for proof, to Spohr's description of the "Zauberflöte" as presented to the French by "some Germans." "Everything but the overture has been meddled with, all else has been thrown into confusion, changed, and mutilated. The Opera begins with the concluding chorus in 'Die Zauberflöte,' then comes the march in 'Titus,' and then, in succession, some fragmentary pieces from other Operas of Mozart, and even a little bit of a symphony of Haydn's, then some recitatives of Herr Lachnitz's own manufacture. But worse than all this is that the transposers have applied a serious text to many cheerful and even comic passages of the 'Zauberflöte,' by which the music of those passages becomes a parody of the text and situation. . . . Worse than all, they have taken the liberty of making alterations in the score. For example, in the air 'In diesen heil'gen Hallen,' at the words 'So wandelt er an Freundes Hand,' the imitating bass is entirely left out, although here indispensably necessary, not alone to the harmony, but because it expresses the act of wandering in so characteristic a manner. The basses sound the B a few times instead. You may imagine how insipid and meagre the passage now sounds, which in Germany is so frequently admired. Moreover, in the terzet of the three females, where Mozart strengthens and supports the third voice with the violins only, the transposers have added both violoncello and double-bass; so that at these tender passages, which are for three voices only, the bass lies in three different octaves, which to a cultivated ear is unbearable. Similar offences are of frequent occurrence." Spohr adds, in justice to the French, that "they have always highly disapproved of this vandalic mutilation of a great master-piece." Nevertheless, he pertinently wants to know how it is that the "Mystères" kept a place in the repertory of the house for eighteen or twenty years?

Such a serious nature as that of our master may be expected to entertain a prejudice against ballets, but Spohr, after witnessing Kreutzer's "Clari," lets us see that he was more than half disposed to admiration. "Little as I like ballets, and little, in my opinion, as pantomime merits the aid of the resources of art, as these are lavished on it here, I nevertheless do not deny that the Parisian ballet may sometimes afford agreeable amusement until one becomes wearied by the monotony of the mimicry, and of the yet greater sameness of the dances. But, with all the perfection shown there, pantomime, from the poverty of its signs, which always require a printed explanation of their meaning, is, as compared to recitative drama, a mere outline by the side of a finished drawing. However it may be embellished by golden ornament and decorative surroundings it gives the outline only, and the life is wanting. In the same manner I may compare the drama to the opera—as a drawing by the side of the painting. From song (melody) the poem receives its first colouring, and by it only, with the powerful aid of harmony, does it succeed in giving expression to the undefinable and merely imagined emotions of the soul which language must be content only to hint at." Spohr rarely commits to paper any thoughts upon the philosophy of his art, but in these last observations we see that he apprehended the true relation of music to poetry, and its superiority as a means whereby human feeling conveys itself to the outer world. Spohr's words, save that they are clear and unaffected, read like an extract from one of Wagner's pamphlets.

Among the artists met by Spohr in Paris was Henri Herz, *à propos* to whom he indulges in some reflections not altogether without their moral at the present time. "The extraordinary execution of this young man is the astonishment of everybody, but with him, as with all the young artists here whom I have yet heard, it seems to me that his technical education is in advance of that of his mind; otherwise, in a company composed of artists only, he would surely have given something different and more intellectual than the break-neck tricks of art he exhibited. But it is very singular how all here, young and old, strive to shine only by mechanical execution, and individuals in whom the germ of something better lies, devote whole years and every energy to the study and practice of a single piece of music, frequently of the most worthless kind, in order to create a sensation with it before the public. That the mind remains torpid under such circumstances, and that such people never become much better than musical automata may be readily imagined. Hence, one seldom or never hears in the musical *réunions* here an earnest well-digested piece of music, such as a quartet or quintet of our great masters. Every one produces his show-piece. You hear nothing but *airs variés*, *rondos favoris*, *nocturnes*, and the like trifles, and, from the singers, romances and duets. . . . Poor in such pretty trifles, with my earnest German music I am ill at ease in musical parties, and frequently feel like a man who speaks to people ignorant of his language." The upshot of all this was a conclusion, on the part of Spohr, that the French are not a musical nation. Few will agree with him, since he made the trifling mistake of assuming that a nation, to be musical at all, must be so in the sense and manner in which the Germans are musical. At the same time all will admit that the Teutonic mind takes as naturally to an assumption of this sort as a duck to water.

Another of Spohr's Parisian experiences was the reverse of satisfactory. He gave a concert at the Grand-Opéra, and won the applause of the public both for his music and his playing in a new violin concerto. But, to the master's astonishment, the press took a different line with him, and this "riddle" he solves as follows: "Previous to every first appearance in public, whether of a foreigner or a native, these gentlemen of the press are accustomed to receive a visit from him to solicit a favourable judgment, and to present them most obsequiously

with a few admission tickets. Foreign artists, to escape these unpleasant visits, sometimes forward their solicitations in writing only, and the free admissions at the same time; or, as is of frequent occurrence, induce some family to whom they have brought letters of introduction, to invite the gentlemen of the press to dinner, when a more convenient opportunity is offered to give them to understand what is desirable to have said of them both before and after the concert. This may, perhaps, occur now and then in Germany, but I do not think that newspaper critics can be anywhere so venal as here. I have been told that the first artists of the Théâtre Français, Mdlle. Mars and even Talma, pay annually considerable sums to keep these gentlemen in good humour, and that the latter whenever they wish to extricate themselves from any pecuniary embarrassment, find no method so sure as to attack some esteemed artist until he submits to a tribute of money. How the opinions of a press so purchasable are at all respected, I cannot understand. Suffice it, I did not pay any supplicatory visits, for I considered them unworthy of a German artist, and thought that the worst that could happen would be that the journalists would not take any notice of my concert at all; but as these have a free pass to every performance at the Grand-Opéra, I found I was mistaken. They all speak of it, some with unqualified praise, the majority with a 'But,' by which praise is more than sufficiently diminished." Spohr is far too honest to pretend that he did not care what "these gentlemen" said of him, and far too rooted in amiability to wax angry over their criticisms. Even when a writer, after crediting him with certain excellent qualities, advised him to remain in Paris, perfect his taste, and then go home to form that of his countrymen, our invincibly placable master merely remarked "If the good man only knew what the 'bons Allemands' think of the musical taste of the French!" Concerning Spohr's attitude towards the shameless harpies who, in his day, disgraced the musical press of France, there can only be one opinion. It was the only possible attitude for—to say nothing of a great artist—a self-respecting, honest man.

Spohr gives us at this point a curious glimpse of Cherubini, which, though noticed by Mr. Bellasis in his "Memorials" of the Florentine master, should not be passed over here. With characteristic zeal when his own music was concerned, the German wished to put before the Italian the whole of his quartets and quintets in order to have the advantage of his opinion. A beginning was accordingly made with No. 1 of Op. 45, at the close of which Spohr was complacently going on to another. But Cherubini protested, saying, "Your music, and indeed the form and style of this kind of music, is so strange to me that I cannot find myself immediately at home with it, nor follow it properly. I would, therefore, much prefer that you would repeat the quartet just played." Spohr goes on to say, "I was very much astonished at this remark, and did not understand it until I afterwards ascertained that Cherubini was quite unacquainted with the master-pieces of this kind by Mozart and Beethoven, and at the utmost had once heard a quartet by Haydn at Baillot's *soirées*." The quartet was duly repeated, but even then Cherubini wanted to hear it again. "He now spoke," says Spohr, "very favourably of my composition, praised its form, its thematic working out, the rich change in the harmonies, and particularly the fugato in the last movement. But, as there were still many things not quite clear to him in the music, he begged me to repeat it a second time when next we met. I hoped he would think nothing more about it, and therefore at the next music-party brought forward another quartet. Before I could begin, however, Cherubini renewed his request, and I was obliged to play the same quartet a third time." We can easily see from this how new Spohr's music was to his great contemporary, and how carefully Cherubini investigated its claims before coming to a decision upon them. There would be fewer mistakes in judgment were every critic as cautious and as painstaking as the composer of "Medea."

Having returned to Germany, Spohr visited Dresden and there met with Weber, whose "Der Freischütz" he witnessed for the first time, with an ardent desire "to ascertain thoroughly by what means it had obtained such enthusiastic admiration in the two German capitals." But, just as the master was blind to the high merits of Beethoven, so was he deaf to the charm of Weber's great work, and tries to explain the popularity of "Der Freischütz" by crediting Weber with "a peculiar gift and capacity" for writing down to the comprehension of the masses. This gift and capacity Spohr admitted he did not possess, yet all the same he went home determined to write a new Opera, took out of his trunk a half-forgotten work he had begun in Paris, and, in course of time produced "Jessonda." It was characteristic of the master to emulate the achievements of others after this fashion. On one occasion, for example, having met with some works of the old Italian church composers, he even tried his hand at their style, and wrote a Mass, *alla Capella*, for ten voices.

It was while at Dresden that, through Weber's influence, Spohr obtained the appointment of Capellmeister at Hesse Cassel, whither he removed on New Year's Day, 1822.

What remains of Spohr's autobiography from this date is largely taken up with records of new works composed and performed, which, as mere historical facts, do not come within our scope. Some passages, however, are of value as throwing additional light upon the character of the master, and these may not be passed unnoticed. They permit us, for example, to see Spohr in the midst of his family, and under the varied circumstances of joy and sorrow which affect him who lives not merely unto himself, but also in the lives of those who are near and dear. On February 2, 1831, the master celebrated his Silver Wedding, and his aged parents came all the way from Gandersheim to assist at the solemnity, bringing with them, as a present, a porcelain vase richly ornamented with silver, and bearing the inscription, "May the silver of to-day be one day gold." "This *fête*," says Spohr, "was got up by my children, in conjunction with our musical friends, and was opened by the torchlight dance from my 'Faustus,' executed by the guests, with appropriate words to the choral parts. This was followed by a succession of *tableaux vivants*, in which the chief incidents of my life were ingeniously represented. My friend Pfeiffer had also contributed a poem with the view that all present should appear in the costume of the characters in my operas; Pfeiffer himself reciting it. This poem gave me great pleasure at the time, and its recital, with all its allusions, excited general merriment. No one would have dreamed that its youthful author would, in a few months, be snatched by death from our circle." But this rejoicing was the prelude of sorrow in other respects. Not long afterwards, Spohr's brother, Ferdinand, died; and more bereavements, as we shall soon see, were not far off. Meanwhile, the Silver Wedding of the son was followed by the Golden Wedding of the father, and Spohr, in November, 1832, set out for Gandersheim, to assist in doing honour to his venerable parents. Anticipating this, he had

prepared a cantata for three soli voices (his three daughters), a chorus (the assembled family), pianoforte (Madame Spohr), and violin (the master himself). The gathering was a large one, and the ceremony, as told by Spohr, makes an attractive picture. "Wolff suggested above all things to hire the handsomest and largest room in the whole town, to decorate it with festoons of evergreens and artificial flowers; to display there our presents and give our cantata before our parents and the families of our friends. . . . From a neighbouring wood we procured in abundance the necessary branches and evergreens for the decorations, and we were then all employed for several days together in making the festoons and in preparing garlands of paper flowers, as also with drawing and painting transparencies. . . . In this manner the time passed very quickly till the festival, and we then had the gratification of seeing our parents deeply moved by our entertainment, and our presents greatly admired by our Gandersheim friends. . . . The banquet, which was in part brought from my parents' house and in part furnished by a restaurant, was a very profuse one, at which the wines brought by us brothers met with great approval, so that the festival of the Spohr family went off very satisfactorily, and was long a topic of conversation in Gandersheim."

Spohr reached his fiftieth year April 5, 1834, and occasion presented itself for another festival, which the simple-minded master describes as "unusually grand." Moreover, it was a surprise. "That very evening I had announced an opera, and could not at all understand why the Intendance had suddenly countermanded it, but this had been solicited by my folk unknown to me. My wife and I availed ourselves of the evening thus left at our disposal to accept an invitation to my son-in-law, Zahn's, and we were both not a little surprised to find the apartments brilliantly lighted up with candelabra, and ornamented with ingenious transparencies and flowers, with my bust crowned with a wreath, and a brilliant company assembled to celebrate the day with music (a cantata composed by Hauptmann) and with speeches." But on this so happy family the shadow of death rested, and Death himself soon followed. Madame Spohr died later in the same year, and in 1835 was followed to the tomb by her sister, who had for some years been a member of the master's family. So companionable and domesticated a man as Spohr could not long endure a house thus left to him desolate. On his return to Cassel from the seaside place where the second death occurred, he felt the lonesomeness of his position acutely, and tells us, with a quaint mixture of the sentimental and the practical, "I began to experience the want of a partner in life, who would also take an interest in my musical labours." In fine, he resolved to marry again, and straightway began the search for a wife with the caution of fifty years. He allows us to see the entire process. "The meetings of our St. Cecilia society were near at hand, and at our weekly rehearsals the opportunity might present itself to make unperceived such observations as would perhaps enable me to select a lady in whom I might hope to find a solace for the remainder of my life—one fitted to restore to me my lost happiness. I bethought me especially of the sister of my lost friend, Carl Pfeiffer, whose serious tone of mind and warm interest in high-class music I had noticed during her punctual attendance for several years at the concerts of the society, and who, moreover, as I knew through her brother, had a particular predilection for my music." But Spohr had not seen enough of this favoured maiden to warrant him in taking decided steps, and, through his daughter Theresa, he contrived to secure her presence, and that of her sister, at a country "outing." Here the artful master engaged Miss Pfeiffer in conversation, and was fully confirmed in his resolve to sue for her hand. Remembering, however, that he was more than twenty years the lady's senior, he became faint of heart. "As I had not the courage to put the question to her by word of mouth, I proposed in writing, and added, in excuse for my courtship, that I was perfectly free from the infirmities of age. I now awaited the answer with anxious expectancy. To my great joy it proved one of assent, upon which I hastened to her parents, and in due form asked her in marriage. They wished every happiness to our union, and we now daily learned to know each other better. As at my age there was not much time to be lost, I urged that the wedding should take place immediately after the new year, and this, after some opposition from the relations and the bride, was assented to. Our wedding was fixed for January 3, 1836, and I asked my parents to become witness to my new happiness. . . . The nearest relatives of the family of my parents-in-law, to the number of three and thirty, together with my own parents, my daughters and their husbands, were assembled at the ceremony." After an occasion so suggestive of a patriarchal age, it is satisfactory to find that Spohr could say—"I lived again in my former and accustomed domestic manner, and was unspeakably happy with my wife." Two years later death again visited the master's household, taking thence his beloved daughter Theresa, "a blooming maiden of nineteen" as he touchingly calls her; and so, with alternate clouds and sunshine, the story of Spohr's domestic life goes on as far as he permits it to be read. But alike in clouds and sunshine we see the same amiable nature—a nature combining the simplicity of childhood with the full and deep affection of a man.

Having carried his autobiography as far as the death of his daughter, Spohr laid down the pen to take it up no more. When urged to continue writing he would say, "I take no pleasure in it now." The record of his life is continued, therefore, by another hand, the labours of which have no claim upon us here. We lose but little, perhaps; for hardly could the master shew himself more fully than through the transparent medium of the pages from which such copious extracts have been given. We know the man right well, and if we have smiled at his little vanities and his irresistible *naïveté*, we have also learned to respect the purity of his nature, his unfailing goodness of heart, and the charm that drew around him so many and such faithful friends.

FILIPPO MARCHETTI'S OPERA "DON GIOVANNI D'AUSTRIA."

THE Opera under notice is a work of no mean order. It was one of the novelties produced at the Teatro Regio of Turin last winter, and the fact that it had to compete, and competed successfully, with Boito's "Mefistofele" and Bottesini's "Hero and Leander" is perhaps the most conclusive evidence of its merits. Nor is it the first Opera which Marchetti has offered to the musical world. His "Ruy Blas" had already run the gauntlet of public opinion, and his latest work has only won fresh laurels for him.

"Don Giovanni d'Austria" belongs decidedly to an advanced school of Opera; indeed, Marchetti has not escaped the charge, so common in these days, of being simply an imitator of Wagner. This, however, is far from being the case. It is true that with

Wagner he takes his stand on Gluck; and the Opera under notice is avowedly constructed on the principles of lyrical drama which the great reformer of classical Opera laid down in his celebrated dedication to "Alceste." His point of departure, therefore, Marchetti certainly has in common with Wagner; but he develops Gluck's principles in a manner entirely his own, and without depriving his music of the inherent grace and charm of Italian melody.

The fundamental principle propounded by Gluck in his now famous letter is that in an opera the drama should be of equal importance with the music. Accordingly, Marchetti rejects, with Wagner, the libretto which simply serves as a pretext to write music, and insists that a lyrical drama, if it is to be true to itself, should not be wholly absorbed by the music, but that the music should, on the contrary, support the dramatic action, enhance the expression of feelings and passions, and realise the dramatic intentions of the poet—in short, that one should be the complement of the other.

With Wagner and Boito, Marchetti has felt the necessity of inducting opera into a new, a more natural, and a more logical course; and the first demand he accordingly makes upon artists is that they should be not simply singers, but also actors; that their chief aim should be a faithful interpretation of their parts rather than a mechanical execution of elaborate airs. From the audience, on the other hand, he expects that it should regard and receive the lyrical drama as a continuous whole rather than judge it by this or that air, by the ballet music, or by other artificial effects which have so long commanded almost exclusive attention.

In spite of this community of principle and aim, there is little or no affinity between Marchetti and Wagner. Each follows an independent course in harmony with the spirit and genius of the nations to which they belong. Hence it is manifestly unjust to class Marchetti with the numerous imitators of Wagner, not one of whom be it added, has ever succeeded in reproducing that great composer's individuality.

If, in his "Ruy Blas," Marchetti had already asserted the principles of lyrical drama, in "Don Giovanni d'Austria" he has considerably developed them: indeed, it took the comparatively advanced public of Turin some little time to inwardly digest so great an extension of form. The libretto reveals an evident effort to make it a drama *per se*, and is adapted from Casimir Delavigne's play of the same name. Although Signor d'Ormeville is the author, it is understood that Marchetti is personally and entirely responsible for it. On the whole it cannot be pronounced a success. It is undoubtedly too long and diffuse; and the numerous details with which it is burdened do not compensate for the want of power in the dramatic action, which is spasmodic at the best.

The scene of the Opera is alternately at Toledo, Madrid, and the Monastery of St. Giusto, in the year 1557, soon after the ascension of Philip II. to the throne, and in the closing year of Charles V., alias Friar Arsenio.

Don Giovanni, a natural son of *Charles V.*, is being prepared for his entrance into the monastery at *Philip's* orders, as a convenient way to get rid of a step-brother. That high-spirited youth, however, brought up in ignorance of his imperial parentage, and as the son of *Don Quesada*, has very different ideas. His cry is "war and love," and he is determined not only to throw off the gown, but to marry *Donna Flora*, a Toledo beauty. It so happens, however, that *Philip*, too, is enamoured of *Donna Flora*, though with a different end in view; and having discovered that her heart belongs to his own step-brother, he causes that inconvenient rival at once to be removed to the Monastery of St. Giusto. But *Donna Flora* repels the king's advances, and, as a last resource, avows that she is a Jewess. The Catholic *Philip* now has recourse to a stratagem. *Donna Flora* is taken before the Inquisition, and, with the threat of execution hanging over her head, *Philip* opportunely poses as her secret protector, of course, at the price of her honour. True to *Don Giovanni*, she, however, not only refuses the royal patronage, but threatens to denounce the apostolic king as having paid court to a heretic. In the meantime, *Don Giovanni* has been recognised by his imperial father, who, under the assumed name of *Frate Arsenio*, is Superior of St. Giusto. The ex-emperor, delighted with *Don Giovanni's* chivalrous spirit, accompanies him in person to the king; and at his request, the youth is not only set free, but allowed to seek glory on the field of battle. *Donna Flora*, whose safety is insured, philosophically, and very unlike a Spanish woman, acquiesces in the dire fate which prevents *Don Giovanni* from marrying a Jewess, whilst *Philip* has reason to congratulate himself on his escape from an escapade which might easily have proved embarrassing to that most Catholic of kings.

The plot it will be seen is not conspicuous for powerful dramatic situations, and the *dénouement* is decidedly weak. Many of the scenes are too protracted, and the libretto would, no doubt, be much more effective in a condensed form, the more so as the poetical merits of the language are of a high order.

With regard to the music, the second act, which takes place at the monastery, is perhaps the best of the Opera, the finale and chorus of the friars being particularly powerful. *Don Giovanni* has a very effective air in the first act, when he refuses to become a monk, and avows his love for *Donna Flora*, "L' amo coi mille palpiti." The duet between *Flora* and *Philip*, and the finale of the third act are also written in excellent style, and *Philip's* somewhat lengthy solo in the fourth act, "La tomba o il monastero," is of great intrinsic beauty, though it can hardly be appreciated on a first hearing.

Recitatives with figured accompaniment to insure continuity of the music and action have of course an important share in the score. One of the most praiseworthy features of Marchetti's music is the balance maintained throughout between the orchestral and vocal parts—in other words between harmony and melody. With due regard to the limits of the human voice he has avoided that excessive instrumentation which, tempting though it be to the composer of the day, so often drowns even the most powerful voices. Marchetti's musical phrases, if not always remarkable for variety, are clear and intelligible, and neatly interwoven with the local colouring, which is judiciously kept within bounds.

Don Giovanni d'Austria is especially a work which improves on acquaintance. Although at Turin all the principal parts were in the hands of excellent artists, and the Opera was put on the stage in a most efficient and careful manner, it was not until after the second or third performance that it could be pronounced a thorough success, and, so far as the music is concerned, a worthy sequel to the composer's "Ruy Blas."

C. P. S.

Although we never held the opinion that the "Eisteddfodau," to which so many of the Welsh people cling as a national institution, did any particular amount of good, we certainly did not believe that they did any harm. Considering, however, that the discussions upon the "immoral tendencies" of these gatherings come from the country itself, we

are assuredly bound to listen to them. It appears that at a recent meeting, held at the Methodist Chapel, Llandrindod, for the purpose of hearing an address on "The Tonic Sol-fa Method of Teaching to Sing, and on Congregational Singing," by Mr. Eleazer Roberts, the chairman, Mr. D. Davies, M.P., who prefaced his observations by saying "he did not suppose that any one there knew less of music than he did," ventured to give his opinions tolerably freely upon the subject of the lecture; and in the course of his speech stated to the meeting that "he had great sympathy with those places of worship where the singing was flat," an effect, he said, which was caused by three or four leaders of the choir "quarrelling which should be at the top." Then the Rev. Nathaniel Thomas unreservedly condemned Eisteddfodau, which he said "had done a vast amount of moral harm to our young men and women;" and this statement was confirmed by the chairman, who said that although he had given £10 to the Eisteddfod at Cardigan this year, he did not approve of these meetings, and was not sorry to hear that they were in debt. Now this appears a "mighty pretty quarrel as it stands"; and it would be a pity therefore to interfere with it. Yet we cannot but think that were all the opponents of Eisteddfodau to subscribe, like Mr. Davies, £10 towards their expenses, they might manage to flourish on the liberality of their enemies. The "immorality" complained of, however, appeared chiefly to have been confined to "practising pieces" for the Eisteddfod on a Sunday; and Mr. Davies's professed ignorance on the subject of music made him perhaps hardly a fit judge of the character of these pieces, especially when he tells us that the cause of bad congregational singing is that three or four leaders of the choir quarrel "which shall be at the top."

"The way was long; the wind was cold; The Minstrel was infirm and old." Scott's famous opening to "The Lay of the Last Minstrel" instinctively comes to mind as one reads of the death of Olig Gorobetz, whose wandering and whose minstrelsy have just ended together. Gorobetz undoubtedly found that the way was long, for it took him nearly a century to reach the hospitable castle where he now enjoys unbroken rest; and that the wind was often cold, in a figurative as well as literal sense, we may well assume. Doubtless the aged Russian folk-singer was glad to pass from among a generation that knew him not. The last of his race—sole survivor of the men who once wandered over the vast plains of Eastern Europe, keeping alive by means of song the traditions of the people—he had in his closing days no more than the significance of a monument bearing the record of a dead and buried time. We are told that he could sing all the national songs of the great Slavonic race, and no doubt, after the manner of his order, he added largely to their number. What a store of themes lay in the memory of this old minstrel! He witnessed the progress of the Russian Empire from the barbarism of the days of Catherine to the civilisation it now enjoys. He might have fought under Suwarrow amid the terrible snows of an Alpine winter. He could remember the murder of Czar Paul; the agony and shame of Austerlitz; the burning of Moscow, and the retributive justice of Leipzig. In fact, the whole panorama of Russian history in its European significance had passed under his eyes, and, we may well believe, fired his genius. Let us hope that his vast knowledge of Slavonic folk-song has not gone with him to the grave. The old man may have left some record behind him, or, if not, may have freely given to others during life the stores of his marvellous memory. This is the more important because Slavonic influence upon European music is making itself more and more felt, in forms which will one day be eagerly traced to their source.

Everybody knows how much it was, and indeed still is, the custom to employ the services of a band during dinner-time, especially at banquets of ceremony, where perhaps it may be expected that the wine will flow more freely than the conversation. Even at large Restaurants a small orchestra of tolerably competent players is provided; and peripatetic bands are generally to be found in the fashionable localities at the usual dinner-hour. But although this fact undoubtedly proves a popular belief that it is good to listen to orchestral music during a repast, a case tried a short time since at Exeter shows that there are some who think that the performers themselves enjoy an equal amount of physical advantage with the listeners. It seems that the person who appeared as defendant in the cause purchased a clarionet of the plaintiff, in the hope that playing it would give him an appetite for his meals. When it became necessary for him to pay for the instrument he set up as a plea for his refusal to complete the bargain that, contrary to his expectation, his attempts to perform anything like an intelligible air, so far from making him long for his dinner, produced qualms which it was unnecessary to describe. Now we distinctly recollect an instance of an amateur trombone-player who told us that he had blown five or six lodgers out of the street in which he resided; but when he found that his health became deteriorated by such exertion, he did not refuse to pay for the instrument he had bought. Perhaps if the defendant in the case to which we have alluded had persevered, he might eventually have been rewarded by an increase of appetite; but at all events he had no cause of complaint against the plaintiff. An invalid who prescribes his own remedy has a right to abide by the result; and, in this instance, although the purchaser chose to regard the instrument as an invigorating tonic, the vendor undoubtedly merely wished to sell his clarionet.

It is no doubt a difficulty with those who cater for the public taste in matters theatrical and musical to put forward anything new; but this can scarcely be accepted as a reason why they should put forward something decidedly old. Of late, however, we have seen several instances of this. A theatrical manager recently attempted to revive the pieces which held the stage in days gone by, and found that many which had made our grandfathers and grandmothers shed tears were received either with open laughter or silent contempt. The "Promenade Concerts," which took place in the early autumn of this year at Covent Garden Theatre, achieved a decided success, chiefly because the advanced taste of the public was consulted by including in the programmes many of the best standard classical works; but at their termination a new series was inaugurated by a new lessee, who attempted to bring us back to the days of M. Jullien by the performance of lively dance-music, making one of his principal attractions the trashy "British Army Quadrille," with its original effects. How this speculation has prospered we cannot say; but on the evening we visited the theatre it was half empty. Then latterly much has been said about the decadence of the fashionable Italian Opera; and the production of works founded on a higher school of writing has done a great deal towards inculcating a desire for something better than mere meretricious vocal display. But Her Majesty's Theatre, in spite of this fact, opens avowedly for the purpose of chiefly play-

ing the worn-out Operas of the Italian composers, and makes a feature of the engagement of a superior choir, with scarcely any important choral works named in the prospectus for its display. For the sake of the lessees who risk their capital in these ventures we should be sorry to hear of their failure; but for the sake of the arts they are presumed to foster, we can have no sympathy with their misfortune.

When, many years ago, the "Infant Roscius," as he was termed, attracted the whole of London to witness his performances of Shakespearian characters, the secret of his success was undoubtedly more in his extreme youth than in his extreme talent: the actor was certainly a mere child; but it is a question whether the mere child was an actor. Since then we have had many public exhibitions of precocious children; and some short time since a juvenile company was brought to this country for the performance of Opera, the result of the experiment proving that even such talent as was there displayed, when forced forward at such an immature period of life, is unpleasing, and even painful, to witness. And now from Glasgow comes an account of the performance of Handel's "Messiah" by school pupils of from seven to fourteen years of age, supported by "efficient voices" in the tenor and bass parts of the choruses. An account in a local paper informs us that "the little lady who sang the contralto airs 'O Thou that tellest,' and 'He shall feed His flock' was the only one who distinguished herself as a soloist." With the other soloists, it is said, "the *physique* was wanting, and it was really distressing to find Handel so terribly mutilated throughout the airs 'How beautiful are the feet,' 'Come unto Him,' and one or two other numbers." That the lovers of music could receive any pleasure from such a performance as this we can scarcely believe; and if therefore it was organised to gratify the morbidly curious, or to satisfy the ambition of the parents and guardians of the young singers, we most earnestly, not only in the name of art, but in that of common humanity, protest against it. There is plenty of music written for children; but Handel's "Messiah" was composed for men and women; and neither the words nor music admit of its being transformed into a travesty.

LEEDS MUSICAL FESTIVAL.

(From Our Special Correspondent.)

A Musical Festival was given in Leeds at the opening of the Victoria (Town) Hall by Her Majesty the Queen, in 1858, the Conductor being the late Sir Sterndale Bennett, who composed for the occasion his beautiful Pastoral "The May Queen." Circumstances did not then favour the establishment of the Festival as a triennial event, and sixteen years passed before another attempt was made. In 1874 fortune proved more kind. Under Sir Michael Costa's direction a distinct success was achieved. Thanks especially to a splendid band, and a chorus of heretofore unimagined grandeur, the Leeds Festival at once took rank among the best of its kind. This position the Festival of 1877, at which Sir Michael Costa again conducted, established beyond cavil, and it was then seen that the institution had obtained a long lease of life. No one felt surprise, therefore, when preparations commenced for a solemnity in the present year. The Festival was due, and it came as a matter of course; but, meanwhile, negotiations for a continuance of Sir Michael Costa's services fell through. As to the points upon which Committee and Conductor disagreed neither party has enlightened us, and it would be improper to indulge in speculation or to reproduce mere rumour. Enough that Sir Michael Costa's connection with Leeds has ceased, and that the Festival managers have taken leave of him with kindly expressions of gratitude for services rendered. The task of selecting a new Conductor was both delicate and difficult. At one time the Committee opened a correspondence with Mr. Charles Hallé, but eventually they turned to a countryman of their own, and offered the post to Mr. Arthur Sullivan, who, having already tried his hand at Promenade Concerts, was naturally desirous of shining in the purer atmosphere of a classical Festival. The Committee and the Musician forthwith struck a bargain, not only giving to the Festival an English chief, but, in the result, investing it with a distinctively English character. This will more fully appear as I go on with my story.

Leeds is a place where one may expect to find good business men, and good business men very well know that they must offer a first-rate article if, in market overt, they would command a trade. Upon this obvious and elementary commercial principle the Festival Committee acted. They engaged, for example, as soloists, Mesdames Albani, Osgood, Anna Williams, Patey, and Trebelli; Messrs. Lloyd, Maas, Henschel, Cross, and King—all English-speaking people, be it observed, save the French contralto and the German bass. The band numbered 112 instruments, including 78 strings and a double quota of wood "wind." Of these the great majority were played by English professors, prominent among whom were Messrs. Carrodus, Viotti Collins, Burnett, Doyle, Howell, White, Radcliffe, Horton, Egerton, Maycock, Wootton, Mann, Scotts, Ellis, Hughes, and Cheshire. Lastly, the chorus comprised 306 voices—viz., 75 sopranos, 41 contraltos, 34 altos, 78 tenors, and 78 basses, chosen from the amateurs and professionals of the West Riding, and trained by Mr. Broughton, who, it will be remembered, was chorus-master in 1877. Such was the personal "equipment" of the Festival, and to this company the judgment of the managers confided their gallant craft. Let me add that the Presidency was accepted by the Duke of Edinburgh, that a host of county magnates enrolled themselves as Vice-Presidents, that the General Committee was presided over by the ex-Mayor, Alderman Addyman, that Mr. Thomas Marshall was Chairman of the Executive Committee, and last, but far from least, that the heavy duties of Honorary Secretary were discharged with unflagging vigour and unfailing courtesy by Mr. Councillor F. R. Spark, whose brother, Dr. Spark, as Borough Organist, presided at the splendid instrument in the Town Hall throughout the Festival.

As in the *personnel*, so in the programme, English talent asserted itself conspicuously. At the first Evening Concert a new Cantata, "The Building of the Ship," by Mr. J. F. Barnett, was performed. At the second Morning Concert we had an overture, "Hero and Leander," by Mr. Walter Macfarren, in addition to Bennett's "May Queen." At the third Morning Concert was performed a new sacred musical drama, "The Martyr of Antioch," by Mr. Arthur Sullivan. And at the third Evening Concert lovers of English music were regaled with a new overture, "Mors Janua Vitæ," by Mr. Thomas Wingham, as well as some pieces of less consequence. Not often is native talent thus permitted to come to the front, and we should all, in fairness, acknowledge the boon. When foreign composers are preferred, as most often happens, we find fault readily enough. Let us be as ready now to approve, no matter whom we may have to thank, or what our opinion may be of the English works produced. The Leeds Committee openly avow their intention to encourage home-grown art, and it is no small thing to have this unfashionable purpose proclaimed, as it were, on the housetops. From the great repertory of music not by English composers, the Committee selected "Elijah"; Mendelssohn's Psalm, "When Israel out of Egypt came"; Beethoven's Choral Symphony and Mass in C; Mozart's G minor Symphony; Handel's "Samson"; Schubert's "Song of Miriam"; Haydn's "Creation" (Parts I. and II.); Spohr's "Last Judgment"; Bach's Cantata, "O Light everlasting"; Raff's Symphony, "Leonore"; and Mendelssohn's operatic fragment, "Loreley." It would be hard to find fault with this programme, which was evidently constructed on the principle of taking "here a little and there a little," but always of the best. Every amateur, no doubt, has his preferences, and would reject some things in the list for the sake of others left out. But a Festival selection is always a compromise among many tastes, and so regarding that of Leeds criticism is silent. I should add that the

scheme comprised two organ recitals by Dr. Spark, given on Friday and Saturday afternoons.

The wise plan adopted at Leeds of beginning the Festival on Wednesday, in order to secure two whole days' rehearsal, gave Mr. Sullivan an opportunity of which he fully availed himself. Even then, however, sufficient time was not afforded for the complete preparation of so long and exacting a programme; the remark especially applying to the symphonies, upon the rehearsal of which a half-dozen more hours might have been profitably spent. Nevertheless, it was with something like confidence in a good artistic result that all concerned began the series of performances with Mendelssohn's "Elijah," for which every seat in the spacious hall had been taken. The Royal President was at his post, after receiving a cordial welcome in the streets of Leeds, and the National Anthem, magnificently rendered, opened the Festival in his presence with special significance. The Conductor was also warmly greeted, Leeds amateurs being quite ready to discount Mr. Sullivan's success in his new and responsible position. As so much that is new claims attention further on, I shall pass very lightly over the performance of Mendelssohn's Oratorio. It was, on the whole, a splendid performance. Blemishes there were, but not of consequence enough to be serious, while the choruses were given, one and all, with immense effect; the Leeds singers thus promptly asserting the position they secured in 1874 and 1877. Well balanced, rich in vocal tone, full, sonorous, and admirably sustained, the chorus left nothing to desire. Its music was emphatically satisfying, filling the mind as well as the ear, in some such way as do the tones of a majestic organ. For this magnificent body the "Elijah" performance was a veritable triumph. It sent connoisseurs away exclaiming, "There could be nothing better!" The solos in Mendelssohn's work were taken by Madame Albani, Mrs. Osgood, Madame Trebelli, Madame Patey, Mr. Maas, and Mr. King. Concerning the ladies nothing need be said, but a word is due to Mr. Maas for very careful and efficient singing, and more than a word to Mr. King, who essayed, for the first time, under trying conditions, the arduous part of the *Prophet*. To say that the young baritone was not a little overweighted would be to state that which is untrue. Neither in physical means nor artistic ripeness is Mr. King quite equal to such a task; but, on the other hand, he exhibited qualities of the utmost promise. He sang in excellent style, and showed remarkable dramatic perception. In short, the general verdict, "Good," did no more than meet the bare justice of the case, and with this Mr. King has every reason to be satisfied.

The Concert on Wednesday evening opened with Mr. Barnett's new Cantata "The Building of the Ship," its performance being conducted by the composer in person. Every one knows that Longfellow some time ago wrote a poem of that name, on the lines of Schiller's "Lay of the Bell"—a narrative poem, that is to say, describing a work of human industry, and using its various stages and incidents as texts for moral lessons. Pieces of this kind are not well adapted for musical illustration, because, as a rule, they are deficient in dramatic interest, and the preponderance of narrative drives the composer either to an undue proportion of recitative, or, as in Mr. Barnett's case, to an arbitrary setting, in the form of duet, chorus, &c., of texts which themselves demand no such treatment. Happily, the "Building of the Ship" contains a love episode, and a little of the "purely human" element suffices to leaven a very large lump indeed of less sympathetic matter. Readers of Longfellow scarcely need telling in what the love episode consists. They know that when the Master Shipwright receives an order for the vessel he confides the task of building her to a young workman, with the promise that, on the day when she is launched, he shall receive his daughter's hand. The idea, of course, is that love comes as the reward of labour, and a very pretty idea we must all allow it to be. But Longfellow makes nothing of his maiden. He shows her to us once, as she stands at her father's door, and that is all. True, there is a subsequent reference to her marriage on the deck of the new vessel, but she speaks never a word throughout the piece, and a splendid musical opportunity is thus lost. As for the characters of the *Master* and the *Lover*, they are little better than lay figures on which the poet hangs his moralisings. The personal interest of the story is slight therefore, and the musical illustrator has to depend upon what inspiration he can derive from the ship, the ocean, and attendant circumstances generally. All this seems to have been contemplated with perfect equanimity by Mr. Barnett, who, after compressing the poem somewhat, cut it into convenient lengths, and made each part a recitative, air, duet, quartet, or chorus, according as musical effect required. Of course, the words put into the mouths of the *Merchant*, *Master*, *Lover*, and *Pastor* are given to a single voice, but otherwise Mr. Barnett has taken full advantage of his liberty, and no efforts have been wasted upon an attempt to present the shadowy characters in a substantial form. The Cantata, in point of fact, is a story told to music under conditions which leave the musician to decide pretty much for himself what the music shall be. In writing his Cantata Mr. Barnett has essayed no new departure. By this time he well knows the secret which made the "Ancient Mariner" so popular, and he wisely acts upon it here. There is, however, a marked difference in the treatment of the orchestra, former simplicity having given way to some of the methods, such as often and much-divided "strings," characteristic of "advanced" scoring. For the rest we have Mr. Barnett's well-known tunefulness, knowledge of effect, and freedom both from elaboration and pretence. The music flows gracefully and equably on, with no more than necessary contrast; with nothing to startle and nothing to offend, but a good deal to please the general ear and taste. As I am not writing a formal review of the "Building of the Ship," remarks upon the details in every number would be out of place. But there are some salient features deserving attention, and among them the effective manner in which Mr. Barnett has illustrated the busy life of the ship-yard. He does this, first, in the closing movement of the Introduction—a bright and bustling Allegro—and next in a chorus, "Thus with the rising of the sun," which is a very favourable specimen of the composer's powers. The movement and ring of the music are alike stirring, and wherever the Cantata is performed this chorus will meet, as at Leeds, with a warm reception. Other full concerted numbers are not far behind in the art of securing effect by simple means. As examples I may cite that for male voices, "Build me straight, O worthy Master"; another, descriptive of the wedding, "The prayer is said," and the more extended and elaborate finale, "Sail forth into the sea." The merit of all these lies on the surface. It is on no account recondite merit; but familiar means are so well used that objections to their familiarity die away before the lips have completed their utterance. In some of the solos Mr. Barnett appears to considerable advantage. He is not specially happy, it is true, with those of the *Master*, though there are redeeming passages; nor is the effect of the soprano scena, "To-day the vessel shall be launched" fully proportioned to the labour expended on it. But I have only praise for the tenor song "Love's command"; for the contralto air, "Ah! when the wanderer," to which a horn obbligato gives extra charm; and for the *Pastor's* solo "Like unto ships far out at sea." These are all capital numbers in their way, while even more attractive are a soprano and tenor duet "As in a dream," having a quaint obbligato for corno inglese, and an unaccompanied quartet, "How beautiful she is," written with great delicacy of touch. On the other hand, a few examples of music perilously near commonplace challenge criticism, the chief offender in this respect being a chorus for female voices, "Beautiful they were in truth." Taking the work as a whole, it is easy to justify the favour shown to it by the Leeds audience, who encored several pieces, and rewarded the composer at the end with overwhelming applause. Mr. Barnett has not written a bar that goes over the heads of the public. He is like a story-teller who combines correct and graceful diction with perfect clearness of meaning, and in days when composers apparently strive which shall exact most labour from those who would understand them, this is no inconsiderable advantage. Mr. Barnett's "Building of the Ship" will doubtless enjoy a run of popular favour. The performance was excellent throughout. All engaged seemed to be in sympathy with an easy and a grateful task, sparing no effect to win success. This must especially

be said of the chorus, who found in Mr. Barnett's music the means of exhibiting their most remarkable powers. Nothing could be finer than the execution of "Thus with the rising of the sun," and "Build me straight, O worthy Master," all the best qualities of the choir coming out with astonishing force. The soloists, Miss Anna Williams, Madame Trebelli, Mr. Lloyd, and Herr Henschel, distinguished themselves in wonted fashion—perhaps I should say in unwonted fashion, since each was provided with music more purely vocal and effective than that presented by the great majority of new compositions.

The second part of the Concert was devoted to a miscellaneous selection, headed by Mozart's Symphony in G minor. In the performance of this work Mr. Sullivan and his orchestra far from satisfied connoisseurs. They "scamped" it, and no composer more quickly or sternly resents such treatment than Mozart. The overture to "Oberon" closed the selection; the space between symphony and overture being filled by a number of songs and concerted pieces that call for no remark.

A mixed programme occupied Thursday morning, beginning with Mr. Walter Macfarren's overture, "Hero and Leander;" the composer, who had a hearty greeting, wielding the *bâton* and obtaining a no less hearty recall. This work has already been noticed in The Musical Times, and there is nothing new to say about it. Next followed Mendelssohn's Psalm, "When Israel out of Egypt came"—a work composed by the great master at, if I am rightly informed, the request of the late Mr. Samuel Smith, of Bradford, and with a particular view to its performance by the Halifax Choral Society. As far as I know, Mendelssohn had no personal acquaintance with the strong points of Yorkshire choralists, but it is clear that they were indicated to him in some way or other. The stately movement and broad, massive harmonies of the Psalm are just what these Yorkshire singers delight in, since they have the vocal means wherewith to give them effect. Of the music itself little need be said. It is among the familiar things of art, and if, for obvious reasons, not heard so often in public as some of Mendelssohn's other Psalms, claims equal rank with the best of them, and finds that claim allowed by every amateur. The performance, though marred by a drop in the pitch of the voices on the episode, "What ailed thee, thou sea?" was splendid in the extreme. The chorus-singers threw themselves heart and soul into the task, and rolled out a volume of sound so rich, harmonious, and sustained, that it was like a full organ *plus* the inexpressible and incommunicable charm of the human voice. After the Psalm came Beethoven's Choral Symphony, performed for the second time at a recent English Festival, the first rendering taking place at Bristol two years ago. It is rumoured that one of the causes of disagreement between Sir M. Costa and the Committee had to do with this work, Sir Michael urging that it could not be sufficiently prepared. In one respect he was right. The Choral Symphony, even when the chorus is perfect, as here, cannot be made to go well in the space of an hour or two, and the performance at Leeds, though good, was not the best conceivable. Respecting the ability of the artists no question could arise. There was, in fact, talent enough for the highest result, but it lacked the unity of thought and feeling which can only come from perfect accord with one directing mind. The choral movements were given as never before within my experience. Feeling that Beethoven's unvocal music would be regarded as a crucial test, the choir apparently resolved to make it the occasion of a triumph, and succeeded better than, perhaps, the most sanguine anticipated. No difficulties abated the enthusiasm of their advance, or checked the *élan* with which they carried all before them. It was a splendid effort, and obtained a corresponding reward in the vehement applause of an audience well able to judge its merit. The solos were taken in equally good style by Miss Williams, Madame Trebelli, Mr. Lloyd, and Herr Henschel. Bennett's "May Queen" formed the second part of the programme, and was given with the assistance of Mrs. Osgood, Mr. Lloyd, and Mr. King, who, though the baritone suffered from a cold, did full justice to the Yorkshire composer's beautiful music. The propriety of including Bennett's Pastoral in the festival programme needs no vindication here. Written for Leeds twenty-two years before, and subsequently approved by the entire nation, it behoved the Committee to honour it and the dead composer's memory by another performance. Upon the work itself we need not expatiate, because any possible words of criticism or eulogy would be "as a tale that is told." No one disputes the position of the "May Queen" among favourite things, or that its influence gains strength from every performance which, like that at Leeds, sets forth the beauty and grace of Bennett's most charming thoughts.

The Evening Concert on Thursday was entirely devoted to "Samson"—the abridgment being that in use at Exeter Hall, with additional accompaniments by Mr. E. Prout. For this performance Messrs. Novello, Ewer and Co. had provided a special edition, leaving out the numbers omitted, and thus giving the audience unusual facilities for an easy enjoyment of Handel's spirited and masterly work. Mr. Prout's additions to the score cannot be too highly praised, because they exhibit the distinguished merit of reticence. It is a misfortune that there should be need for any one to retouch "Samson," but, allowing the need, he touches it best who, while attaining the object sought, touches it least. Mr. Prout may be trusted to do as little as possible, although few could do much with better effect than he. In "Samson," at all events, his work is never unduly conspicuous, while a great deal might be said about the charm it adds to the Oratorio. Were all writers of additional accompaniments like Mr. Prout, in what they add and in what they refrain from adding, not a word would be said against them. The solos in the Oratorio were sung by Miss Williams, Madame Patey, Mr. Maas, Herr Henschel, and Mr. King; but, despite the merit shown by each and all of these eminent artists, the grand choruses carried off the palm. When Yorkshire singers have to do with Handel they show convincingly how much he is the composer of their choice. No other music stirs them to such efforts, or inspires them with greater confidence. They roll his strains "like a sweet morsel under the tongue," and those present at the performance of "Samson" will not soon forget in what manner "Then round about the starry throne," "To man God's universal law," "Fixed in His everlasting seat," "With thunder armed," and "Let their celestial concerts," were given. Thus did the old master, notwithstanding the rejection from the programme of his "Messiah," assert the pre-eminence of a heaven-born genius.

The Duke of Edinburgh resumed the President's chair again on Friday morning, when Mr. Sullivan's new musical drama, "The Martyr of Antioch," was performed with all possible distinction. It should be understood at the outset that Mr. Sullivan repudiates for his work the designation Cantata, and the reason is not obscure. A sacred cantata is one thing in the general mind, and a musical drama introducing sacred themes is another. By adopting the first term Mr. Sullivan would have sent the "Martyr of Antioch" into the world misnamed and subject to a false standard of comparison. In using the second the free treatment of the subject becomes quite legitimate, and no objection can be raised to a preponderance of music which, from the Christian point of view, is not sacred at all. The libretto is adapted—by Mr. Sullivan himself, with the help of Mr. W. S. Gilbert—from Dean Milman's dramatic poem of the same name, and comprises four scenes, each sketchy in character, and the whole very loosely strung together. It is not fair, perhaps, to look at a drama for music as at a drama that stands alone; simply because in the former case there can be no full exposition of the "argument," and also because the superior interest of music makes the completeness or incompleteness of the drama a matter of second-rate importance. At the same time too much must not be left for the imagination to fill up. Of this fault Mr. Sullivan is guilty. The first and last scenes are complete, but the second and third, each of which contains a dramatic climax, leave us, so to speak, in the air. Moreover, we pass from situation to situation over the fragments of a good many broken links, and, whatever the merit of the "Martyr of Antioch" in other respects, no one can claim for it that of a well-told sequential story. Having a Martyr as its theme, the main course of the drama can be divined with considerable assurance. We suspect at once from previous experience of martyrology, as applied to music, that the Christian heroine has a Pagan lover who will

either be moved by his affection and her fortitude to die with her, as in Gounod's "Polyeucte," or else will scorn her faith and look on at her fate. The Antiochan lover, being the Roman governor and *ex-officio* chief persecutor, naturally takes the second course. We suspect further that the *Martyr* will seek to win those she loves over to her new faith, and that at the stake she will see visions of glory, and die to the sound of harps. The very confidence with which we look for these things is proof of a universal sense of their fitness, and not even Mr. Sullivan, with all his anxiety to strike out a new path, has refrained from giving them to us. In the "Martyr of Antioch" we find, however, one novel feature—novel, that is to say, in its dimensions, if not in its character. Apollo had a famous temple in the Syrian city, and as the heroine, *Margarita*, was once a priestess at the sun-god's altar, where her father, *Callias*, officiates as high-priest, we expect to hear somewhat of music to Pagan rites. But Mr. Sullivan makes this music the principal feature. He opens with a Temple Chorus seventy pages long, and ever and anon brings in youths and maidens to sing in lightsome strains the praises of their divinity, or to bid each other wander in the groves sacred to her whom Apollo loved. Comparatively speaking, the poor Christians are "nowhere." We hear them singing a funeral hymn, and presently their voices reach us from the dungeons where they await death. But Mr. Sullivan is not happy in their company, and slips away at the earliest opportunity to the joyous flower-crowned votaries who worship the lord of the lyre. I cannot find it in my heart to blame him, because the best music in the work is that of the Pagans. Whenever they appear on the stage with their graceful, sparkling strains, the whole scene lights up, and when they go away they take a good deal of cheerfulness and beauty with them. Coming to the solos the same distinction is presented, though an exception must be allowed in the case of the *Martyr*, whose music has a charm of its own. Thus, the Roman Prefect, *Olybius*, sings strains of rare grace, while the Christian Bishop, *Fabius*, has only one commonplace utterance. On the other hand, the high-priest, *Callias*, is not made musically attractive. He is the "heavy father" of the drama, and Mr. Sullivan has given him solos to correspond. What follows from the facts just stated? Simply that the work is much lighter in style than the expression "sacred" suggests. This, however, will not operate against, but rather in favour of its popularity.

The "Martyr of Antioch" is further distinguished by the peculiarity that, though a drama, it is not, in a preponderating sense, dramatic. On examination the bulk of the music is found to be distinctly lyrical. To this class belong the whole of the Pagan choruses, save that in which the people acclaim *Olybius* as the "Christian Scourge," and one other in which they raise a cry of "Blasphemy" against the *Martyr*. All the Christian choruses without exception are lyrical; so are the Prefect's two airs, "Come, Margarita, come," and "See what Olybius's love prepares for thee"; so is *Margarita's* opening air, "For Thou didst die for me"; and so is the second contralto air, "Io Pæan"—the first being descriptive. Taking all these away not much remains, seeing that Mr. Sullivan has passed with remarkable lightness over the scenes which, it might have been expected, would engage his serious attention. Another composer would hardly have let slip the situation in which *Callias* finds his daughter in a Christian burial-place and there learns that she has changed her faith. Similarly, the interview between *Margarita* and *Olybius*, during which the Prefect discovers a Christian in his intended bride, would in most hands have brought about a really grand and impressive musical climax. But over these and other opportunities Mr. Sullivan has airily passed, to bestow all his energies and skill upon songs and hymns. That this is a mistake in art I am certain; that it is also a mistake in policy I do not say. Mr. Sullivan best knows where his strength lies.

The "Martyr of Antioch" must stand or fall upon the merits of its lyrical numbers, and I am strongly of opinion that it will stand rather than fall. For these are, in most cases, exceedingly beautiful. The opening chorus (seventy pages) "Lord of the golden day," seems none too long to those who hear it well performed, so judiciously are the successive movements contrasted, and such charm lies in varied orchestral form and colour. Equal merit is found in the Evening Song of the Maidens, "Come away with willing feet," and the air with chorus, "Io Pæan." Upon these Mr. Sullivan has lavished all his fancy, with results which no impartial critic can dispute. The Christian hymn, "Brother, thou art gone before us," is, in a very different fashion, quite as worthy of note. Of the refrain, "Where the wicked cease from troubling," I do not think highly. It is pretty rather than solemn or sublime, but the general setting of the hymn is impressive and musicianly. Coming to the solos, both the contralto air, "The love-sick maiden," and the tenor romance, "Come, Margarita, come," are exquisite creations—it must be understood that I use the word "creations" advisedly, since nothing that I have met with resembles them sufficiently to have afforded the composer a model. Each song is conceived in perfect taste, and presents beauties as original as they are fascinating. *Margarita* has two important solos—first, a hymn to Christ, "For Thou didst die for me," preceded by an elaborate recitative, and a final *scena* at the stake, "What means yon blaze on high?" The former has merit, but its companion belongs to the marked successes of the work. I make no comparisons between the finale of Sir J. Benedict's "St. Cecilia" and that of the "Martyr of Antioch," which is more simply constructed. Enough that Mr. Sullivan, by the pure charm of his theme and the artful colouring of his accompaniment, takes captive both sense and imagination, so that we needs must approve. Upon the numbers just mentioned the work depends for good fortune, and they will, as already intimated, be found to suffice. The "Martyr of Antioch" is a musical drama "floated" by its lyrics.

As might have been expected, the performance was almost faultless. Band, chorus, and soloists strove their utmost on behalf of Mr. Sullivan, who owes to them all a deep debt of gratitude. On this point particular mention is deserved by Madame Albani, Madame Patey, Mr. Lloyd, and Mr. King. The young baritone had little of importance to do, but the others were responsible for a good deal, and acquitted themselves to perfection. Not soon will any present forget Madame Albani in the *Martyr's* death song, Madame Patey in "The love-sick maiden," and Mr. Lloyd in "Come, Margarita, come." Nothing could have been better. At the close Mr. Sullivan was enthusiastically cheered by audience and performers alike, the seal being thus set upon as marked a popular triumph as any within my experience. The Concert was continued by Beethoven's Mass in C and Schubert's "Song of Miriam," about which, beyond recording the fact of a good performance, nothing need be said.

A miscellaneous programme attracted a large audience on Friday evening, the principal works given being Bach's Cantata, "O Light everlasting," Raff's symphony "Leonore," Mendelssohn's "Loreley," and a new overture, "Mors Janua Vitæ," by Mr. Thos. Wingham. The Bach Cantata, famous for an elaborate and most masterly opening chorus, as well as for a contralto air of special excellence (well sung by Madame Trebelli), made no great effect upon those who heard it. Any other result could scarcely have been expected, since Bach is not appreciated all at once; nevertheless the Committee deserve hearty praise for giving the great old master a place in their programme. Bach is a composer to be studied, and the public ought not to be blamed for failing to appreciate him if the chance of study never comes. The performance of Raff's symphony was scarcely perfection, but that of the "Loreley" fragment made amends, as did that of Mr. Wingham's overture, given under the composer's own direction. Mr. Wingham has here written specially to honour the memory of his lately deceased father, and, if the overture be not startling, it is at least artistic and expressive. Many points in it deserve consideration, and must in fairness receive what they deserve when the work is performed in London. Meanwhile, let the fact suffice that the overture was received at Leeds with marked favour, the composer being much applauded and recalled.

The final Concert, on Saturday morning, was devoted to Spohr's "Last Judgment" and two parts of the "Creation." Upon this I need not dwell at length. Spohr's work, the solos by Mrs. Osgood, Mr. Maas, and Herr

Henschel, was given with extraordinary impressiveness, and drew from many eyes the eloquent tribute of tears, while, as may be supposed, Haydn's familiar music seemed as "child's play" not only to the soloists, Madame Albani, Mr. Lloyd, and Mr. King, but also to band and chorus, who exhibited scarcely less energy than at the opening performance.

In conclusion, let me say that the results of the Festival, both artistic and pecuniary, were all that its promoters desired. They showed that English talent and resources alone are equal to a brilliant success: that the Yorkshire choralists are unsurpassed, and that the Yorkshire public are ready to make a first-class Festival pay. Over 13,000 persons attended the various performances—2,000 in excess of the number three years ago—and the estimated profit for distribution among the Leeds Medical Charities is about £2,000.

HER MAJESTY'S THEATRE.

The experiment of bringing over a number of untried vocalists to appear in the fashionable Italian operas, the success of which has been made and continued by the singing of the acknowledged *prime donne* of the day, is assuredly a hazardous one; and as far as Mr. Armit's season of autumn opera has yet gone, we cannot say that the prospect for the future is very cheerful. On the opening night, the 18th ult., unfortunately, Mdlle. Elisa Widmar, who was to have made her *début* as the heroine in Gounod's "Faust," was ill, and her place was fairly supplied by the ever-ready Mdlle. Bauermeister. Mdlle. Olga de Morini, however, made her first appearance as *Siebel* with moderate success; and Signor Vizzani showed decided signs of improvement as *Faust*. The less said of the *Mephistopheles* of Signor Ordinas and the *Valentine* of Mr. George Fox the better, but the coarse singing of the chorus cannot be passed over, not because it was coarser than usual, but because the prospectus informed us that in this department we were to expect especial excellence. On the following evening "La Favorita" introduced two new singers, Signor Cantoni as *Fernando*, and Signor Quintilli-Leoni as *Alfonso*, neither of whom, however, created much effect. In the *cantabile* portions of the Opera Signor Cantoni sang with fair success; but he is utterly deficient in passages requiring declamatory power, and the ultra energetic style of Signor Leoni, who, however, possesses a powerful bass voice, elicited but small expressions of sympathy from his hearers. As *Leonora* Madame Trebelli achieved a genuine success, singing and acting throughout with so much true artistic feeling as to deepen the disappointment at the exceptionally feeble efforts of those by whom she was surrounded. The next *débutante*, Mdlle. Julie de Bressoles, who appeared as *Amina* in "La Sonnambula," has a thin soprano voice which she occasionally uses with good effect; but that she is quite unequal to sustain so important a part at Her Majesty's Theatre should have been as apparent to those who engaged her as to the audience before whom she sang, and it is by no means probable that she will be heard of after the present season. Mdlle. Rosina Isidor, who made her first appearance as the heroine in "Lucia di Lammermoor," has proved decidedly the best of the many *débutantes* the enterprising lessee has yet introduced. The name of this vocalist has been for some time familiar to concert-goers, and it is likely that she will eventually obtain a firm position on the lyrical stage. She has a good and sympathetic soprano voice, which she manages with much ease; her florid passages are extremely even, and well in tune; and in many scenes demanding real dramatic feeling, she was fully equal to the occasion. More *débuts* are announced—too late for notice in our present number—but it is a question whether "Carmen," with Madame Trebelli in the title character, and Signor Runcio as *Don José*, which on the only night it was performed crammed the house to the ceiling, will not be more attractive than all the well-worn Operas upon which Mr. Armit relied for his success. Signor Li Calsi has proved a highly efficient Conductor.

CRYSTAL PALACE.

The first of the present series of Saturday Concerts at the Crystal Palace, the prospectus of which we noticed last month, was given on the 9th ult. The special feature of the opening Concert was the first performance in England of Raff's latest symphony—No. 9, in E minor—entitled "Im Sommer." We may fairly conclude that this work is a pendant to the eighth symphony, which bears the inscription "Frühlingsklänge," and may probably infer that, having illustrated Spring and Summer, Herr Raff will complete his pictures of the seasons in the two next symphonies, which, if his life be spared, we may reasonably expect in due time from so prolific a writer. We do not think that his ninth symphony will in any degree add to the composer's fame. Clever it undoubtedly is—in parts almost too clever, as the art is not sufficiently concealed. The orchestration too is always interesting, frequently ingenious and charming. The great faults of the work are its terrible prolixity and the want of interest in many of its chief themes. Diffuseness is one of Herr Raff's besetting sins; it is observable to a greater or less extent in nearly all his large works, but in the first and last movements of this symphony we find it in its worst phase. The opening allegro is entitled "A Hot Day," but we are quite unable to see any connection between the title and the music, unless it be that a hot day is likely to produce weariness and exhaustion, and that the same results follow the hearing of this allegro. The second and third movements, "The Hunt of the Fairies" and "Eclogue" are much more interesting, though the former is reminiscent of Mendelssohn, and, moreover, most tediously spun out; but the finale, "Harvest Home," is very long, commonplace, not to say vulgar, in its chief themes, though clever in its development. The symphony was admirably played, and fairly well received. The other orchestral pieces at this Concert were the overture to "Euryanthe" and Wagner's "Ride of the Walkyries." Madame Montigny-Rémaury gave a finished rendering of Schumann's Concertstück in G, though Schumann's music appears to suit her less than that of Mendelssohn, and also contributed three short solos. The vocalist was Mrs. Osgood, who sang charmingly the air from Gounod's "Reine de Saba" and "Connais-tu le pays?" from Thomas's "Mignon."

The second Concert, on the 16th ult., brought to a hearing the Italian symphony of Mendelssohn and Beethoven's second overture to "Leonora," besides a clever orchestral piece, "The Carnival in Paris," by Svendsen. The orchestral playing at this Concert was decidedly below the Crystal Palace standard. This, however, was in no degree the fault of Mr. Manns, but arose simply from the fact that a large number of his best regular instrumentalists were absent at the Leeds Festival, their places being filled by deputies. Mr. Oscar Beringer, who was the pianist for the afternoon, brought forward two novelties—an arrangement by Jean Louis Nicodé of Chopin's "Allegro de Concert," Op. 46, and his own, "Andante and Presto Agitato," for piano and orchestra. Chopin's work, which is not one of his best, is improved by the alterations made in it by Herr Nicodé; but we very much doubt whether the work was worth doing at all. Of Mr. Beringer's Andante and Presto we prefer the former, an interesting and graceful movement; the Presto has less distinct character about it, and is, besides, far too heavily instrumented. The admirable playing of Mr. Beringer is too well known to render it needful to dilate upon it here. The vocalist was Mdlle. Louise Pyk, from the Royal Opera at Stockholm, a lady with a pleasing voice and good style.

George Bizet's orchestral suite, entitled "Roma," was given for the first time at the Crystal Palace at the third Concert (on the 23rd). It is a noble work, symphonic in its proportions if not strictly so in its form, and in every way worthy of the composer of "Carmen." The surprising freshness both of ideas and treatment, and the exquisite beauty of the instrumentation fetter the attention of the hearer from the first bar to the last. The scherzo which forms the second movement is particularly delightful; and the finale, entitled "Carnaval," though less refined than the rest of the work, has great vigour and much character. The performance of the very difficult work was one

of the finest that we ever heard, even at the Crystal Palace. Schubert's pretty overture to "Des Teufel's Lustschloss," first produced in London last June by the London Musical Society, was given for the first time at these Concerts on the same afternoon; another novelty being an Arioso of Handel, arranged by Hellmesberger (we must say in a very un-Handelian way) for violins, harp, organ, violoncellos, and double-basses. We do not think the piece likely to have any great success, nor shall we regret it if this should be the case. Mr. W. Sutton, a pupil of M. Sainton (who was so successful on his first appearance at the late Gloucester Festival), made a very favourable impression by his rendering of the first movement of Vieuxtemps' fourth Concerto. Mr. Santley contributed the vocal music, and the Concert concluded with the Scherzo, Notturno, and Wedding March from the "Midsummer Night's Dream" music.

JACQUES OFFENBACH.

Since our last number appeared death has removed from the world a man who played on its stage a somewhat prominent if not, strictly speaking, a distinguished part. The event can hardly be called premature. Jacques Offenbach was, in a pre-eminent sense, a man of his day; he had his day, and when the sun set he went to sleep—a process quite in the order of nature. His career afforded another illustration of the fact that when the time calls for the man, the man usually appears. The Second Empire wanted a representative musician, one not learned, nor profound; not a poet with his thoughts in the clouds, nor even a maker of elegant *vers de société*, but an artist willing and able to tune his lyre to the pitch of reckless *abandon* characteristic of almost the saddest episode in the changeful history of France. Offenbach supplied this want as, perhaps, none other could. Neither a musician nor a poet, but a master of catching, exciting, and rhythmical tune, his art, allied to that of such dramas as "La Grande Duchesse" and "La Belle Hélène," easily carried him to the front. The Second Empire stamped upon him its approval, and when it fell, amid the blood and ruin of Sedan, Offenbach's sun began to decline. At the time of his death he was aspiring to a place on the stage of *opéra comique*, and some of the music in his unfinished work was sung, to sacred words, at his funeral. Truly, this man, looking back upon the period when Paris saluted the Offenbach of "La Grande Duchesse" as a god, and Mdlle. Schneider as his prophetess, could repeat the words of the preacher, and say, "All is vanity!"

Offenbach was born at Cologne in 1819, of a Jewish family which gave a well-known chanter to the synagogue there. In 1842, he removed to Paris, and tried his fortune as a violoncellist, in which capacity he afterwards came to London, but without obtaining great success in either capital. He was, however, a man not easily daunted. Endowed with marvellous assurance he pushed his way upwards, as an unscrupulous athlete works through a crowd, and, in 1847, obtained the position of *chef d'orchestre* at the Théâtre Français. This he retained for several years, publishing meanwhile some small musical pieces which enjoyed a good deal of favour, and brought his name well before the public. In 1855, Offenbach dropped into the groove for which he was best fitted, and opened a little theatre, called Les Bouffes Parisiens, in the Champs Elysées, where his own works were performed. This, however, was but a summer theatre; and, encouraged by the support of the public, Offenbach took the little *salle* in the Galerie de Choiseul, transferring the name of his Champs Elysées establishment, as well as the establishment itself, and giving a first performance on Christmas Day, 1855. Here he remained till 1866, and here his greatest triumphs were achieved. In 1872, Offenbach opened the Gaité theatre, quitting it in 1876, and soon after making a voyage to America, which turned out disastrously for himself, but enabled him to write a very characteristic and amusing book. Some time before death overtook him his health began to give way, yet the success of "Madame Favart," and the merit generally accorded to such portions of his unfinished *opéra comique* as have been heard, show that his hand had not lost its cunning even in his closing days. As a musician Offenbach filled but a lowly place, but he was too much a man of his time not to call for the notice here given.

The First General Meeting of the Scottish Musical Society (which has been incorporated with limited liability, as an association not for profit, under the authority of the Board of Trade, in terms of the Companies Acts) was held on the 1st ult., at 5, St. Andrew's Square, Edinburgh. Dr. Donaldson presided. After stating that the Society, having no political bias, had enlisted the sympathies of all classes, the chairman said:

> What, then, were the objects they intended to pursue in this Society? Speaking for himself, he thought they had two special objects, to meet two special defects in the present state of music in Scotland. The first defect was one to which this meeting was especially sensitive. They had not a permanent orchestra in Scotland. Their Glasgow brethren had done a great deal, and they deserved their gratitude, in connection with the orchestral scheme which had been carried on in Glasgow and Edinburgh. But it still remained true that when they had any great orchestral performance in Scotland they had to go to England for an orchestra, and on one occasion they had even to go abroad for it. That was not creditable to them: and it seemed to him that if Scotland were to combine they could have an orchestra amongst themselves. In that way they would no longer be compelled to pay the high rates they were charged for an orchestra, or be forced to take an orchestra when it pleased other people to give it. There were many places in Scotland which had no opportunity of hearing a first-rate orchestra. Now, if they had a Scottish orchestra, it was evident that the smaller Scottish towns would be very willing to have the nucleus of an orchestra amongst themselves, and men could be sent from the central orchestra, so that performances could be held throughout the country, and music spread in all directions. They had this also to consider. If any man had a taste for a certain instrument, to be successful in the use of that instrument he had to go away to get instruction, which he could not get in Scotland. Their orchestra should be made by degrees an orchestra of Scotch performers—of performers trained in Scotland, and if they could do that, they would accomplish a great work. That was the first thing they must struggle to obtain. They had made calculations in regard to the cost, and it did not seem to him that they ought to have very great difficulty in accomplishing their aim, especially considering the sums of money now spent in Scotland upon orchestras brought from a distance.

He then proceeded to speak of the necessity of cultivating any exceptional musical gifts shown by the students in the normal schools of the country:

> What they wanted was, that they should have the means of giving that culture, and they must establish an Academy of Music in Scotland. Almost every country of any importance on the Continent had its Academy, with donations from Government. The Academy of Music in London got a grant of £500 annually. In Ireland they had an Academy of Music, and they received from Government a grant of £250. Scotland received nothing, because there was no institution to receive it. This Society would do its best to proceed cautiously and securely; but they should not rest contented until they created and kept up a Scotch Musical Academy, equal to any that might be named in this country or on the Continent.

A council of forty gentlemen, twelve from Edinburgh, twelve from Glasgow, eight from Aberdeen, and eight from Dundee, with the Duke of Buccleuch as President of the Association, and the Earl of Rosebery, Chairman of Council, was then elected, and two honorary auditors appointed.

The prospectus of the Sacred Harmonic Society for the coming season, although containing only three works, it is stated, which have not been performed for some years at the Society's Concerts, is satisfactory as showing that there is some movement at last in the affairs of the institution. These works are Beethoven's Mass in C, and Mendelssohn's "Lauda Sion" and "Christus"; Benedict's "St. Cecilia," however, being so little known by the London public that it may also be classed amongst the unfamiliar compositions to be given during the season. Nine Concerts are announced; but it is said that the removal of the Society to St. James's Hall has involved a re-arrangement of the orchestra, the reduction of which in numbers, however, the Committee believe, "will be more than compensated by the new conditions under which the Society will now be carried on." The Christmas performance of the "Messiah" will take place on December 17. The works to be performed during the season will include Handel's Coronation Anthem, "The King shall rejoice," and Oratorio, "Samson"; Mendelssohn's "Athalie," "Hymn of Praise," and "Elijah"; Cherubini's "Requiem"; Benedict's "St. Cecilia"; Costa's "Naaman"; and Rossini's "Stabat Mater" and "Moses in Egypt." The band will comprise the most eminent instrumentalists; and the vocalists already announced are Mesdames Sherrington, Anna Williams, Osgood, Marriott, C. Penna, Enequist, and Jones—sopranos; Mesdames

Patey, Enriquez, Hancock, and Orridge—contraltos; Messrs. Vernon Rigby, Edward Lloyd, Maas, Wells, and Cummings—tenors; and Messrs. Santley, Bridson, King, Hilton, and C. Henry—basses. Mr. Willing continues at his post as Organist, and we are glad to find that Sir Michael Costa, through whose valuable exertions the Society has so largely benefited for the past thirty-three years, will still fulfil the duties of Conductor. Since the above was written, we notice that Mr. Sullivan's "Martyr of Antioch" has been added to the list of works to be performed.

DR. LENNOX BROWNE, the vocal surgeon, presided at a demonstration and lecture on the physiology of the voice given by Herr Behnke, at the Literary Institute, Aldersgate Street, on the 9th ult. Dr. Browne, at the close of the lecture, made some remarks on the value of physiological knowledge to singers. He was sure that ninety-nine out of every hundred patients who came to him with lost voices owed their ailments to faulty habits of voice production, and not to any disease or organic defect in the larynx or the resonance-chamber. He had recently proved this by watching the cases of several public speakers and singers whom he had handed over to Herr Behnke for practice in breathing and tone delivery. Dr. Browne referred to a recent work on the voice issued by a clergyman, which was full of false physiology, and was likely to spoil the voices of all who followed its instructions. The voice was a most delicate instrument, and should be submitted only to skilled treatment. Dr. Browne supported Herr Behnke in his statement that singers were best trained by a teacher possessing their own class of voice—sopranos by a soprano, &c., although correct production of the voice could be taught by any capable teacher.

THE Dean and Chapter of St. Paul's have this year, for the first time, held their Harvest Thanksgiving Service on a week-day evening, an experiment which has, judging by the size of the congregation, been attended with considerable success. The day chosen was Monday, the 4th ult., and the hour 7 p.m., long before which time the sacred edifice was completely filled. The preacher was the Bishop of Bedford, Dr. Walsham How, more appropriately known as the Suffragan Bishop for East London, and the musical portion of the Festival was sustained by the Sunday evening choir, Dr. Stainer presiding at the organ; the service itself being of almost exactly the same type as that held at the Cathedral every Sunday evening throughout the year. Although not possessing any specially attractive musical features, this Sunday evening service is, nevertheless, an exceedingly good pattern of a plain, sound parish church choral service, and we gladly take this opportunity of commending it to the notice of choirmasters, particularly those of our large country parish churches, and of advising them to study, and if possible adhere to it, somewhat minutely.

THE Dedication Festival of the church of St. Augustine and St. Faith, Watling Street, of which the Rev. W. H. Milman, Minor Canon of St. Paul's, is the Rector, was held on Wednesday, the 6th ult., on which day St. Faith, one of the patron-saints of the church, is commemorated in the calendar. Evensong was sung at 7.30, the ordinary choir of the church being strengthened by several of the boys from St. Paul's Cathedral, who, together with Messrs. Frost, Kenningham, and Kempton, also of St. Paul's, rendered most material assistance. The service commenced with Schubert's chorus for female voices, "The Lord is my Shepherd," sung before the opening sentences; the Magnificat and Nunc dimittis were G. C. Martin's, B flat setting, and the Anthem after the third Collect, Mendelssohn's "Be thou faithful unto death," followed by the chorus "Happy and blest are they" from St. Paul. At the close of the service Dr. Stainer's Cantata "The Daughter of Jairus" was given in its entirety, the solos being sustained by the Cathedral choir. Mr. C. F. South, organist of the church, presided at the organ.

THE prospectus of the Belfast Philharmonic Society for the coming season announces the opening Concert for the 23rd inst., when Mesdames Albani and Trebelli, Mr. Barton M'Guckin and Signor Franceschi, will be the principal singers; the solo violinist, M. Ovide Musin; and pianist, Mr. Kuhe. On Tuesday, December 21, Sir Michael Costa's Oratorio "Eli" will be given, the vocalists being Madame Mary Cummings, Mdlle. Giulia Welmi, Messrs. Shakespeare and Ludwig. The Members' Concert will take place in February, 1881, when orchestral works will be made a prominent feature. The following compositions are under consideration for production during the season: Sullivan's "Festival Te Deum," Cherubini's "Messe Solennelle," Handel's "Dettingen Te Deum," and Jackson's "The Year." Owing to the retirement of Sir Robert P. Stewart from the office of Conductor to the Society, Herr Adolf Beyschlag (Conductor of the New Philharmonic Society at Frankfort-on-the-Main) has been elected to the post.

THE usual Special Advent Services at St. Anne's, Soho, will commence on December 3, and be continued on the two following Fridays. Bach's Cantata, "My Spirit was in heaviness," will be sung as the Anthem, with full orchestral accompaniment, under the direction of Mr. Barnby. Early in the New Year it is, we understand, intended that the Church Choir shall take up the study of secular music in addition to their present duties; attention will be mainly devoted to new and comparatively unknown works, and it is proposed to give some concerts with a view to their production. As the singing of the choir in church music is already so well-known and admired, it is hoped that those who are interested in the advancement of good secular music will give their hearty encouragement to the scheme. All those who are desirous of adding their names to the list of patrons should communicate with Mr. J. Berwick Orgill, who, we are glad to see, is again filling the post of Choir Secretary.

A PROSPECTUS has been issued by the Wolverhampton "Public Organ" Committee, announcing five Concerts during the season 1880-1, the profits of which are intended to form a fund for the purchase of an Organ for the town. The programmes of each of the Concerts have a distinct musical character, and are all highly interesting. The vocalists engaged are Misses Robertson, Henrietta Tomlinson, Clara Samuell, Eleanor Falkner, Fanny Robertson, Helen D'Alton, Emilie Lloyd, Madame Mary Cummings, Messrs. Joseph Maas, Herbert Reeves, H. T. Bywater, Lewis Thomas, Thornton Wood, and Signor Foli; violin, Herr Ludwig, Messrs. H. Hayward and A. Gibson; pianoforte, Dr. Swinnerton Heap and Signor Mora; viola, Signor Zerbini; harp, Mr. D. Ffrench Davis; violoncello, Herr Daubert; clarionet, Mr. Pountney; flute, M. de Jong; and Conductor, Mr. W. A. Langston. The "Messiah" will be performed on December 27.

ON Sunday, the 4th ult., Harvest Thanksgiving Services were held in St. Chad's, Haggerstone. The services began at nine a.m., with a semi-choral Celebration; at ten a.m. Choral Matins and Litany, and at eleven a.m. full Choral Celebration, consisting of part of Dr. Dykes' Service in F, and a plain-song Missa from Rouen Cathedral. In the evening the choir was largely augmented, and additional accompaniments introduced for the first time in the shape of a small band, which has since become a permanent institution. Tallis's Responses were used, and the selection also included Dr. Stainer's Magnificat (St. Saviour's Tone) and Nunc dimittis, a faux-bourdon setting founded on the Fourth Tone, written by Mr. J. Marsh, the Organist, who accompanied in a masterly style throughout. Mr. E. H. Buckler, Choirmaster, conducted with much precision and ability.

AT St. Thomas's Church, Upper Clapton, on the 7th ult., the first Harvest Festival was given. The choir was largely increased for the occasion, and, in addition to the organ, there was a highly efficient band. The Anthem was Barnby's "O Lord, how manifold." The Festival was continued on the following Sunday, with band and augmented choir. The music at High Celebration was from the "Amiens Liturgy." The band was led by Mr. J. Baynton, and the musical arrangements were under the direction of Mr. R. Virgoe Mills, the Organist and Choirmaster. A number of the members of the following choirs took part: St. John, Hackney; St. Chad, Haggerston; St. Faith, Stoke Newington; St. Mark, Old Street; St. Barnabas, Homerton; Holy Trinity, Tottenham; and St. Sepulchre, Snow Hill. The services were intoned by the Vicar, the Rev. F. W. Kingsford.

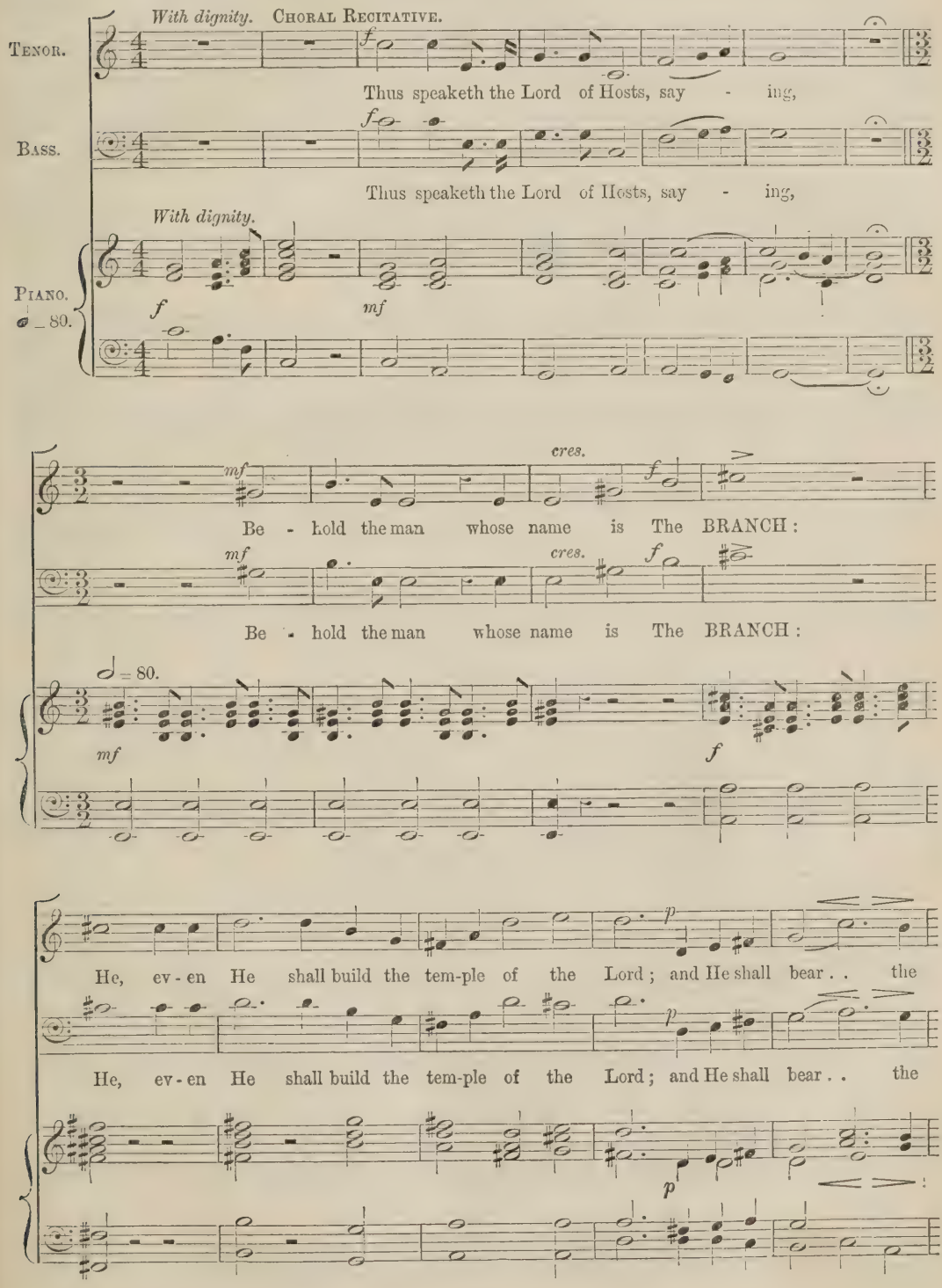
Thus speaketh the Lord of Hosts.

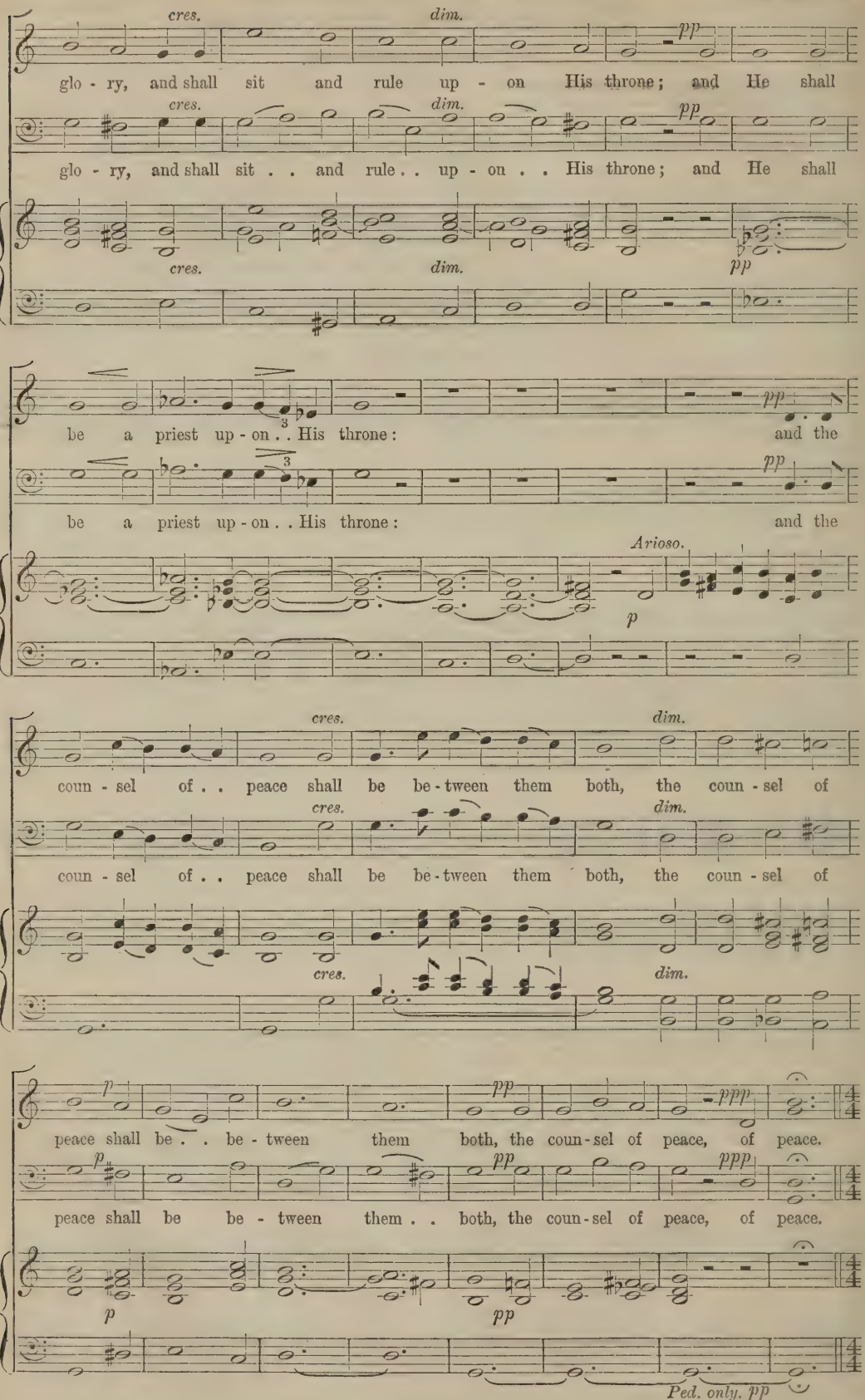
ANTHEM FOR CHRISTMAS.

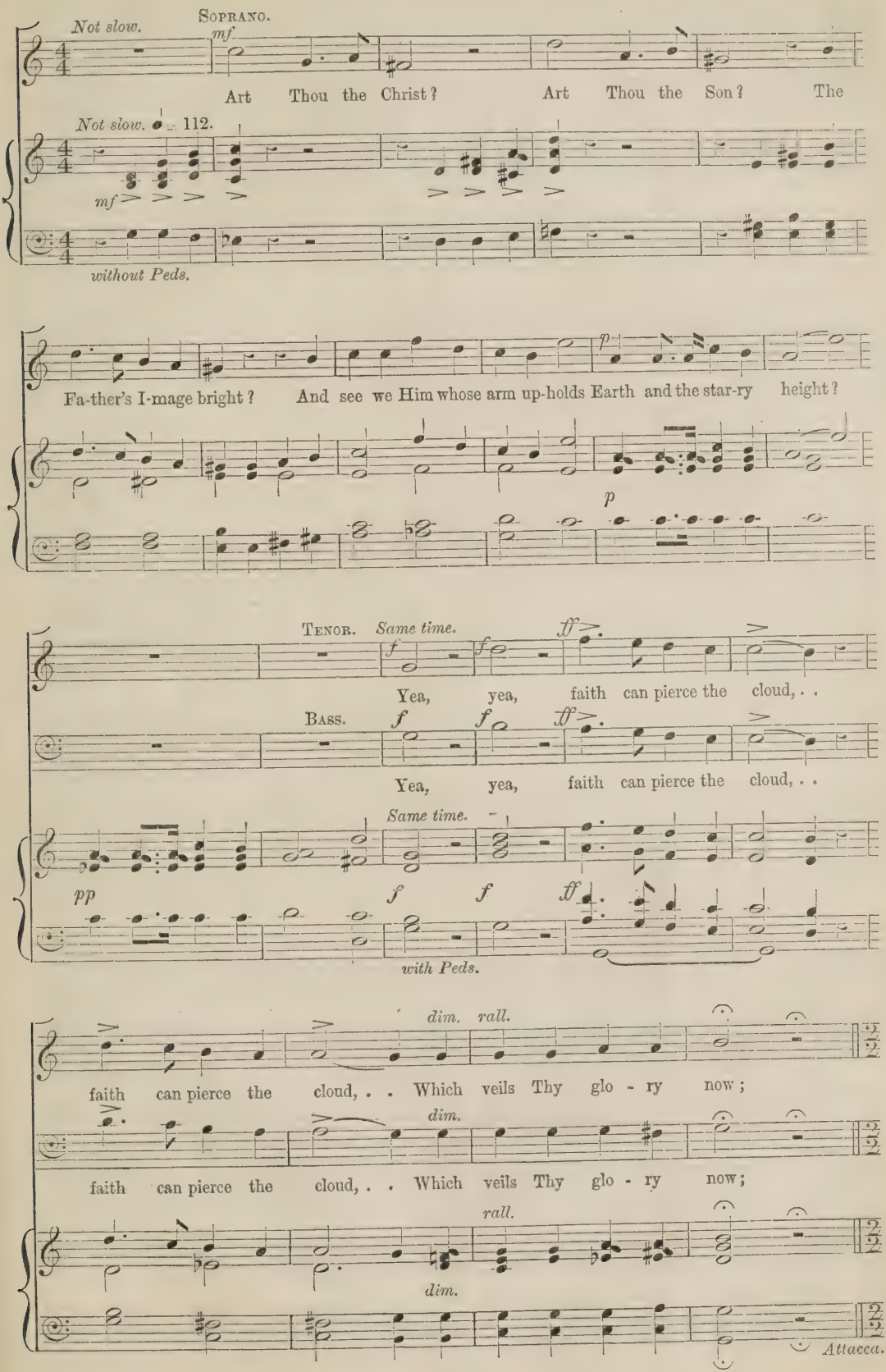
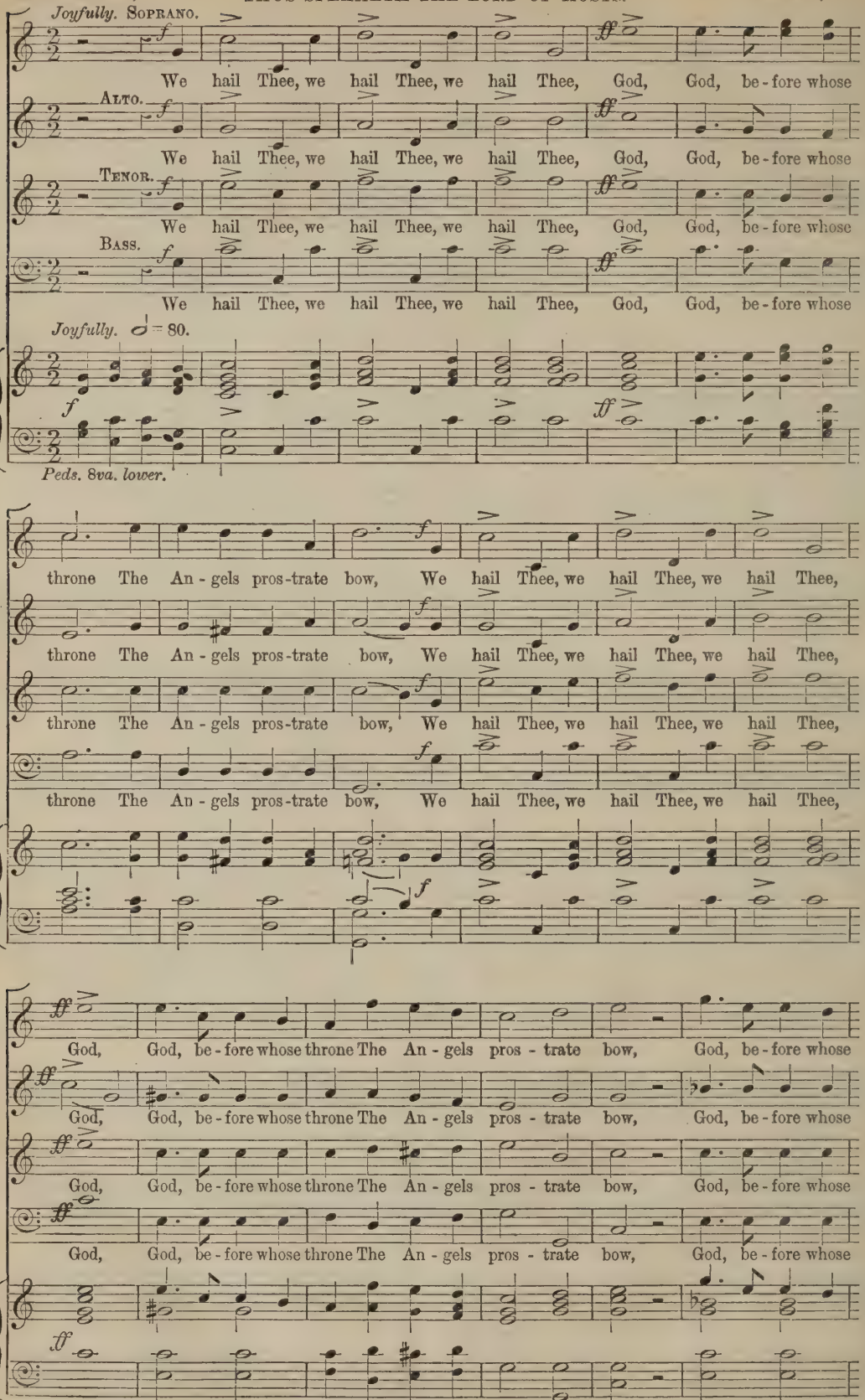
Zech. vi. 12, 13, and part of a Hymn translated by the Right Rev. The Lord Bishop of Ely.

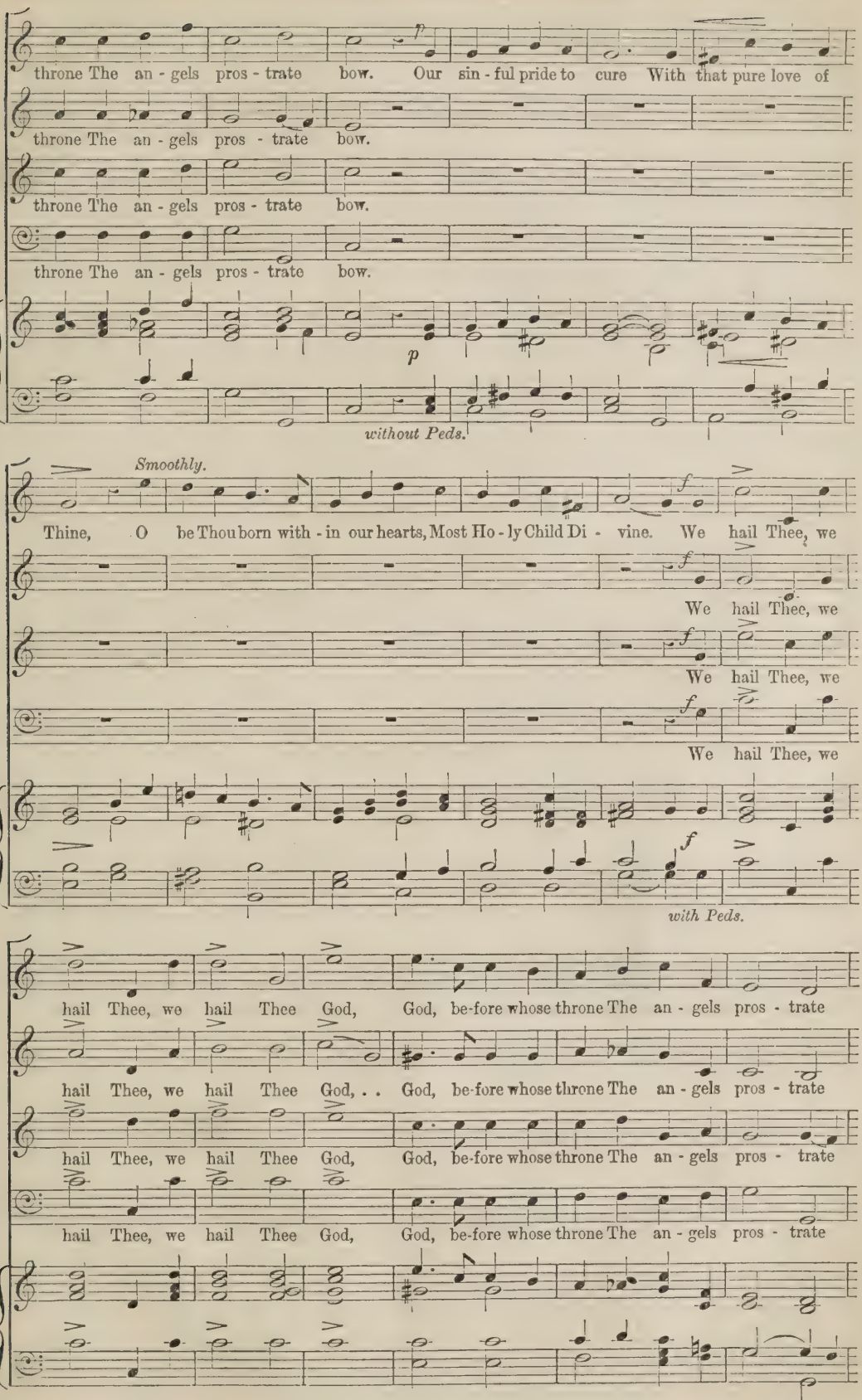
Composed by J. STAINER.

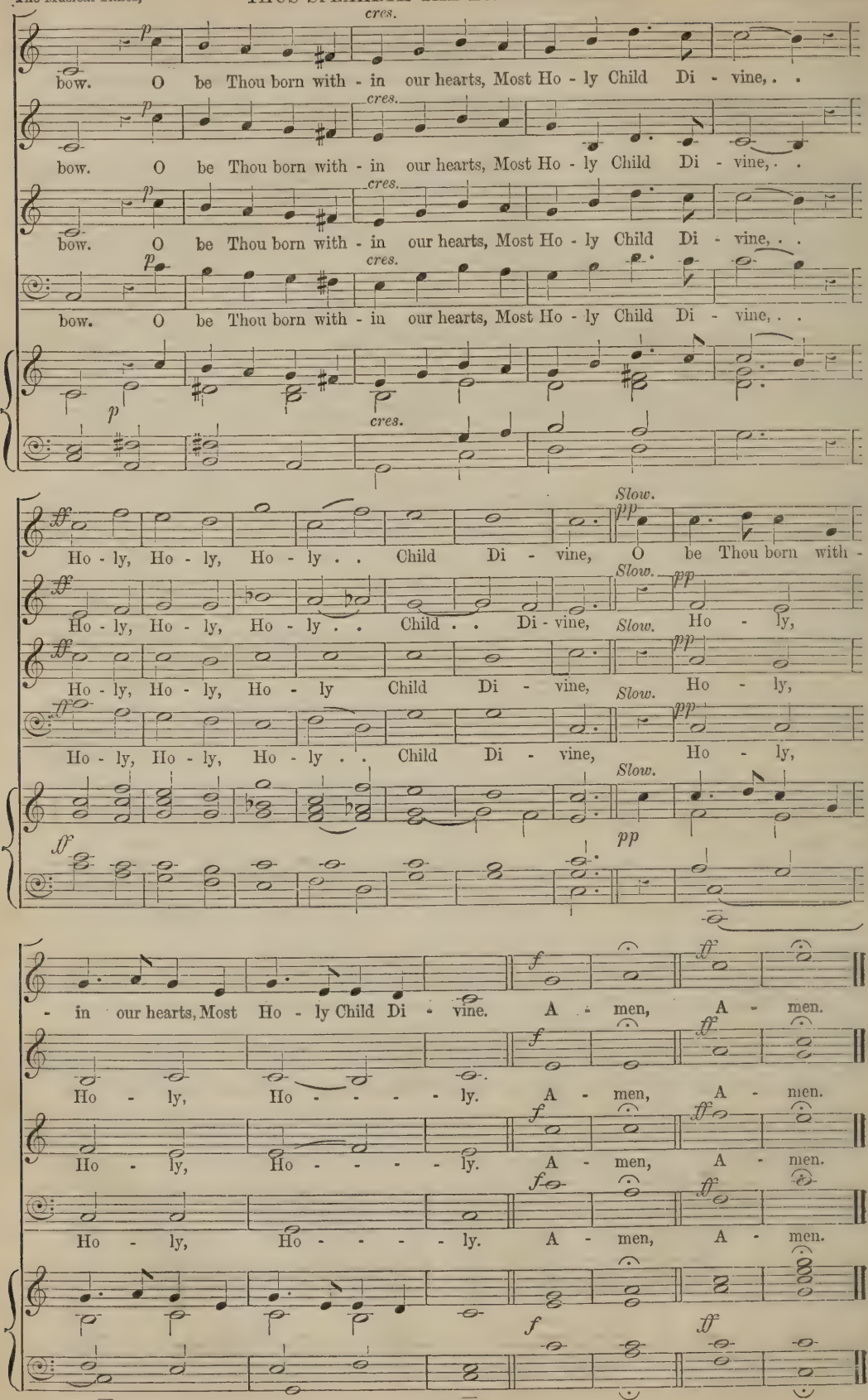
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 and 81, Queen Street (E.C.)


With dignity. CHORAL RECITATIVE.
TENOR.
Thus speaketh the Lord of Hosts, say - ing,
BASS.
Thus speaketh the Lord of Hosts, say - ing,
With dignity.
PIANO.
♩ = 80.
cres.
Be - hold the man whose name is The BRANCH:
Be - hold the man whose name is The BRANCH:
He, ev - en He shall build the tem-ple of the Lord; and He shall bear . . the
He, ev - en He shall build the tem-ple of the Lord; and He shall bear . . the


cres.
dim.
pp
glo - ry, and shall sit and rule up - on His throne; and He shall
glo - ry, and shall sit . . and rule . . up - on . . His throne; and He shall
be a priest up - on . . His throne: and the
be a priest up - on . . His throne: and the
Arioso.
p
coun - sel of . . peace shall be be - tween them both, the coun - sel of
coun - sel of . . peace shall be be - tween them both, the coun - sel of
ppp
peace shall be . . be - tween them both, the coun - sel of peace, of peace.
peace shall be be - tween them . . both, the coun - sel of peace, of peace.
Ped. only. pp


Not slow.
Soprano.
mf
Art Thou the Christ? Art Thou the Son? The
Not slow. ♩ = 112.
mf
without Peds.
Fa-ther's I-mage bright? And see we Him whose arm up-holds Earth and the star-ry height?
p
p
Tenor.
Same time.
f
ff
Yea, yea, faith can pierce the cloud, . .
Bass.
f
ff
Yea, yea, faith can pierce the cloud, . .
Same time.
pp
f
f
ff
with Peds.
dim.
rall.
faith can pierce the cloud, . . Which veils Thy glo - ry now;
dim.
faith can pierce the cloud, . . Which veils Thy glo - ry now;
rall.
dim.
Attacca.

Joyfully. Soprano.
We hail Thee, we hail Thee, we hail Thee, God, God, be-fore whose
Alto.
We hail Thee, we hail Thee, we hail Thee, God, God, be-fore whose
Tenor.
We hail Thee, we hail Thee, we hail Thee, God, God, be-fore whose
Bass.
We hail Thee, we hail Thee, we hail Thee, God, God, be-fore whose
Joyfully. ♩ = 80.
Peds. 8va. lower.
throne The An-gels pros-trate bow, We hail Thee, we hail Thee, we hail Thee,
throne The An-gels pros-trate bow, We hail Thee, we hail Thee, we hail Thee,
throne The An-gels pros-trate bow, We hail Thee, we hail Thee, we hail Thee,
God, God, be-fore whose throne The An-gels pros-trate bow, God, be-fore whose
God, God, be-fore whose throne The An-gels pros-trate bow, God, be-fore whose
God, God, be-fore whose throne The An-gels pros-trate bow, God, be-fore whose


throne The an - gels pros - trate bow. Our sin - ful pride to cure With that pure love of
throne The an - gels pros - trate bow.
throne The an - gels pros - trate bow.
throne The an - gels pros - trate bow.
p
p
without Peds.
Smoothly.
Thine, O be Thou born with - in our hearts, Most Ho - ly Child Di - vine. We hail Thee, we
We hail Thee, we
We hail Thee, we
We hail Thee, we
f
f
f
f
with Peds.
hail Thee, we hail Thee God, God, be-fore whose throne The an - gels pros - trate
hail Thee, we hail Thee God, . . God, be-fore whose throne The an - gels pros - trate
hail Thee, we hail Thee God, God, be-fore whose throne The an - gels pros - trate
hail Thee, we hail Thee God, God, be-fore whose throne The an - gels pros - trate


cres.
bow. O be Thou born with - in our hearts, Most Ho - ly Child Di - vine, . .
Slow.
Ho - ly, Ho - ly, Ho - ly . . Child Di - vine, O be Thou born with -
Ho - ly, Ho - ly, Ho - ly . . Child . . Di - vine,
Ho - ly, Ho - ly, Ho - ly Child Di - vine,
Ho - ly, Ho - ly, Ho - ly . . Child Di - vine,
- in our hearts, Most Ho - ly Child Di - vine. A - men, A - men.
Ho - ly, Ho - - - - - ly. A - men, A - men.
Ho - ly, Ho - - - - - ly. A - men, A - men.

The thirteenth season of the Wolverhampton Festival Choral Society will be inaugurated on the 15th inst., by a performance of Mendelssohn's "Elijah," the principal vocalists being Miss Mary Davies, Madame Patey, Mr. Frank Boyle, and Mr. Frederick King. At the Classical and Miscellaneous Concert, on January 26, 1881, the services of Madame Norman-Néruda, Mr. Charles Hallé, and M. Vieuxtemps have been secured as instrumentalists, and Miss Clara Samuell and Mr. Robert Hilton as vocalists. Haydn's "Spring," Costa's "Date Sonitum," and (in response to a generally expressed wish) Smart's "Bride of Dunkerron" will be given at the third and last Concert on March 28, the solo vocalists being Miss Annie Marriott, Mr. Edward Lloyd, and Mr. J. H. Blower. Mr. Stockley will continue to occupy the post of Conductor.

The second of three Sacred Festivals organised at St. James's, Clerkenwell, to celebrate the ingathering of the harvest took place on September 28, when a selection from "The Creation" appropriately followed a brief service and an address by the vicar. The choir consisted of about fifty voices, and the principal solos were rendered by Miss Emily Paget, R.A.M., and Mr. Paget. "With verdure clad," was sung with much brightness of tone and good expression by Miss Paget, and Mr. Paget's voice and excellent style told well in the recitative "Straight opening," and the air "Now heaven in fullest glory shone." In the trios, "Most beautiful appear," and "On Thee each living soul awaits," Miss Paget and Mr. Paget were assisted by Mr. Millward. Mr. James Robinson presided at the organ.

The ninth season of Mr. J. S. Watson's Subscription Concerts at Cambridge Hall, Southport, will commence on the 5th inst., the series of four concluding with an Instrumental Concert, by Mr. Charles Hallé's band, under his conductorship. Amongst the artists engaged are Madame Lemmens-Sherrington, Madame Enriquez, Miss Wakefield, Madame Norman-Néruda and the Liverpool Vocalists' Union. It is intended that the Concerts shall be made representative of schools of music; and in furtherance of this idea, although the programmes cannot yet be fully decided upon, Mr. Watson has arranged the outlines of musical entertainments which have a higher claim upon public support than the conventional "miscellaneous" Concert.

A Festival in aid of the Choir Benevolent Fund is to be held in Norwich on Wednesday, the 24th inst. There will be a Choral Service in the Cathedral in the morning; Organ Recitals on the new organ erected in St. Andrew's Hall will be given in the afternoon by Dr. F. E. Gladstone, Mr. H. Keeton, of Peterborough Cathedral, and Mr. A. H. Mann, of King's College, Cambridge; and in the evening a Concert of glees, madrigals, &c., will conclude the Festival. Members of the choirs of Her Majesty's Chapels Royal, Westminster Abbey, St. Paul's, Ely, Peterborough, and Norwich Cathedrals will take part in the Service and Concert, and the latter will be rendered additionally attractive by the appearance of Miss Leonora Braham (who has just returned from America) and Miss Marian McKenzie.

The 104th Monthly Concert of the Grosvenor Choral Society was given on Friday the 15th ult. at the Grosvenor Hall. The principal feature of the programme was Sullivan's Cantata "On Shore and Sea," which was very successfully performed. The soloists were Miss Helen Greiffenhagen (who replaced Miss Alice Parry, absent through indisposition) and Mr. Arthur Weston. The miscellaneous portion included glees, part-songs, and vocal solos, the latter by Miss Lizzie Turner, Miss May Thompson, and Mr. T. P. Frame. Pianoforte pieces were contributed by the Misses Hartley, Frame, and Annie Daymond R.A.M. The Concert was under the direction of Mr. G. R. Egerton, the recently appointed Conductor.

A series of "Twopenny Concerts" will be given during the ensuing season, at the New Town Hall, Kensington, under the direction of Mr. Ridley Prentice. The scheme has, we hear, been taken up most warmly both by influential residents in and near Kensington, and by members of the musical profession, several of whom have already promised their help. As it is the intention to give high-class music, there is no doubt that many will be attracted to these Concerts besides those for whom they are specially intended; and we are glad, therefore, to find that a sub-committee has been formed, consisting of ladies and gentlemen who are actual workers amongst the poor, who will see that the tickets are sold only to working men and women in their respective districts.

At the recent examination for Degrees in Music at the University of Oxford the following candidates satisfied the Examiners:—*For the Degree of Bachelor in Music:* Basil Harwood, Trinity College; Theodore S. Tearne, New College and Chester; Henry Walter, Chaisley's Hall and Margate. *For the Degree of Doctor in Music:* William Creser, New College and Scarborough; Arthur E. Dyer, Unattached and Cheltenham; Arthur H. Mann, New College, Oxford, and King's College, Cambridge. Examiners: Sir F. A. Gore Ouseley, Bart., D. Mus., M.A., Christ Church, Professor; C. W. Corfe, D. Mus., Christ Church, Choragus; E. G. Monk, D. Mus., Exeter College and York.

The Second Annual Harvest Festival at All Saints' Church, Devonshire Road, South Lambeth, took place on Friday evening, the 8th ult., in the presence of a very large congregation. The choral portion of the service, which was satisfactorily rendered, was as follows: Special psalms to Turle in G, R. Cooke in G, and Grand chant; Magnificat and Nunc dimittis from G. M. Garrett's Service in D; H. W. Wareing's Harvest Anthem, "Sing praises to God," "Church Hymns" Nos. 276, 282, and 285, and Handel's "Hallelujah" chorus. The duties of Organist were, as usual, ably fulfilled by Mr. W. H. Holmes.

The fine Organ just erected by Bryceson and Ellis in St. Andrew's Hall, Norwich, was formally opened on Friday, the 22nd ult. A grand *soirée* was given by the Mayor to the subscribers to the fund, at which a selection of organ music was performed by Dr. Bridge, of Westminster Abbey; Drs. Bunnett and Gladstone also contributing some admirable solos. Upwards of 1,200 guests attended the *soirée*, and the organ appeared to give great satisfaction. A report of the committee read on the occasion gives Dr. Gladstone credit for having been one of the earliest to support the proposal for the new organ, which is certainly a great acquisition to Norwich.

Madame Worrell gave her annual Concert at the Angell Town Institution, Brixton, on Thursday evening, the 21st ult., before a crowded audience. The *bénéficiaire* sang excellently, and well merited the hearty expressions of approval with which her respective contributions were greeted. Much praise was also due to Miss Matilda Roby, Miss Orridge, Miss Lizzie Evans, Miss Emma Buer, Miss P. Featherby, Mr. Harper Kearton, Mr. A. J. Thompson, Mr. R. de Lacy, Mr. James Budd, Messrs. Frame, Maunder, Nettleship, and Baker; Mrs. Bucknall-Eyre (pianoforte), Mr. R. T. Bamber (violin), and Mr. Turle Lee (accompanist).

The Guild of St. Luke held its Annual Festival for the second time in St. Paul's Cathedral on Monday, the 18th ult. As before, the London Gregorian Choral Association undertook the musical part of the service. The Anthem was Tallis's, "If ye love Me keep My commandments." Canon Carter preached an eloquent sermon; Minor Canon Povah gave the blessing, and the processional hymn, "Blessed city, heavenly Salem," concluded the service, the success of which was in great part due to the skilful playing of Mr. C. Warwick Jordan and the conducting of Mr. Spenser Nottingham.

The Harvest Festival at Christ Church, Westminster Road, was held on Sunday, the 10th ult. The morning service included Smart's Te Deum in F and Pyne's Jubilate in C. The evening service was fully choral, comprising Tallis's Festal Responses, special psalms and hymns, Magnificat and Nunc dimittis, Parry in D, and a new MS. Anthem, "O sing unto the Lord with thanksgiving," composed by Mr. F. G. Edwards, the Organist and Director of the Choir. The tenor solo in the anthem was well rendered by Mr. Alfred J. Mayers, and the choir, throughout the services, sang with great precision.

The Kilburn Musical Association, owing to the success of last season, announces four Concerts, the first of which will be given on the 30th inst., when Mendelssohn's "Hear my Prayer" and 42nd Psalm will be performed. The works to be given during the season also include Mendelssohn's "Elijah" and "O come, let us sing," Gounod's "Gallia," Hiller's "Song of Victory," Schubert's "Song of Miriam," Hofmann's "The Fair Melusina," and Gollmick's "Blind Beggar's Daughter of Bethnal Green." The musical director is Mr. Adolphe Gollmick.

The Highbury Philharmonic Society, under the direction of Dr. Bridge, has in rehearsal for the first Concert, on December 13, Handel's "Acis and Galatea," which will be given with Mozart's accompaniments; Crotch's Motett, "Methinks I hear the full celestial choir," to be performed with the original accompaniments for wind instruments; and a new sacred Cantata composed expressly for the Society by Dr. F. E. Gladstone, entitled "Nicodemus," the libretto selected by the Rev. Willoughby Barrett, Precentor of Norwich.

The work of the South London Institute of Music at the Surrey Masonic Hall, Camberwell, was, on Tuesday evening, the 5th ult., inaugurated by an excellent Concert. Part-music occupied the greater portion of the programme, and in its interpretation the advanced choir of the South London Choral Association deserved decided praise. Solos were contributed by Miss Mary Davies, Madame Mary Cummings, and Mr. Barton M'Guckin. Mr. Leonard C. Venables conducted, and Mr. W. H. Harper was accompanist.

A very successful entertainment was given at St. Mary's Schools, Balham, on the 22nd ult., in aid of the funds of the Balham Youths' Institute. The artists were Misses Iago, Swears, Booty, Kempling, Mrs. Paice, Messrs. F. B. Chapman, Haighton, Somers, Parker, Brady, Small, Stafford C. Northcote, Walter Skeen, and Dr. Maule. The programme, which included several recitations, was very attractive. Miss Stark ably accompanied at the pianoforte, and Mr. R. W. Green conducted.

Mendelssohn's 95th Psalm ("O come, let us sing") was the work selected this year by Mr. Richard Lemaire, the Organist and Precentor of Christ Church, Clapham, on the occasion of the Harvest Festival at that church on the 14th ult., with Mr. G. C. Martin, Mus. B., Oxon (the Sub-Organist of St. Paul's Cathedral), at the organ, Mr. Kenningham as solo tenor, and a well-trained choir, including two boys with excellent voices, who sang the duets in the work admirably. The church was crowded to excess.

Friday, the 15th ult., was the occasion of the Harvest Festival and opening of a very fine new organ at the Church of the Holy Trinity, Brompton. The service was Hopkins in F, and the Anthems, "How lovely are the messengers" and "Hallelujah" chorus. The service was full choral. After the service Mr. Theodore Drew (Organist of the church) gave an Organ Recital, the programme of which was highly interesting. The organ was built by Messrs. Brindley and Foster, of Sheffield.

Mr. Stockley announces three Concerts to be given at the Town Hall, Birmingham, the principal vocalists being Miss Anna Williams, Miss Annie Marriott, Madame Patey, Mr. Joseph Maas, and Signor Foli. The programmes promise to be as interesting as those of former seasons; Schubert's Symphony in C, and Beethoven's "Pastoral Symphony" being included amongst the important orchestral works. The first Concert will take place on the 18th inst.

A Harvest Thanksgiving Service was held at St. Matthew's, New Kent Road, on the 13th ult. The music, which was finely rendered by a choir of sixty voices, included Magnificat and Nunc dimittis (W. Taylor) specially written for the occasion, "Praise the Lord" (Goss), and after the sermon (which was preached by the Archdeacon of Southwark), a selection from Haydn's "Creation." The musical arrangements were under the direction of Mr. W. Taylor, the Organist.

The Annual Choral and Harvest Festival at Holy Trinity Church, Southwark, took place on Wednesday evening, the 6th ult. The choir (numbering nearly 150 voices) was augmented for the occasion by members from St. James's, Camberwell; St. Crispin's, Bermondsey; and other neighbouring churches. Solos on the organ were played by Mr. James Higgs, Mus. B., Mr. W. Kirby, and Mr. A. F. Grainger.

The Winter Session of Classes and Lectures at Trinity College, London, was opened on the 11th ult., the inaugural address being delivered by the Warden, the Rev. H. G. Bonavia Hunt, on "The present educational movement, musical and general." At the conclusion of the address there followed the public presentation of the diplomas, prizes, and certificates awarded at the recent higher examinations in the two faculties of music and arts.

A special Harvest Thanksgiving Service was held at the church of St. Katherine Cree, Leadenhall Street, on the evening of Tuesday, the 12th ult. The service was fully choral, the Magnificat and Nunc dimittis being Bridge in G, and the Anthem, Henry Smart's "The Lord hath done great things." Bishop Claughton was the preacher, and Dr. Bridge presided at the organ throughout the service.

The Bach Choir will give three Concerts during the coming season, the dates being March 3, April 6, and May 18, 1881. Brahms's "Requiem" will be repeated, the other principal works selected being Schumann's "Requiem for Mignon," Handel's "Alexander's Feast," and the Finale to Mendelssohn's "Loreley." The last Concert will be devoted to a performance of Bach's Mass in B minor.

The Harvest Thanksgiving was held in the Church of the Ascension, Balham Hill, on Michaelmas Day. There was full choral service, and considering that the church has only been open since May last, great praise is due to the Incumbent (Dr. Maule) and his Organist (Mr. Bowley) for bringing the choir to such a state of efficiency in so short a time. The offertory was for the choir fund.

A very successful Harvest Thanksgiving Service was held at St. Stephen's, North Bow, on Thursday, the 14th ult. The choir, supplemented by members of the Bromley and St. John's, Limehouse, choirs, and other friends, consisted of 104 voices. The service was most efficiently rendered. Mr. E. A. Price presided at the organ, and Mr. E. Stroud conducted.

The prospectus of the Luton Choral Society for the fifteenth season, 1880-1, announces three Concerts, the works to be performed being "Acis and Galatea," "The May Queen," the "Messiah," and "Spring." The opening Concert will take place in the first week of the present month.

After competition of selected candidates, Mr. J. Gawthrop, tenor (of Wells Cathedral), and Mr. D. Sutton Shepley, bass (of Lincoln Cathedral), have been appointed to stalls in the choir of St. George's Chapel, Windsor, in succession to Mr. J. S. Tolley (resigned) and the late Mr. W. T. Briggs.

The London Church Choir Association will hold its Eighth Annual Festival in St. Paul's Cathedral on Thursday evening, the 4th inst., when the Anthem composed for the Association by Mr. Hamilton Clarke, and the Service by Mr. C. E. Stephens, will be sung.

The monthly meetings of members and friends of the College of Organists recommence this month. The opening night is Tuesday, the 2nd inst., when the Rev. Thomas Helmore promises a paper on "Plain Song."

Messrs. Firmin Didot & Co. of Paris have just published the second and concluding volume of M. Arthur Pougin's "Supplément et Complément de la Biographie Universelle des Musiciens," par F. J. Fétis.

We are informed that Mr. Edwin Holland has been appointed one of the Professors of Singing at the Royal Academy of Music.

Haydn's "Creation" will form the subject of the Brixton Choral Society's first concert of the present season.

REVIEWS.

Novello's Music Primers. Edited by Dr. Stainer.
Composition. By John Stainer, M.A., Mus. Doc., Oxon. [Novello, Ewer and Co.]

The Editor of this most handy, cheap, and useful series of Music Primers has lost no time in following his capital little work on "Harmony" with one no less excellent on "Composition." The second, we need hardly say, is a legitimate and necessary sequel to the first, and, like it, is "only intended for beginners." Dr. Stainer modestly styles it a "collection of hints both to masters and pupils as to the course which should be pursued in the first steps towards the art of Composition." We can only say as to this that the pupil who accepts the book, not as a "collection of hints," but as a complete manual within the limits laid down, and who, helped by a master, performs all the exercises given, will require to know very little more on the same subject. Dr. Stainer is eminently qualified for the work here achieved, not alone by the way in which he arranges and presents his matter, but also because he declines to move in the track of pedantic predecessors along the same route. Musty rules and regulations, the "red tape" by which art is hampered when not strangled, has no attraction for Dr. Stainer; and the common sense that so remarkably distinguishes his "Theory of Harmony," published some years ago, now serves him as well as ever. Thus we read, in the preface to "Composition," that the author has "purposely omitted any concise or definite rules on modulation, because he conceives that it is better that it should be learned in the process of harmonising melodies than by 'short cuts' committed to memory. Pupils who have been made familiar with such 'short cuts' usually jump into a new key by their means, and fail to master that gentle and interesting leaning towards the new tonality which is so characteristic a portion of the best type of modulation." With these words away go, as far as Dr. Stainer is concerned, the "cut and dried" formulæ over which so many generations of music students have painfully pondered. "A good riddance," say we. No doubt modulation must always remain a subject of careful study, but every one knows the difference between a rule and an example. Give the pupil set rules of modulation, and the chances are that, as Dr. Stainer says, he will "jump into a new key by their means." On the other hand, give him the work of a great master, pointing out where it exemplifies the most charming of artistic devices, and his fancy will be excited while his knowledge is increased. This is the sort of common sense with which we credit Dr. Stainer.

The contents of "Composition" are set forth with our author's usual skill, and made interesting even to those who have passed beyond elementary studies, by copious examples taken from classical works. Beginning with a chapter of instructions on the writing down of music from dictation, Dr. Stainer devotes three chapters to the harmonisation, first, of separate notes, then groups of notes, and then the degrees of the minor and major scales when used as a melody. Passing from this, we have melodic structure succinctly explained, helped by plentiful illustrations. But the greater interest and value of the book appears in the chapters devoted to rhythm, which subject, so fascinating in its infinite application to music, Dr. Stainer treats with rare acuteness. Thus the student is referred for the peculiar effects of syncopation to the unwillingness of the mind to resign the rhythmic pulsation it has once received—a phenomenon answering to the inertia of matter. Such points as dotted notes, rests, and sub-divisions upon strong and weak pulses are also considered in their relation to rhythm, with due regard to the magnitude of the results achieved by these apparently trifling agencies. Finally, Dr. Stainer gives no less than seven pages of rhythms which the student is required to "clothe" with melody and harmony. Musical sentences are next considered, the remarks on phrasing are worth careful attention, and the book ends with observations upon accompaniment and the Sonata "form."

Some points in the work call for extended notice and present a tempting theme. But enough if we indicate generally its perfect fitness for the modest purpose intended by the accomplished author.

Novello's Music Primers. Edited by Dr. Stainer.
A Dictionary of Musical Terms. By J. Stainer, M.A., Mus. Doc., and W. A. Barrett, Mus. Bac. (Compressed from the Imperial Octavo Edition by K. M. Ross.) [Novello, Ewer and Co.]

The issue of this abridgment of Messrs. Stainer and Barrett's Dictionary was a decidedly "happy thought." Many amateurs cannot well afford the price of the complete work, while many others find its varied contents, if not superfluous in themselves, an *embarras des richesses* as part of a book of reference for words in common use. The present issue exactly meets the wants of the many. Its ninety-six pages are crowded with succinct definitions of musical terminology, hardly a word being omitted. Connoisseurs may, of course, differ as to the value, and, sometimes, as to the correctness of this and that definition. In the very nature of the case this must be so; but a somewhat extensive acquaintance with musical dictionaries enables us to say that no other work of the kind conveys so much accurate information within the same compass. The little book is the best shilling's worth in all musical literature.

Henry Smart: his Life and Works. By William Spark Organist of the Town Hall, Leeds. [William Reeves.]

Dr. Spark very truly asks in his Preface to the book before us, "Why should the biography of our composers be so scanty, and the facts of their personal histories so rarely alluded to, as compared with the great masters of other arts?" We can only reply that in this country so many of our composers and performers live by the daily routine of teaching that a record of their lives would most probably degenerate into a catalogue of their works. To an artist of course the life of an artist is of the highest interest; but the English public has not yet learned to estimate our great musicians at their right value, and would infinitely rather read the translated biography of a German than one originally written in English, of their own countryman. Thus much in answer to Dr. Spark's question; but we heartily sympathise with his attempt to break the ice, and believe that he has reason to pride himself on the assertion that this book "will be the first of its kind ever published of an English musician." Unfortunately, however, his work proves the truth of our assertion; for after a very few facts connected with the early life of Henry Smart, we get a criticism upon the best of his works, with illustrations in music-type—interesting of course in the highest degree, but disappointing to those who anticipate reading an account of the composer's career sketched by one of his most intimate friends. All who knew Henry Smart must have felt that, apart from his musical talents, he had many natural gifts; and, above all, was innately a gentleman. In this book we find that on his mother's side he belonged to one of the oldest and noblest families in England, Mrs. Smart being a descendant of Robin Hood, the outlawed Earl of Huntingdon. In very early life he displayed an exceptional musical faculty. At ten years of age "pianoforte-playing and the rudiments of harmony began to form part of his daily study. But he soon declined to have anything to do with the music then considered *good enough for children;* and when sent to practise, would do nothing but extemporise, much to his mother's chagrin." His acquaintance with the Robsons, the well-known organ-builders of St. Martin's Lane, enabled him to try his skill upon several of their instruments, for he was constantly rambling through the workshops, where he was no doubt considered a privileged boy, and permitted to do pretty much as he liked. During his boarding-school days of course music was but little cultivated by him; but although started in life under a lawyer, he managed to escape from the work with which he had so little sympathy—having just learned enough of law to discover a flaw in his articles—and very soon we find him obtaining the post of organist at the Parish Church of Blackburn, in Lancashire. Here his talents appeared thoroughly appreciated. For a missionary meeting amongst the Nonconformists he wrote the hymn-tune now known as "Lancashire"; and his biographer tells us that on one occasion his extraordinary memory enabled him to conduct "a Mass of Beethoven's"

when the score was wanting, which we think may safely be presumed to be the Mass in C, considering that Beethoven's works of this class were limited to two. In 1835 he produced his first work of importance—an Anthem for the Tercentenary Commemoration of the Reformation. The performance took place in the Parish Church of Blackburn, and produced a striking effect; although, being written, as Dr. Spark says, whilst under the influence of Spohr, it has been almost eclipsed by his later works, all of which breathe a feeling of earnest devotion, more indeed in consonance with his real character. When appointed organist of St. Philip's, Regent Street, he became a pianoforte teacher, and also accepted the office of musical critic to the *Atlas* newspaper. His career after this has been sketched not only in The Musical Times, but in most of the journals which commented upon his services to musical art at the time of his decease; and we are sorry to say that Dr. Spark's book adds nothing to what we have been already told, save a few anecdotes, and some letters which, although highly valuable as records of a dear friend to those who possess the originals, contain but little to interest the general musical public. The list of the composer's works at the conclusion of the volume shows not only how earnestly he laboured in the creative portion of his profession, but how thoroughly he regarded it as a sacred duty; for not a composition, however light or small in construction, ever proceeded from his pen which could possibly be said to lower the art of which he formed so bright an ornament. The many admirers of Henry Smart will cordially welcome his friend's tribute to his memory; but Dr. Spark tells us in the Preface when he found the materials he could collect for the purpose of a biography "to be of the most meagre description," he desired to retire from the task. If, therefore, the book should not obtain that wide acceptance which its author could desire, those who "combated his misgivings," and not Dr. Spark himself, must be blamed.

Form or Design in Music. By Oliveria Prescott.
[Duncan Davison and Co.]

The authoress of this little pamphlet has already made a name as a composer; and, no doubt, thinking with many others, that the subject upon which she writes is becoming more and more disregarded, gives us the result of her own examination of the standard works in a series of papers which were from time to time contributed to our contemporary the *Musical World*. That she has well thought out the matter may be seen by her definition of what may be termed a *heard form*, as distinct from that which may be seen or handled. "The one," she says, "may be compared to a road laid out on a map, the form of which becomes evident at a glance; the other to the same road when we travel on it, and trace it out by slow degrees, turning a corner here, going a hundred yards in a direct line, and another fifty in a curve, and so working its form into our minds minute by minute, and having it in our memories to refer to afterwards." The balance of keys, the periodical recurrence of ideas, and the due observance of rhythm, the three important elements of *form*, are well described; and on the varieties of design which may be built up with these materials our authoress makes some remarks which show that she has not studied in a school which would tend to cramp the ideas of young composers by confining them to the models even of their own day. "Some forms," she tells us, "have been developed by successive generations of composers, each adding a new feature, or cutting off one while increasing another, and at length certain forms have grown up which are recognised as classical—being those in which the classical, *i.e.*, the best, composers have cast their music, as the minuet and the rondo, the canon and the fugue, and the sonata with its many varieties of application, whether for solo instrument, for combinations of chamber instruments, or for full orchestra, as in overture and symphony." We cannot but think that were the fact of form in music—however much it may have gradually settled into certain recognised shapes—universally acknowledged to be progressive, there would be less antagonism between modern composers and their critics. The examples given in the book are most judiciously selected, the varieties of the sonata form being shown to have been used by the best writers in overtures and other compositions. Mozart and Beethoven are very naturally constantly referred to, the former, indeed, being perhaps the truest adherent to the models of his time, and the latter—although considered "eccentric" by the pedants of the day—shadowing forth new forms which are now accepted as "classical." Although not very elaborate, students will find this little book extremely useful.

The Gleaners. Cantata for Female Voices. Words by Edward Oxenford. Music by Otto Peiniger.
[Stanley Lucas, Weber and Co.]

The demand for concerted music of any kind is a healthy sign of the time, for too much solo-singing or solo-playing not only administers to the vanity of executants, but tends to keep them in ignorance of their defects. If a single performer, for instance, be out of time, or even out of tune, the listeners only are made painfully conscious of the error; but association with others at once brings the slightest failing into prominence, and there is little doubt that these failings will be, either tacitly or openly, very speedily made apparent to the too ambitious musical aspirant. Cantatas for female voices, therefore, may be strongly recommended for teaching in schools; for, apart from the reason already given, although comparatively small in construction, they lead gradually to a desire for choral works of a higher class; and even after school-days are over, will always be received with pleasure in the drawing-room. "The Gleaners" is a very fair sample of the conventional Pastoral Cantata; and, though not appealing so much to the musician as the amateur, is melodious and refined enough for the home-circle. The "Argument" is not very elaborate, for in it we are merely told that "it is the custom in southern countries to celebrate the day upon which gleaning commences by a formal procession to the fields. Songs, accompanied by music, are sung during the progress, at intervals throughout the day, and on the return home at nightfall." Now, as we have often heard in many parts of England gleaners going to and returning from their work singing songs by no means "accompanied with music," the author was quite right to lay the scene of his work in "southern countries," where we may hope some such pleasing little strains as the composer has given us enlivened their toilsome way. The great defect in the work is the constant repetition of verses to precisely the same music; this, especially in the choral pieces, becoming sometimes extremely wearisome. The opening chorus is simple and tuneful, and the duet (which, by the way, the composer tells us "may be sung as a chorus") contains some exceedingly effective points. The contralto song, "I hear them speak of riches rare," although somewhat eccentric in rhythm, expresses the words well; and a good effect is gained by a change of *tempo*, with a triplet, and afterwards an arpeggio, accompaniment. Some choral recitatives are interwoven with the solos and choruses; and the Finale, finishing with a reminiscence of the figure in the accompaniment of the opening chorus, forms an appropriate farewell to the day's work, although the repetition, already mentioned, materially weakens the effect of this, as well as many other pieces in the work. The naming of the principal singers—Gabriella (soprano) and Bianca (contralto)—seems to imply that the composer was desirous of creating some dramatic effect in the work, but we cannot say that this intention is realised. The music flows on pleasantly and smoothly; and, being thoroughly within the reach of the majority of amateurs, it may be cordially commended to their notice.

A Brief History of Mr. Henry Leslie's Choir from its Formation to its Dissolution. By F. A. Bridge.
[F. A. Bridge.]

As the rise of artistic and refined part-singing in this country is unquestionably to be dated from the formation of Mr. Henry Leslie's Choir, there can be little doubt that when future histories of English musical progress come to be written, the little book now before us will be most valuable for reference. The germ of what afterwards became a recognised institution of the country originated, as Mr. Bridge tells us, in the autumn of 1855, when "about thirty-five voices, carefully selected by Mr. Joseph Heming, met, under Mr. Leslie's direction, in one of the

small rehearsal rooms of the Hanover Square Rooms, for the purpose of practising unaccompanied music of the Glee and Madrigal school"; but the first public Concert of the Choir took place on May 22, 1856, at the Hanover Square Rooms, the programme consisting of two or three instrumental pieces, and the remainder of part-music for mixed voices. When we consider that up to the present year uninterrupted performances of this excellent band of vocalists have been given, it may be readily imagined that the disbanding of the Choir was a matter of deep regret to the majority of music-lovers, and that many persons naturally inquired why its dissolution became necessary in consequence of the retirement of Mr. Leslie from the office of Conductor? This question Mr. Bridge attempts to answer thus: "The connection between Mr. Leslie and his Choir is *personal*, and formed by links welded firmly together by years of hard work in the endeavour to raise part-music in this country to the highest excellence. If, therefore, the Choir is ever to be reformed, it must be by him whose name and presence is indispensable to its success." It is natural, indeed, that an earnest member of the Choir, and one sufficiently versed in the minute points of its history to write this tribute to its memory, should have formed so decisive an opinion; but there are others who think differently, and who cannot be made to believe that the secession of a Conductor—however zealously and effectually he may have worked in the cause—should remove from the metropolis an institution which has so thoroughly grown into the sympathies of the musical public.

A Complete Course of Wrist and Finger Gymnastics, for the use of Performers on the Pianoforte. By A. Leffler Arnim. [11, York Place, Portman Square.]

We presume that this work is published for the author, who is a "Professor of Ling's Curative Movements," and that it is to be procured at the address which we have quoted. Although, as our readers must know, we are decidedly opposed to mechanical appliances for the fingers of pianoforte students, the same objection does not apply to what Mr. Arnim calls "Wrist and Finger Gymnastics," the only question indeed being whether these gymnastics should be practised at or away from the instrument. Technical exercises, of course, will bring the fingers under due subjection if judiciously worked at; but the author of this book thinks differently, and tells us that "in the collective use of the muscles—where really there ought to be, if not just individual, yet localised power centred in them—lies the kernel of the difficulty. For although most of the tendons of the hand are continuations of the muscles of the arm, and undoubtedly derive their strength from them, yet the hand must learn to act from the wrist and quite independently of the arm in its evolutions upon the piano. The fingers again must gain the maximum of individual power independently of the hand. Yet in each spot length must be located, else unconsciously it is borrowed from another part and causes impediments in playing." Some very excellent directions are given, with illustrations, for the gradual conquering of all these difficulties, and we really believe that much benefit may be derived from following implicitly the rules laid down; but it must be remembered that we have had, and still have, some tolerably able pianists who have practised only at the pianoforte keyboard; and there can be no question that this method is infinitely more interesting to the student. "Wrist and Finger Gymnastics" must be gone through, under some system, no doubt; but any person seeing a young lady, for example, placing herself exactly in the positions described in some of the early illustrations in this book would assuredly be astonished on being told that she was in training for a pianist.

Dew Pearls. Caprice for Pianoforte. By Boyton Smith. [Alfred Hays.]

The manner in which musical pearls have rained upon us since Mr. Osborne's piece called "La pluie de perles" flooded all our drawing-rooms must have astonished all who do not realise the fact that, although there are few originators, there are many imitators. We may say, indeed, that the success of this work stimulated its composer to imitate himself, for in a piece called "La nouvelle pluie de perles" he reproduced, and with good effect too, at least the character of the passages which had given such excellent employment to the agile fingers of so many amateur pianists of the day. We are content to let these refined little sketches take their place amongst the music of the past; but the tone of the music of the present is decidedly in advance of this school of writing, and it becomes a question, therefore, whether the hand of welcome can conscientiously be extended to those composers who are content to appeal rather to the unformed taste than to endeavour to assist in forming it. We may at once say that the pearls scattered over the eleven pages of the piece before us are quite as good as the pearls of many others who deal in these articles—indeed, for a piece in the "showery" style it deserves to take high rank—but inasmuch as it fosters a love of mere finger-music, we can award it but qualified praise; and, accepting it as a representative work, the observations we have made upon it will effectually save us from reviewing a huge mass of similar compositions now lying upon our table.

24 *Pianostudier, för det musikaliska föredraget, med upplysande anmärkningar och fingersättning*, komponerade af Gustaf Stolpe. [Stockholm: Julius Bagge. London: Novello, Ewer and Co.]

It is well for teachers to draw a very decided line between "Exercises" and "Studies." Both are extremely good in their way; but the effort to unite them is a mistake, and we generally find where this is attempted that we have a very uninteresting Study and a very useless Exercise. The "Pianostudier" before us are decided "Exercises," written especially for the fingers, and without any regard for their effect upon listeners. Although unequal in merit, the design of each is excellent; and we heartily recommend them for earnest practice. So good are they indeed that we sincerely wish they could be published with an English translation of the prefatory remarks, for we feel convinced that, when once known, they will be extensively used.

Thirty-one Short, Easy, and Melodious Studies for the Pianoforte. By Jules Rochard. [Ashdown and Parry.]

These short and melodious Studies—said to be specially written to follow the instruction book—will be found extremely useful to young players. A simple four-bar subject is first given, which is afterwards varied for the right, and then the left hand. A sequence of triads, ending with the dominant seventh, is then divided for the two hands, and these examples are followed by triplets, detached chords, scale passages, thirds and sixths, &c., occasional little melodies occurring, which are all attractive and carefully written. Why, however, the first exercise—which is merely a succession of chords within the key—should be headed "Modulation" would surprise us were it not accompanied with the explanation that "modulation is a progression of harmony." Assuredly this is not the received meaning of the word; and we cannot but believe that whenever an author departs from the conventional signification of a term, he should, at least, state that he has done so.

The Masonic Muse. Amusement with Music. A Collection of Unique Masonic Recitations and Highly Original Songs. Written and Composed for the use of the Craft, by Bro. F. Julian Crozer. [Spencer and Co.]

Brother Crozer must remember that in sending these songs for review in a musical journal he will not have the protection of the "Craft." Artistically speaking, however, the compositions are so perfectly harmless that they call not for criticism; and if Masons can get any "amusement" out of the words we should be sorry to interfere with their pleasure by any observations of our own. That they are "unique" recitations and "highly original" songs may be at once conceded; but whether they are worth publishing in a volume must be decided by those for whose use they are written.

Three Short Pieces for the Pianoforte. No. 1, Sarabande; No. 2, Intermezzo; No. 3, Echo Song. Composed by G. J. Van Eyken. [Stanley Lucas, Weber and Co.]

The first of these pieces has all the character of the Sarabande, and both melody and harmony merit commendation. But what is the meaning of the three sharps at the signature throughout the whole of the last page? Unless amateurs who "try over" the composition happen to know what key they are playing in, some curious effects may be anticipated. No. 2, although extremely simple, has some good imitative points; but No. 3 relies chiefly for its effect upon the justification of its title. The piece is well written, but it is a question whether the portions chosen to be echoed are worth repeating. We have seen better specimens of this composer's talent than these descriptive sketches.

The Linden Tree. Part-song. Words by Mrs. G. Linnæus Banks. Composed by Cedric Bucknall, Mus. Bac., Oxon. [Novello, Ewer and Co.]

No contrapuntal effects are attempted in this part-song; but the melody is smooth and flowing, and the harmonies extremely appropriate throughout. The middle verse, in the tonic minor, tells the pathetic portion of the little story with good effect, and contrasts well with the bright and joyous last verse, in the major. When everything attempted is so well done, the composer is justly entitled to unqualified praise; and although, from this specimen of Mr. Bucknall's powers, we may confidently rely upon his success in a piece of more importance, there can be no question that good work, even in so small a composition, should receive due recognition.

Prairie Pictures (*Steppenbilder*). Three Pianoforte Pieces on Original Russian Melodies. Composed and dedicated to his friend Gustav Janke, by H. Hofmann.
[Neumeyer and Co.]

The themes of these three pianoforte pieces will be found so full of character as perfectly to reflect their nationality; and the manner in which the airs are treated, although unlike the method employed by the fashionable musical caterers of the day, will charm pianists of refined and cultivated taste. No. 1, a Vivace, in A minor, strikes us at once as thoroughly Russian; and No. 2, a short Lento, in A major, is full of interest. No. 3, in D major, is so eccentric as to demand close attention in order fully to unravel its meaning. The melody, however, is extremely quaint; and the piece will, we think, improve upon close acquaintance. All these compositions are published also as duets, and in this form, we should think, would be more effective than as solos.

The Carollers. Words by T. Hood, from the *St. James's Magazine.* Music by James H. Godding.
[Novello, Ewer and Co.]

Mr. Godding tells us that this composition may be sung either as a solo or quartet, but we should decidedly recommend the union of the four voices, if possible. The melody is extremely attractive, the harmonies appropriately simple, and the voice parts written with the utmost purity throughout. We are glad to find that the song has already reached a third edition: when a fourth is printed, let the composer see that the third bass note in the ninth bar of the chorus is altered from a quaver to a crotchet.

Christmas Anthem; Let us now go even unto Bethlehem The words taken from S. Luke ii., 15, 16, 20.

Two Christmas Carols: When Christ was born ("In excelsis Gloria"); What Child is this? Composed by J. T. Field. [Novello, Ewer and Co.]

These musical Christmas offerings are very fair specimens of the composer's power of writing simply and effectively for the voices; but we cannot say that we find any especial character in them. The Anthem is the best of the three pieces, the movement in 4-2 being extremely smooth and appropriately written for the words. Of the two Carols we prefer the second, "What Child is this?" which has a flowing and melodious theme in 6-8, unassumingly but carefully harmonised.

FOREIGN NOTES.

Recent performances at the Paris Grand-Opéra consisted mainly of standard works, such as "Guillaume Tell," "Les Huguenots," "Freischütz," "Aïda," "Faust," and "L'Africaine." In "Les Huguenots" Mdlle. Krauss (whose contract with the national establishment has been prolonged to the year 1883) made her *rentrée* this season, amidst the most enthusiastic demonstrations of the audience, On the same occasion Mdlle. de Vere made her *début* in the *rôle* of *Marguerite de Valois*, the gifted young artist achieving a genuine success. M. Gounod's opera, "Le Tribut de Zamora," is at last in active preparation at the Grand-Opéra, several preliminary rehearsals of the work having already taken place. Rossini's "Le Comte Ory" was to have been revived on the 29th ult. No novelty of importance has been added to the *répertoire* of the remaining lyrical establishments of the French capital.

The Marquis d'Ivry, composer of the opera "Les Amants de Vérone," is just now completing a new operatic work entitled "L'Armurier du Roi," to which he has also written the libretto, the subject being taken from one of Balzac's stories.

The Paris Concerts Populaires resumed their weekly performances at the Cirque d'Hiver on the 17th ult. M. Pasdeloup, the zealous conductor of this excellent institution, intends during the present season to have special regard to the claims of the composers of the Russian school to a hearing. The programmes will, therefore, include symphonic works by Rubinstein, Dargomischski, Seroff, Tschaikowsky, Rimski-Korsakoff, Glinka, and others. There can be no doubt that, considering the increasing interest which the compositions of the school in question have of late years aroused among amateurs, M. Pasdeloup has taken a step in the right direction. Of modern Italian composers the works of Verdi, Boito, and Ponchielli will be predominant; modern Germany being represented by Wagner, Raff, Brahms, Goldmark, and others. Thus it will be seen that these Concerts maintain the progressive tendency which distinguishes them from similar institutions of the French capital. Classical music will, of course, be prominent, as heretofore, while another feature of interest will be the production, during the present season, of representative works by French composers from Lully to the present time.

At the Royal Opera of Berlin Boïeldieu's charming opera "Jean de Paris" was revived on the 8th ult., and was extremely well received by a crowded audience.

Richard Wagner has completely recovered from his recent serious indisposition during his stay at Naples. The poet-composer will return to Bayreuth this month.

The October number of Herr Wagner's organ, the *Bayreuther Blätter*, consists entirely of an interesting and important article from the pen of the reformer on the subject of "Religion and Art." The production of "Parsifal" is now definitively fixed for the year 1882.

Hans von Bülow has accepted the post of Musical Director at the Court of Meiningen, and will, it is said, inaugurate his activity in his new capacity by a series of Concerts to be given at the Court Theatre, in which Beethoven's compositions will be exclusively represented, comprising the master's nine symphonies, his overtures, the choral fantasia, the choruses from the "Ruins of Athens," the Violin Concerto, and the Pianoforte Concerto in G. In the final Concert a favourite idea of Bülow's is to be carried out—viz., the performance, twice over, of the Ninth Symphony, with a half-hour's interval between the first and second rendering. Whether or not a fresh choir and orchestral complement is to be provided for the repetition of the gigantic work, "after a half-hour's interval," our informant does not say.

The festive performances held at the Cologne Stadttheater, in connection with the celebration of the completion of the famous cathedral, included Wagner's "Lohengrin" and Meyerbeer's "Les Huguenots," the choice of the latter work, as illustrating the strife between Catholics and Protestants, being considered by many as peculiarly inappropriate for the occasion. A grand cantata composed by Ferdinand Hiller was performed during the opening ceremony.

Wagner's "Rienzi" was performed for the first time at the Politeama Theatre, at Rome, on the 3rd ult., with much success.

Herr Bilse, the Berlin musicdirector, and conductor of the model orchestral concerts bearing his name, and which form a distinct feature of the musical life of the German capital, has just celebrated the fiftieth anniversary of his entering the musical profession. The occasion was marked by numerous manifestations of the great esteem in which the veteran musician is justly held by his compatriots.

The *Wiener Signale* informs us of a most satisfactory and enthusiastically attended *réprise* of Wagner's "Meistersinger," which took place at the Imperial Opera last month, under the direction of Hans Richter.

One of the largest theatres in existence, the Teatro Costanzi at Rome, is approaching its completion. The new house will accommodate some four thousand spectators. The orchestra, after the Bayreuth model, will be hidden from view, only the conductor being visible.

Signor Florimo, the Director of the Conservatoire at Naples, is engaged upon the publication of Bellini's letters. Possessors of autograph letters and similar documents by the composer of "Norma," are requested to forward either the originals or a copy thereof to the editor of the collection, in order to render it as complete as possible.

Mdlle. Agnes Bonn, formerly belonging to Mr. Mapleson's company, and who made herself favourably known to English audiences generally by a concert-tour in which she accompanied the late Mdlle. Tietjens in 1877, has just made a successful *début* at Monza, Milan, in the *rôle* of *Maddalena* in "Rigoletto."

Mr. W. Malmene, Mus. Bac., Cantab, who has resided for the last eleven years at St. Louis, Missouri, has been elected Musical Director of the "Gesang-Verein," a prominent German Society in Cleveland, Ohio.

Pierre Benoit, the Belgian composer, of whose works mention has recently been made in these columns, has just completed a new cantata, "La Muse de l'Histoire," which has been well received by his countrymen.

Anton Rubinstein has recently added a new movement to his "Ocean" Symphony, besides composing two new string quartets and a festival overture intended for the inauguration of the exhibition to be held next year at Moscow. During the next few weeks the pianist-composer will assist at the performance of his operas, "The Demon" at Hamburg, "Die Maccabäer" at Hanover, and "Nero" at Berlin, after which he will, for the first time during his career, enter upon a concert-tour in Spain.

We have received the first numbers of a new musical periodical entitled *Musikalisches Centralblatt*, edited and published by Robert Seitz, of Leipzig. We also acknowledge the receipt of the initial number of what promises to be a very useful publication to all those interested in the progress of the construction of musical instruments—viz., the *Zeitschrift für Instrumentenbau*, also published at Leipzig, under the auspices of Herr Paul de Wit.

Jacques Offenbach, the famous originator of modern burlesque opera, died at Paris on the 5th ult. We refer our readers to a fuller notice of this event in another portion of our present issue.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Leipzig.—Concert of the Gewandhaus (October 7): Suite in D (Bach; Symphony, D major (Beethoven); vocal soli. Euterpe Concert (October 19): Overture, "Faust" (Wagner); Pianoforte Concerto in G major (Beethoven); Symphony, B flat major (Volckmann); "La Fileuse" (Raff); Ballad, F minor (Chopin); Preludes (Bach); Fantasia in C (Schubert-Liszt). Gewandhaus Concert (October 21): Symphony in D (Mozart); Violin Concerto (Gernsheim); Entr'acte and Ballet from "Ali Baba" (Cherubini); Violoncello Fantasia (Grützmacher); Overture, "Genoveva" (Schumann).

Berlin.—Bilse Concert (October 14): Overture, "Rosamunde" (Schubert); Overture, "William Tell" (Rossini); Berceuse (Vieuxtemps), &c. Bilse Concert (October 21): Overture, "Jessonda" (Spohr); Overture, "Rienzi" (Wagner); Hungarian Rhapsody (Liszt); Concerto, A minor (Molique).

Baden-Baden.—Festival Concert of the Curcapelle (October 2): Overture, "Fidelio" (Beethoven); Violin Concerto in E (Vieuxtemps); Adagio from Violin Concerto (Spohr); Hungarian Dances (Brahms-Joachim); Vocal soli.

Paris.—Concert Populaire (October 17): Symphony, A minor (Beethoven); Brésilienne (Godard); Sarabande (N. Girard); Symphony, G minor (Mozart); Fragments from "Roméo et Juliette" (Berlioz). Châtelet Concert (October 17): Symphony, C minor (Beethoven); Ballet from "Le Roi de Lahore" (Massenet); Overture, "Benvenuto Cellini" (Berlioz); Pianoforte Concerto, No. 4 (Saint-Saëns); Danse Bohémienne" (Bizet); Overture, "Flying Dutchman" (Wagner). Concert Populaire (October 24): Scotch Symphony (Mendelssohn); Serenade (Haydn); Barcarole (Chopin); Symphony, "Roma" (Bizet); Kreutzer Sonata (Beethoven); Overture, "Tannhäuser" (Wagner). Châtelet Concert (October 24): Italian Symphony (Mendelssohn); Overture, "Benvenuto Cellini" (Berlioz); Russian Violin Concerto (Lalo); Fragments from "Manfred" (Schumann); Serenade (Beethoven).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

CORRESPONDENCE.

DR. HILES'S GRAMMAR OF MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The more friendly tone of your review of the second book of my "Grammar of Music" prompts me to point out some errors in the notice (which appeared in May) of the first book.

In a note at the foot of page 3 of the "Grammar" I carefully explained what I understand by a "root"; and the difficulty there is in finding any better name for the natural, or firm base of a triad. It was in that note—plainly in contradiction of the idea that a chord should be considered as "derived" from the upper partials of a generator—that I remarked that "harmony is founded upon consonance; and has no sort of connection with, or reliance upon, the phenomena of 'harmonics,'" and that, "whatever term—*root*, *base*, or *foundation*—be used, no difficulty will arise if the student bears in mind that no generating, or harmonic-producing, influence is implied; but only that the sound is that upon which the chord rests most comfortably and consonantly."

So far from meaning that the upper partials—which are practically inseparable from all musical sounds—have no influence upon the affinity or consonance of combined sounds, I had expressly declared in the previous note (at the foot of page 2) that "with the worse consonances—in addition to the less intimate ratio of vibration of the different (principal) sounds a slight jarring is caused by the want of relationship between some of the very faint attendant acute sounds called *harmonics*, which always accompany a deep note. The slight discordancy thus imparted to the union of the principal sounds that would otherwise more completely blend, varies according to the nature of the instrument originating the vibrations." How any words could more clearly demonstrate a knowledge of the influence of upper partials, or how any candid critic could—by the isolation of a small section of a sentence, by overlooking the plain argument of the whole note on page 3, and by altogether ignoring the corresponding note on the opposite page—charge me with "fastening upon notions which are nearly twenty years out of date" I cannot imagine.

The "root," or foundation, or ground-tone, or base of a dissonant chord is just as real (though not always as apparent) as that of a consonant triad: for dissonant sounds intensify the influence of their resolving consonances, and are frequently used expressly for that purpose. Thus the whole recognised chromatic scale—as, indeed, every possible chromatic gradation between a note and its octave—serves to confirm the principle of consonance, as the one underlying principle of harmony. For example—the natural, or expected, resolution of the dissonant chord A flat, C, E flat, F sharp, points out the base of the combination, which may be C, or G, or even E flat (for the notes belong to the chromatic scale of either), according to the leading of, and the expectancy caused by, the preceding harmonics.

If, in addition to correcting the misapprehensions which have arisen concerning my book, I may be allowed to point out in what respect the "grammar" chiefly claims attention, I would say that I believe that, for the first time, the whole system of practical music, according to its fullest modern (or possible) development is shown to be the natural outcome of the simple fundamental principle of consonance. Thus all the old perplexities about consecution (real or hidden) and dissonant combinations are cleared away. Chromatic chords are no longer treated as exceptional harmonies, with a few stereotyped resolutions;

but are analysed, classified, and thoroughly unfolded. As the necessary result of such a course all "licenses" disappear, all odds and ends of ill-digested rules about counterpoint are banished; and, with one connected chain of ideas running through the whole subject, the student may gradually build himself up in a firm, consolidated, reasonable faith.

Naturally, in the first edition of so large and comprehensive a work, two or three clerical errors may be found. I desire to avail myself of this opportunity of pointing out a more serious oversight. In paragraph 16 it is stated that a combination of two sounds a tone apart will produce slower throbs, or beats, than the simultaneous use of two notes a semitone asunder.

The slightest examination of the figures given will show the mistake. The fact is the beats will be quicker but less irritating; because (as the paragraph truly says) "the ratio of the two sets of impulses is simpler, and the vibrations coincide more frequently." Yours, &c.,

Henry Hiles.

Manchester, October 8, 1880.

[That we have not misunderstood Dr. Hiles is plain from his letter, in which he repeats the same doctrine we objected to in reviewing his book, namely, that consonance is caused by the frequent coincidence of the vibrations of the two notes forming the interval. The footnote (page 2) which Dr. Hiles quotes, seems rather an afterthought than an integral part of his system. In any case, it is a very inadequate statement of the facts, and hardly intelligible to any one not already acquainted with the subject. The passage explaining the cause of the different degrees of dissonance of the tone and semitone, cannot be accepted as correct even in its new form. Dr. Hiles seems to be hindered from treating these subjects properly by an instinctive preference for merely verbal and not real explanations, which appears in many places throughout the book. A technical theorist is, however, principally concerned with the classification of chords. We gave reasons for dissenting from Dr. Hiles's system as founded on a doubtful theory of roots, and an incorrect mode of notation. It is, indeed, a great matter to have got rid of the old methods of harmonic derivation, and to have modernised the rules of counterpoint as Dr. Hiles has done.—The Writer of the Notice.]

A NEGLECTED HYMN-TUNE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will you kindly allow me to offer a few additional notes on the tune referred to by Mr. Statham at p. 516.

Within the last few years I have discovered an earlier copy—as noticed in the new issue of my "Psalmody." It is in the *first* edition of Playford's "Divine Companion," 1701, where it occurs as "An Evening Hymn Set by Mr. Jer. Clark."

The hymn begins, "Sleep, downey sleep, come close mine eyes." Music and words were printed in conjunction, through a great part of the last century; and when the tune appeared alone, it was generally styled "Evening Hymn," under which designation it is found in the collections of R. Harrison, Webbe, Buddicom, &c.

Singularly enough, in successive editions of the Magdalen Hymns, it is set to "Awake, my soul, and with the sun," from which circumstance some editors styled it "Morning Hymn."

The name "Uppingham" crept in by degrees. In Williams's "British Psalmody," about 1780, the tune is given as "Evening Hymn, or Uppingham"; after which the latter appellation was used alone in many instances, as in Williams's "Psalmodia Evangelica," 1789; Seeley's "Devotional Harmony," 1806; Jowett's "Parochial Psalmody," 1832. Thus it will be seen that I have not so entitled it without precedent.

The original key was A minor, which was retained by Seeley, Webbe, and others besides myself. In this the melody rises too high for ordinary congregations, yet it used to be so sung in the North of England forty years ago, as I have witnessed.

Mr. Statham's reading is not quite correct. The tune should start with a full measure: *i.e.*, G minim, G F crotchets, E minim; so making the beginnings of the first and third strains correspond. The second note in the second measure of the third strain ought to be D minim, not C; and the final cadence should have B semibreve, A minim, in the penultimate measure.

Now as to the "piece of mangling" so justly reprobated. The same form of melody is given in "The Comprehensive Tune-Book," 1846, vol. i., No. 235, under the name of "St. Patrick." I fear the responsibility rests on my former correspondent, Dr. Gauntlett, whose name appears there as harmoniser. It was a great pity that so original and profound a musician should have lent himself to the practice of remodelling standard tunes as a commercial matter.

Mr. Sullivan has adopted the vitiated form of melody verbatim; but, doubtless, feeling bound to make some alterations, has brought down the pitch from G to F, and turned minims into crotchets. Through all this process of mutation, the monstrosity is fathered upon unfortunate Jeremiah Clark! How men can deliberately print a composer's name over a thing which they know he never wrote, is a question for the casuists who treat of editorial veracity.

There might be a measure of ignorance in all this. Poor Dr. Gauntlett knew nothing of the origin of the tune, as appears by a letter of inquiry to myself some years ago, and his follower, we may presume, knew no more. But then it reveals a provoking fact, that the preparation of musical hymnals is committed to those who, so far as research, learning, or desire for authenticity go, are totally unqualified for the task.

A few words about "Melcombe." Though, as you observe, it was first published as an "O Salutaris," in 1792, it was adopted as a hymn-tune very soon after, being given under the accustomed name in the second volume of Harrison's "Sacred Harmony," about 1795. This use was sanctioned by the Webbes, as it is given in the collection by Webbe, junior, 1808, of which the father was always considered the real editor.

Like other excellent tunes it has suffered from capricious handling of late. Mr. Havergal must needs lower the key from F to E flat, and alter the bars in ten places. Later compilers have followed suit, more or less; and thus the hymnals of Mercer, S.P.C.K., Bickersteth, &c., give a different effect to the composition from what was originally intended. Havergal's conjectured date, 1812, is unfortunate, seeing the melody was printed twenty years before. It only shows how little he knew about it, and had he left it alone, it had been better for his reputation, as well as for the Church.—Yours faithfully,

Henry Parr.

Vicarage, Yoxford, October 7, 1880.

HANDEL'S USE OF THE CHORD 6-4-3.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I fear you have not quite entered into the meaning of some remarks I made upon Handel's dislike to the chord of the 6-4-3 in a late article in Mr. Grove's "Dictionary of Music and Musicians."

I did not think it possible that those remarks could have been supposed to apply to editions (whether "cheap" or otherwise) bearing on their title-pages such names as those of Vincent Novello or John Bishop. But all "cheap editions" are not of equal excellence; and, as I have before me, at this moment, an anonymous one, which contains no less than four unauthorised interpolations of the chord in question, in a single page, I think my protest can scarcely be condemned as unnecessary, though I confess my regret that it was not more carefully expressed.

The two examples you have cited from "Solomon" are, I think, scarcely cases in point. They are, both of them, inevitable resolutions of preceding chords of the 6-5; no amount, therefore, of "extraordinary pains" on Handel's part could have enabled him to dispense with them. An instance is sometimes quoted in the second bar of "But thanks be to God": but here the characteristic fourth is part of a pedal-point, inverted in the tenor; and the fact that Handel himself did not regard it as an essential part of the harmony is proved by the figuring, which is a simple 6. (I quote from Arnold's score, not having a copy of the photographed fac-simile to refer to.) When I said that

Handel "never by any chance" used the chord, I meant as an independent harmony, not as a passing-note, a necessary resolution, or a portion of a pedal-point; and Dr. Callcott, no doubt, meant the same when, some eighty years ago, he used the expression, "uniformly omitted it."

My own attention was first called to the subject many years ago by Sir Henry Bishop, who, in conversation with one whose memory we all most deeply revere—the late Mr. Vincent Novello—severely condemned the then increasing habit of inserting the unauthorised fourth.

I remain, Sir, faithfully yours,
W. S. ROCKSTRO.

Elm Court, Babbicombe, Torquay.

[We cannot agree with Mr. Rockstro as to the examples from "Solomon" not being cases in point. They are by no means "inevitable resolutions of preceding chords of the 6-5"; for Handel could have avoided them with the greatest ease had he chosen. With regard to the instance he refers to from "But thanks be to God," he seems to have ideas of his own as to what constitutes a "pedal point"; moreover, he may or may not be aware that the greater part of the figured basses to be found in Handel's scores are added by editors or publishers. In the passage he names, Handel's autograph (the fac-simile of which lies before us) has no figure to this chord; indeed, only one bar in the entire chorus (the seventh) contains any figures at all.—ED. *Musical Times.*]

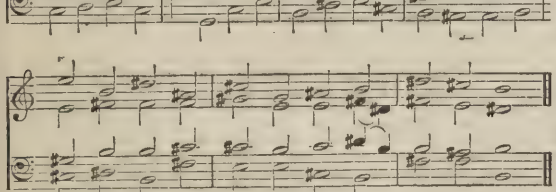
THE STAFF v. TONIC SOL-FA NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I think Mr. Stratton and I have misunderstood each other a little, as, when I requested him to explain how, in extreme modulations, he found the Tonic Sol-fa more difficult than the Staff, I was thinking on the Sol-fa as applied to vocal, while he, I now think, by the examples given, was thinking on that notation as applied to instrumental music, as I never saw, in a vocal composition, modulation taking place at every chord.

It is my opinion that the Tonic Sol-fa Notation, for *sight-singing*, without instrumental accompaniment of any kind, has the advantage over the Staff applied to the same purpose, chiefly because the singer never need be in doubt as to what key he is singing in.

Give a body of singers—say half Staff and half Tonic Sol-faists—a piece of music such as the following to sing at *first sight*, without instrumental accompaniment:—



which would be thus translated in Sol-fa:—

KEY C. B♭ t.m.l.r.s.

d'	:t	| d'	:m'	| r'	:t	| d'	:s	| ^{t}d	:t_1	| l_1	:r
m	:f	| m	:s	| s	:f	| m	:d	| re_1	:s_1	| f_1	:f_1
s	:s	| s	:d'	| t	:r'	| d'	:d'	| ^{t}d	:d	| d	:r
d	:r	| m	:d	| s	:s_1	| d	:m	| $^{t}d_1$	:m	| f	:r

m	:f	| l	:s	| f	:d	| m	:t_1	| r	:l_1	| t_1	:d	| m	:r	| d	:—
s_1	:f_1	| f_1	:m_1	| f_1	:s_1	| s_1	:s_1	| l_1	:f_1	| f_1	:s_1m_1	| s_1	:f_1	| m_1	:—
s_1	:r	| r	:m	| l_1	:d	| d	:r	| r	:d	| r	:m.d	| d	:t_1	| d	:—
d'	:t_2	| t_2	:d_1	| r_1	:m_1	| d_1	:s_1	| f_1	:f_1	| r_1	:d_1	| s_1	:s_1	| d_1	:—

While the Staff Notationist knows his key, it is comparatively smooth sailing; but when he comes to such modulations (or, rather transition, in Sol-fa nomenclature; modulation being employed only for change of *mode*, not change of *key*) as above, his eye and mind get confused with the multiplicity of sharps, and while he is considering to what key these sharps lead, the music should have been sung. He is, in short, muddled, while the Sol-faist, having only to pass over on his "bridge-tone," finds little or no difficulty. Until the Staff Notationist can recognise extreme transitions or modulations at a *glance*, he is not on a par with the Sol-faist.—Yours truly,

THOMAS MANSON.

Lerwick, October 21, 1880.

MR. H. WALL AND COPYRIGHT MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The exposure of the proceedings of Messrs. Wall and Hyett in THE MUSICAL TIMES of May last has not had the desired effect. Their operations are still continued. On the evening of September 15 a Concert was given in our village school-room, in aid of a fund for the renovation of the church. One of the songs then sung, chosen by the singer himself, was the old ballad, "She wore a wreath of roses." On September 27 I received a letter from Mr. Hyett on behalf of his client, Mr. Wall, demanding the payment, within *two days*, of £2, for having violated Mr. Wall's copyright by "permitting" the song to be sung in my school-room. A lady residing in my house, who had never sung the song, received a similar letter, as also the gentleman who kindly presided at the piano. The actual singer of the song was left in peace. At first I was disposed to resist; but being advised that the state of the law is such as by no means to shield the innocent, I forwarded a cheque to Mr. Hyett, the receipt of which has not been acknowledged. Such are the facts, and the question arising out of them, in which the musical world is interested, is, How long are proceedings such as these, to be carried on in the name and under the protection of *law?*

I am, Sir, yours faithfully,
S. F. B. PEPPIN,
Vicar of Horrington.

Horrington, Wells, Somerset,
October 6, 1880.

"LILLIBURLERO."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reading over Mr. Chappell's article on the above in the "Dictionary of Music and Musicians" (Part VIII.), it may be worthy note to state that the version given is not quite the same as is sung and played as a party tune throughout the north of Ireland. The tune itself is purely confined to Orangemen, and can be heard at any of their processions, &c. It is a pity that such fine tunes as "Lilliburlero" and "The Boyne Water" should be associated with such worthless verses; and, still more, be made the medium of giving offence to those of a different religious and political persuasion.

The tune adapted to the nursery rhyme "There was an old woman toss'd up on a blanket," is not at all the same as "Lilliburlero," but the rhythm is similar. The old nursery rhyme is quite familiar to most inhabitants of Munster, but the air most commonly associated with it differs from "Lilliburlero."—Yours faithfully,

W. H. FLOOD.

Belfast, October 8, 1880.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in

obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. H. H.—*We know nothing whatever of the Band of the "Royal East Middlesex Militia." We spoke only of what we* did *hear.*

Dum Spiro Spero.—*Musical Degrees are not granted in the countries named.*

William Abel Selby.—*Cultivate your voice under an accredited master, and adhere to the established notation. Your being a "first-rate scholar" will be much in your favour; but we never heard that it is necessary for an operatic singer to be a dancer.*

A. E. Stevens.—*We should think that Dr. Stainer's Harmony Primer, published by Novello, Ewer and Co., would be most suitable.*

L. H.—*We regret that we cannot assist our puzzled correspondent; but any professional violinist would be enabled to solve the mystery.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Barnsley.—The Harvest Thanksgiving Services were held at St. George's Church, on Thursday evening, the 14th ult., and on Sunday, the 17th. The services were full choral. The anthems were most effectively rendered by the choir, the solos being well sung by Mr. Bishop and Mr. Jacques. The whole reflected great credit upon the members of the choir, and the Organist, Mr. Brooks, who presided most efficiently at the organ, and who also played for his concluding voluntaries, "Glory, honour" (Mozart), "Hailstone" chorus, "Worthy is the Lamb," and the "Amen" chorus (Handel).

Berwick.—The Parish Church organ, which has been under repairs and enlargement by Messrs. Harrison and Harrison, of Durham, was opened on Thursday, September 30, by Dr. Spark, under most favourable circumstances. The anthem was "Praise the Lord, O my soul," by Sir J. Goss. The whole of the music was given in a highly effective manner, special praise being due to Miss Raeburn, Miss Henderson, Mr. Gascoygne, Sergeant Rowe, and Mr. W. Cook, for the fine rendering they gave of the verse in the anthem. Dr. Spark presided at the organ with his usual ability.

Birmingham.—Through the kindness of the Mayor (Alderman Richard Chamberlain) the Saturday afternoon Organ Recitals by Mr. Stimpson have been made free to the public, consequently there have been large audiences every Saturday since the 2nd ult., when the experiment was started.——The cheap Concerts of the Musical Association were resumed on Saturday, the 2nd ult., with a selection from the *Messiah*, and a miscellaneous second part, the Festival Choral Society giving their assistance, with Mrs. Titterton and Mr. F. Mace as solo vocalists. On the following Saturday, a Penny Concert was given in Bingley Hall with Messrs. Gilmer and Synyer's Military band. Mr. Gaul conducted the Concert on the 16th ult.; and on the 23rd ult. the Holte Choral Society gave a performance of *Elijah*.——The first of Mr. Stratton's Popular Chamber Concerts took place in the Masonic Hall on Tuesday, the 5th ult. The programme included Xaver Scharwenka's pianoforte quartet in F, Op. 37; Schumann's quintet in E flat, Op. 44; Onslow's string quintet in G, Op. 35, and solos for pianoforte and violin. The artists were Miss Agnes Miller, pianoforte; Messrs. F. Ward, S. Blythe, T. M. Abbott, J. Owen, and J. J. Heath, strings. There was a large and appreciative audience.——Messrs. Harrison gave the first of their Subscription Concerts for the season in the Town Hall on Monday, the 11th ult. The artists were Madame Nilsson, Miss Mary Davies, Madame Patey, Mr. Frank Boyle, and Mr. Bridson; Herr van Biene, solo violoncello, and Mr. Thouless, solo pianist and Conductor. The programme was of a miscellaneous character, and was highly appreciated by a large and brilliant audience.

Bournemouth.—Two Vocal and Instrumental Concerts were given in the Winter Gardens, on Tuesday, the 19th ult., in aid of the Organ Fund of St. Paul's New Church. There were large and appreciative audiences, and the Concerts were a great success. Miss Martha Beard, Mr. George Cox, and Mr. W. J. Trenchard were the vocalists, and there was also a highly efficient band. Mr. T. A. Burton, Organist and Choirmaster of Holy Trinity, Bournemouth, presided at the piano.

Boxley.—On Tuesday afternoon, the 5th ult., Thanksgiving Services were held in the church. The surpliced choir and clergy entered singing the processional hymn, "Come, ye thankful people, come." The psalms were chanted, and Barnby's anthem, "O Lord how manifold," was effectively given. A sermon was preached by the Vicar (the Rev. F. J. Richards). Mr. Francis Howell, the Organist of the church, presided at the organ.

Bradford.—The first of a series of Pianoforte Recitals by Mr. Edward Misdale took place in the Mechanics' Institute, on the 11th ult. Mr. Misdale was assisted by Madame Ter Mer and Miss Misdale as solo vocalists, and the Bradford Musical Union. The songs and duets contributed by Madame Ter Mer and Miss Misdale were of a high order, and exceedingly well rendered. In addition to Mr. Misdale's solos, duets were played by himself and Mr. A. E. Bartle, of the Winter Gardens, Southport. The Bradford Musical Union contributed a very interesting item to the programme, Mendelssohn's Cantata, *To the Sons of Art*, which they sang with spirit and energy.

Brisbane, Queensland.—The second Concert of the eighth season of the Brisbane Musical Union took place on July 15, under the conductorship of Mr. R. T. Jefferies, when Handel's Oratorio *Samson* was performed. The Society has been in abeyance during the absence of Mr. Jefferies in England; but on his return his friends and pupils rallied round him, and there are now over 130 members. Mendelssohn's *Hymn of Praise* and Spohr's *Last Judgment* were given at the first Concert of this season; and the works set down for the third and fourth Concerts are *St. Paul* and *Israel in Egypt* respectively.

Bristol.—The second of Mr. Riseley's Monday Popular Concerts of this fourth season was given in the Colston Hall, on Monday, the 4th ult. The programme was very attractive, and the manner in which it was rendered left nothing to be desired. The principal works performed by the orchestra were Mendelssohn's Symphony in A, "The Italian," the Overtures *Euryanthe* (Weber), and *Le Domino Noir* (Auber), Percy Reeve's "Passepied" for united string orchestra, and Scotson Clark's "Marche aux Flambeaux." Th. Michaelis's march, "The Turkish Patrol," given at the first Concert, was repeated. Romberg's "Toy Symphony" was given, the various toy instruments being played by members of the band. Miss Spencer Jones and Mr. J. T. Hutchinson were the vocalists. Mr. A. W. Waite led the band, and Mr. George Riseley conducted.——The third Monday Popular Concert was given in the Colston Hall, on the 18th ult., when the programme included Schubert's Symphony No. 8 in B minor (unfinished), the Overtures, *Ruler of the Spirits* (Weber) and *La Gazza Ladra* (Rossini), Haydn's "Hymn to the Emperor," for all the strings, Kottauri's gavotte, "Bijou," and Anton Wallerstein's march, "Triumph." Romberg's "Toy Symphony" was repeated by desire. Miss Ellen Lamb and Miss Kate Probert were the vocalists; the latter, a local performer, filling the place of Miss Hilda Wilson, who was prevented by illness from singing. Mr. A. W. Waite led the band, and Mr. George Riseley conducted.——The Bristol Musical Festival Society have recently inaugurated a series of Elementary Classes in singing, to be held weekly in five different parts of the city of Bristol, and in Clifton. The idea is an excellent one, and it is pleasing to know that it is duly appreciated; in nearly all cases the applications for admission to the classes having come up to the expectation of the promoters. The gentlemen appointed as the instructors of the various classes are Messrs. Edward Cook, F. C. Maher, and W. J. Kidner.

Bury St. Edmunds.—The Harvest Thanksgiving Services in connection with the church of St. Mary were held on Sunday, the 3rd ult. The Vicar, the Rev. A. W. Snape, M.A., preached two eloquent sermons. At the morning service Dykes's Te Deum in F and Winchester's Benedictus in F were efficiently rendered by the choir of the church, numbering fifty voices. In the evening Dr. Stainer's anthem, "Ye shall dwell in the land," was given with great care and precision, the solos being sung by Mr. Frederic Pattle, Masters Crick and Richardson. The Organist, Mr. T. B. Richardson, played as a concluding voluntary "Worthy is the Lamb" (*Messiah*) and a Fantasia (Wely), with his usual ability.

Chiswick.—The Dedication and Harvest Thanksgiving Services at SS. Michael and All Angels were attended by large congregations. At the Choral Celebration, on Sunday morning, the 3rd ult., Calkin's Service in B flat was sung, and the quartet, "God is a Spirit," from the *Woman of Samaria*, was rendered with great effect and feeling by the solo voices as the introit. In the evening the anthems were, "Blessed be the name of the Lord" (Gadsby), and "I was glad when they said unto me" (Sir G. Elvey). The preachers were the Rev. Rhodes Bristowe and the Rev. J. W. Horsley. The services were accompanied by Mr. J. Walker, under the conductorship of Mr. Alfred Thompson, Choirmaster.

Clifton.—On Monday, September 27, the second of a series of Vocal and Instrumental Concerts which Mr. Lawford Huxtable has announced for the present season, was given in the Victoria Rooms. The vocalists were Madame Pennington, Miss Mabel Waite, Mr. Barton M'Guckin, and Mr. Lawford Huxtable. The instrumentalists were Mr. A. W. Waite (violin), Mr. J. V. Tittle and Mr. Lawford Huxtable (pianoforte). There was a good attendance, and the programme was well rendered.

Derry.—Mr. Sims Reeves's farewell Concert in Derry was given in the Opera House, on Tuesday evening, September 28, before a numerous and brilliant auditory. The vocalists were, in addition to Mr. Sims Reeves, Signorina Annetta Zenari, Miss Helen D'Alton, Mr. Herbert Reeves, and Signor Foli; and the instrumentalists, Mr. H. Nicholson, flautist, and Mr. S. Naylor, pianist. The programme was of a popular character. Mr. Reeves delighted his audience by singing many of the songs he has made his own. Mr. Herbert Reeves was warmly welcomed, and listened to with much attention. The other artists were also thoroughly appreciated.

Dublin.—A Lecture on the Tonic Sol-fa method was delivered in the Ancient Concert Room, on Monday, the 4th ult., by Mr. J. Proudman, the chair being occupied by J. H. Owen, Esq., M.A. A choir of about forty voices, under the conductorship of Mr. Cowley, sang a few pieces during the evening, and also a sight test, composed for the occasion by Sir R. P. Stewart, Professor of Music, T.C.D., who was present. The lecturer gave an able and instructive account of the method, which was listened to attentively by a large audience. Sir Robert Stewart, in moving a vote of thanks to the lecturer, complimented the choir on their singing of the sight test, which was by no means an easy one.

Dumfries.—On Monday evening, the 18th ult., Madame Thaddeus Wells gave a Ballad Concert in the Mechanics' Hall. Madame Wells was assisted by Miss Kate Baxter and Mr. Laxton as vocalists; solo flautist, Mr. Henry Nicholson. The programme consisted of popular songs, all of which were well rendered and highly appreciated.

Great Kimble, Bucks.—A Harvest Thanksgiving Service was held in the Parish Church on Sunday evening, the 3rd ult. The service was fully choral, and was most ably rendered by the leading members of the choir, aided by the Misses Sumner and the Misses Parrott. Mr. E. Cruttenden presided at the harmonium, and played Sir G. J. Elvey's "Festal March" as a concluding voluntary. The sermon was preached by the Vicar (Rev. E. K. Clay), and the lessons were read by the Rev. J. H. R. Sumner, Rector of Ellesborough. Schubert's 23rd Psalm, "The Lord is my shepherd," was sung after the service.

Grimsby.—Mr. E. Brammer's band and choir gave one of their popular Concerts in the Assembly Room, Town Hall, on the 12th ult. The entertainment comprised songs, duets, and trios, by Mrs. Hill, the Misses Burg, Burt, Ellis, Hartley, M. Marshall, and Tupling, Mr. T. Hill, and Mr. Collingwood. The singing was good throughout.

A feature in the Concert was a violin solo by Miss May Brammer, the daughter of the Conductor (Mr. E. Brammer). Mr. Robertson contributed a flute solo, and Mr. Braim a violoncello solo.

Halifax.—On Saturday, the 16th ult., the Festival of Church Choirs in the Deanery of Halifax took place in the Parish Church. There were nearly 500 voices, comprising nineteen choirs who had joined the Union. The Musical Director was Dr. Roberts, Organist and Choirmaster of the Parish Church, who for the last two months had frequently rehearsed the various choirs, and the result was that the music on the day of the Festival was rendered most efficiently. The Rev. Dr. Pigou intoned the prayers, and the special music sung was Dr. Roberts's Magnificat and Nunc dimittis in F (composed for the occasion), Sir John Goss's anthem, "Praise the Lord, O my soul," and Mozart's motett, "O God, when Thou appearest." A special feature in the training of the large number of voices was the soft and reverential manner in which the Confession, Versicles, and Amens were sung. The choirs had been so carefully rehearsed that no Conductor was needed, and Dr. Roberts presided at the organ. The preacher was the Very Reverend the Dean of York.

Holywell.—The Church Philharmonic Society gave its annual Concert on Tuesday evening, the 19th ult., at the Board Schools. The Conductor was Mr. W. S. Woods, Organist of the parish church, and to him and to Mr. J. B. Asterley, the indefatigable honorary secretary, the success of the Concert must be largely attributed. The accompaniments were executed in excellent style by Miss J. Davies (Llangollen), Mrs. R. O. Williams, and Mrs. Woods. The programme contained selections from the *Messiah*, and a miscellaneous part. Miss L. Hayworth is an accomplished singer, and her rendering of both the sacred and secular music allotted to her elicited hearty and frequent outbursts of applause. Mrs. Morris appeared to much advantage in "He shall feed His flock," and Mr. Lambert and Mr. J. B. Asterley were also highly appreciated. The choruses were very well sung.

Irvine, N.B. — Mr. Hinchcliffe gave a very successful Organ Recital on Friday evening, the 8th ult., before a large audience. "O Sanctissima," by Lux, and Mendelssohn's "Wedding March" were played in good style, and highly appreciated. The vocalists were Miss Boyle and Mr. Higgins.

Kingston, Jamaica. — The third Concert of the Philharmonic Society, given in the Town Hall, was highly successful. The programme was well selected and excellently carried out, the playing of the orchestra being a feature of the evening. Mr. J. S. Ingram conducted.

Leyton.—The members of the Leyton Choral Society inaugurated their third season with a Conversazione on September 29, which was well patronised. A selection of vocal and instrumental solos, glees, &c., were given by the choir and friends, under the direction of Mr. F. P. Brown, Conductor. Fawcett's Oratorio, *Paradise*, has been put in rehearsal for an early performance.

Liverpool.—A Sacred Concert was given at Grove Street Chapel, for the benefit of Mr. R. G. Pickering, Organist of the church, on Wednesday, the 6th ult.; John Davies, Esq., C.C., in the chair. The artists were Mrs. Maggie Jones Williams, Miss Leather, Miss Barber, Miss Edwards, Miss Sargeant, and Miss Smith; Messrs. Seth Thomas and R. W. Dodd, assisted by a select choir, under the conductorship of Mr. William Arvon Parry. Mr. J. Kerfoot Jones presided at the piano, and Messrs. Grimshaw and R. G. Pickering at the organ. Mr. Arvon Parry, besides conducting, took part in a duet, "New mercies each morning" (*Jeremiah*, by John Owen, Chester), and trio, "God be merciful," Dr. Parry.

Maidstone. — The Maidstone Subscription Concert and Choral Society has made the following engagements for the coming season: Madame Norman-Néruda, Mr. Charles Hallé, Miss Annie Marriott, Miss Clara Samuell, Miss Marian Mackenzie, Miss Damian, Mr. Edwd. Lloyd, Mr. W. Shakespeare, Mr. Thurley Beale, and Mr. Henry Horscroft. There will be a Ballad, a Classical, and an Oratorio night, *Elijah* being most probably given at an extra Concert at Easter.

Manchester.—M. de Jong commenced his tenth series of Popular Concerts on the 9th ult. The band of sixty performers played with great spirit and vigour Weber's Overture to *Der Freischütz*, and various pieces of dance music. The vocalists were Madame Christine Nilsson, Miss Damian, and Mr. Walter Clifford. Considering the attraction of Madame Nilsson, Miss Damian may be congratulated upon her success. She has a very sympathetic contralto voice, and sings well.——M. de Jong gave his second Concert of the season on the 23rd ult. All the orchestral pieces were played with great taste and precision. The vocalists were Miss Clara Samuell and Mr. Joseph Maas. Both vocalists had a most hearty welcome.——The Manchester Vocal Society gave the first Concert of the season at the Concert Hall on the 13th ult. The programme consisted of glees and part-songs, all of which were well sung. As usual, the Conductor, Mr. Henry Wilson, introduced a special novelty to the subscribers, this time giving Spohr's *Pater Noster, or Christian's Prayer*, with only a pianoforte accompaniment. The choir sang the whole of the music with spirit and intelligence. Amongst the best of the miscellaneous pieces were Attwood's fine glee, "To all that breathe," and the humorous part-song by Frederic Archer, "Kate Dalrymple." The solo vocalist was Mr. Leslie Crotty, who gave with good effect an "Ave Maria" by De Lara, Sullivan's "Thou art passing hence, my brother," Arditi's "Let me love thee," and Wallace's "Bellringer."

North Berwick. — Mr. Frank Bates gave an excellent Organ Recital on Tuesday, September 28, in St. Baldred's Church. His selection comprised: Communion (Batiste), Organ Sonata (Dr. Horton Allison), Offertoire No. 4 (Lefébure-Wely), Fugue in E flat (J. S. Bach), March from *Athalie* (Mendelssohn), Air, "From mighty kings," and Chorus, "Sing unto God" (Handel).

Paddock.—On Thursday evening, the 7th ult., Mr. J. H. Pearson, of Brighouse, gave an Organ Recital in the Congregational Chapel, which was highly successful. The programme was well selected, and included vocal solos and choruses excellently rendered by the choir of the chapel. The solo vocalists were Mrs. Dawson, Mrs. Rhodes, Miss E. Dawson, Mr. J. W. Taylor, and Mr. W. Eastwood.

Penzance. — The autumn season was inaugurated on Monday evening, the 4th ult., when Mr. Edwyn Frith's talented party gave a Concert to a large audience in St. John's Hall. The selection was of a most popular character, including several of Sullivan's favourite songs. Madame Frith was highly successful, many of her songs being encored. Miss Muriel Wood was also received with great favour. Mr. Frith gave due effect to the martial spirit of Wigan's "King's Herald," and to the bravado of Campana's "Smuggler." Mr. Alfred Mori essayed two of Sims Reeves's songs with moderate success. Mr. A. L'Estrange's contribution to the Concert was an important one, his pianoforte solos being characterised by brilliant execution and much culture.

Stockport. — The first Concert of the newly formed Musical Society took place on Wednesday, the 13th ult., in the Armoury, Greek Street. There was a complete and efficient orchestra of forty-two instrumentalists, mostly selected from the bands of Hallé and De Jong, and the chorus numbered seventy picked voices. *Acis and Galatea* (with Mozart's accompaniments) formed the first part of the programme, the solos being exceedingly well rendered by Miss Catherine Pickering, Mr. Blagbro (Leeds), Mr. Rickard (Halifax), and Mr. Lewis. The choruses (especially "Wretched lovers") were sung with remarkable precision and power; and the band gave the accompaniments to the songs very efficiently. The Overture to *Zampa*, splendidly played, opened the second part, of which the most prominent items were, the Andante and Finale of Mendelssohn's G minor Concerto (the pianoforte part of which was played by Mr. J. Bradley), Gounod's "Funeral March of a Marionette," some part-songs, and the March and Chorus from Wagner's *Tannhäuser*. The Concert was conducted by Mr. Joseph Bradley, Mus. Bac.

Stockton Heath.—The new organ, built by Messrs. Alexander Young, of Manchester, was opened in St. Thomas's Church on the 12th ult. A selection of sacred music was sung by the choir, and Mr. Timson, the Organist, gave a Recital on the organ, exhibiting the qualities of the instrument most efficiently.

Swindon.—The first Concert of the season was given at the New Swindon Institution, on September 29. Miss Julia Jones and Mr. Orlando Christian were the principal vocalists, and the band of the Royal Marines (Plymouth Division) performed operatic and other selections. There was a large audience.

Weston-super-Mare.—The annual Harvest Festival was held in St. John's Parish Church on St. Michael's Day. At the evening service the Church Choir Association, numbering about 100 voices, took part. The anthem was Elvey's "Praise the Lord," and the Service, Tours in F. The musical arrangements were under the superintendence of Mr. Arthur E. Crook (the Organist), who presided at the organ.

York.—On Saturday afternoon, the 2nd ult., a Harvest Thanksgiving Service was held in the nave of York Minster, in which a very large congregation took part. The service was fixed to commence at three o'clock, but for some time before half-past two, when the doors were thrown open, a large concourse assembled outside, and when admission was given, every seat in the nave was soon occupied. The musical portion of the service was of a fitting and elaborate character, and was well rendered by the choir, who were aided by auxiliaries. As the choir and clergy proceeded from the south aisle to their places, the processional hymn, "Come, ye thankful people, come," was sung, with organ accompaniment. The Psalms selected were the 65th, 147th, and the 150th, and the Cantate and Misereatur were sung to Hayes in B flat. Following the latter was given Goss's fine anthem, "Fear not, O land." At the close of the sermon, which was preached by the Rev. Canon Fleming, the hymn, "The sower went forth sowing," was sung; and on the conclusion of the service Handel's "Hallelujah" chorus was given by the choir. The offertory was devoted to the York County Hospital, for which the amount realised was £41 2s. 10d.

Organ Appointments.—Mr. Charles Albert Harriss, Organist and Director of the Music to the Parish Church, Welshpool.—Mr. E. J. Spark, Organist and Choirmaster to St. Martin's, Worcester.—Mr. J. Lemaitre White, Organist and Choirmaster to St. Mary's, Keppington, Sevenoaks.—Mr. Arthur Fagge, to the Chapel of St. Barnabas, Greek Street, Soho.—Mr. J. M. Falshaw, to St. Ethelburga, Bishopsgate.—Mr. Jacob Goose, Organist and Choirmaster to the Parish Church, Alton, Hants.—Mr. G. Augustus Holmes, Organist and Choirmaster to St. George's Church, Camberwell. — Mr. G. R. Fletcher, to the Parish Church, Finchley.—Mr. Frank Lewis Thomas, Organist and Choirmaster to St. Mary's, Bromley, Kent.—Mr. George James Hall, Organist and Choirmaster to the Parish Church, Beckenham, Kent.—Mr. S. Wesley-Martin, to St. George's Presbyterian Church of England, West Croydon.

Choir Appointments.—Mr. T. Gawthrop (Tenor) and Mr. D. Sutton Shepley (Bass), to St. George's Chapel, Windsor.

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On September 20, at Montreal, Frederick Edwin Barnes, eldest and beloved son of Edwin and Emma Barnes, of Belsize Road, London.

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No. 454

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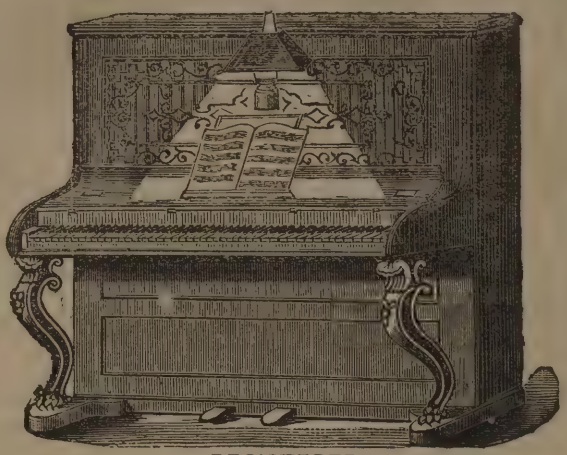

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ROYAL ALBERT HALL CHORAL SOCIETY. President, H.R.H. the Duke of Edinburgh, K.G.—Conductor, Mr. Barnby.—Tenth Season. SECOND CONCERT on THURSDAY, December 2, at eight. Mendelssohn's ELIJAH. Artists: Madame Albani, Miss Annie Sinclair, Madame Antoinette Sterling, Miss Damian; Mr. Vernon Rigby, Mr. T. Hanson, Mr. Stanley Smith, and Mr. Ludwig. Organist, Dr. Stainer. Band and Chorus, 1,000. Prices: For the remaining five subscription concerts, 27s. 6d., 20s., 15s., and 12s. 6d. Single tickets, 7s. 6d., 6s., 4s., 3s., and 1s.; now ready at the Royal Albert Hall.

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MUSICAL ARTISTS' SOCIETY.—President, His Grace the Duke of Beaufort, K.G. The NINETEENTH PERFORMANCE of new compositions will take place at the Royal Academy of Music on SATURDAY, December 4, at eight o'clock:—String Quartet, J. Lea Summers; Trio (pianoforte, violin, and violoncello), Dr. Gustav Wolff; Sonata (pianoforte and violoncello), Edward Sharp; Prelude and Fugue, and Nocturne, C. J. Reed; Trio (Vocal) Emily Lawrence; and songs by Caroline Moseley, Gertrude Hine, H. C. Banister, and E. H. Thorne. Executants, Miss Kate Steele, Miss Hope Glenn, Miss Jessie Jones, Madame Bolingbroke, Miss Florence Browning, Messrs. A. J. Thompson, Sydney H. Beckley, Henry Holmes, Edward Howell, Gustav Libotton, and Dr. Wolff.

E. H. THORNE, Hon. Sec.,
13, Neville Terrace, Onslow Gardens, S.W.

MUSICAL ASSOCIATION, 27, Harley Street, W.—On MONDAY, December 6, TWO PAPERS will be read by W. H. CUMMINGS, Esq. 1. "On a Neglected Musical Benefactor." 2. "A few Words about Handel." The first paper will be read at five o'clock precisely. JAMES HIGGS, Hon. Sec.

9, Torrington Square, W.C.

COLLEGE OF ORGANISTS.—On TUESDAY, December 7, at 8, the Rev. T. HELMORE, M.A., will read the completion of his Paper on "Plain-Song." Members and friends admitted by cards of membership.

E. H. TURPIN, Hon. Secretary.
95, Great Russell Street, Bloomsbury, W.C.

COLLEGE OF ORGANISTS.—The Christmas Examination for Fellowship and Associateship will be held on TUESDAY and WEDNESDAY, January 11 and 12, at 10 a.m. each day. Particulars may be obtained on application.

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HOLBORN TOWN HALL.—Mr. JOHN CROSS will give a series of MONDAY EVENING CONCERTS, at popular prices, commencing December 6. For particulars see announcements, or address, 10, Wilson Street, Gray's Inn Road.

MONS. GUILMANT, of Paris, will give an ORGAN RECITAL at Union Chapel, Islington, on WEDNESDAY EVENING, December 1, at Eight o'clock. Vocalists: Miss Jeanie Rosse and Mr. W. G. Forington. Admission, by ticket only, One Shilling each, to be obtained of Messrs. Novello, Ewer and Co., 1, Berners Street, and 80 & 81, Queen Street; Mr. Morley, Islington Green; and various music-houses in Islington. A few reserved seats 2s. 6d. each, to be obtained only of the chapel-keeper, Compton Avenue. No money can be taken at the doors of the chapel.

ST. JOHN EVAN., Westminster.—On December 8, at the usual Evening Service at this church, commencing at 7.30 p.m., Farmer's Oratorio, CHRIST AND HIS SOLDIERS, will be sung by an augmented choir of 100 voices. The doors will be opened at seven. Admission free.

THE MADRIGAL SOCIETY have to announce that Prizes of Five Guineas each have been awarded to HENRY LAHEE, Esq., and A. H. D. PRENDERGAST, Esq., for Madrigals composed by them in response to the Society's invitation of February last, advertised in these columns. The Prize of Ten Guineas is, however, still open, and works intended to compete for the same should be sent addressed to the Secretary of the Madrigal Society, Freemasons' Tavern, Great Queen Street, London, on or before March 10, 1881, each composition having a device or motto affixed thereto, with the composer's name in a sealed envelope bearing a corresponding mark. To be in not less than four, nor more than six parts, the upper part or parts being for treble voices.

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for the best GLEE or PART-SONG for mixed voices. Conditions of competition and all information from the Secretary, Mr. D. Morison, 33, Virginia Street, Glasgow.

WORCESTER CATHEDRAL.—MINOR CANONRY vacant. Annual stipend, £150. For particulars, apply to Messrs. Hooper, Chapter Clerks, College, Worcester, to whom all applications should be made, and testimonials sent, on or before December 4.

WINCHESTER CATHEDRAL.—There are vacancies for TWO CHORISTERS, who will be educated, boarded, and lodged, free of expense. Applications, stating age and qualifications, to be sent by December 12, to the Rev. The Precentor, Winchester Cathedral.

CHOIR-BOYS, St. Peter's, Eaton Square.—There are three vacancies for town boys under eleven in this Choir, which will be filled up by competition. Education, classical and musical, and pay according to merit offered. Apply, at 5 p.m., any week-day, except Saturday, at the Church, to Mr. Sergison, Organist and Director of the Choir.

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ST. MILDRED'S, Lee.—TWO LEADING BOYS WANTED. Good salaries. Also TWO ALTOS and ONE TENOR. Salaries about £10. Apply as below.

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AN ALTO, Lady or Gentleman, will be required at Christmas for a Church near Belgravia. Anglican plain service; two Sunday services and practice. Salary, £10. Address, Organist, care of Mr. Channon, 100, Brompton Road.

ALTO, TENOR, and BASS WANTED, for the Choir of the Lock Chapel, Harrow Road. Salary, £10 per annum. Applications to be sent in to the Choirmaster, Mr. Walter Wesche, Secretary's office, Lock Hospital, Harrow Road, London, W.

AN ALTO and a TENOR (not professional) required by a Glee Club. Must have good voices and be able to read well. Address, Conductor, Messrs. Novello, Ewer and Co. 1, Berners Street, W.

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WANTED, an ATTENDANT in an ASYLUM, who possesses a TENOR voice and can sing from notes. Age not to exceed thirty years. Salary to commence at £30 a year, with board, lodging, and washing, and a suit of uniform annually. Apply to the Medical Superintendent, County Asylum, Rainhill, near Liverpool.

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ORGANIST is open to ENGAGEMENT in London or Suburbs. Efficient and reliable. Communicant. *Z. X.*, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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For Oratorio or Concert Engagements, address, 147, Gower Street, W.C.

MISS MARGARET BUNTINE, R.A.M. (Soprano).
For Oratorios and Concerts: Scotland, December 20 to February 1. Address, 28, Talma Road, Brixton, and 7, Barns Terrace, Ayr, N.B.

MISS BAIRSTOW (Soprano),
Pupil of Signor Rocca, 80, Lord Street, Southport.

MISS STOCKWELL (Soprano).
For Oratorios, Concerts, &c., address, 39, Southgate Street, Gloucester.

MISS BESSIE HOLT, R.A.M. (Soprano).
For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MISS LOUISA BULLOCK (Soprano).
For Concerts, &c., apply to W. H. Pimlott, Cathedral, Winchester.

MISS HELEN SWIFT, R.A.M. (Soprano).
For Oratorios, Concerts, &c., address, Forsyth Brothers, Cross Street, South King Street, Manchester.

MISS MARIE COPE (Soprano).
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MRS. ALFRED J. SUTTON (Soprano).
Is open to engagements for Concerts and Oratorios.
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MRS. BELLAMY (Soprano).
For Oratorios and Ballad Concerts, Weston Cottage, Hunter's Lane, Handsworth, Birmingham.

MISS EVA FARBSTEIN (Soprano),
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MISS DUMVILLE (Soprano).
For Oratorios, &c., address, 119, Elizabeth Street, Cheetham, Manchester.

MISS NELLY McEWEN (Soprano).
Is open to engagements for Oratorios, Concerts, &c., address, 1, Cavendish Place, Cavendish Square, W.

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MISS ARTHUR (Soprano).
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MISS MELLOR (Soprano).
MR. HOWARD LEES (Bass).
For Concerts, Oratorios, &c., address, Delph, Manchester.

MISS M. HARRIS (Soprano).
MISS EMILIE HARRIS (Contralto).
For Oratorios, Concerts, &c., address, 239, Green Lane, Coventry Road, or Mr. J. Pearce, Professor of Music, 1, Duchess Road, Birmingham.

PATTI NEWTINI (Mezzo-Soprano).
For Concerts, Soirées, Dramatic, &c. Eastern Counties during winter months. Address, Huke's Library, Great Yarmouth.

MISS FLORENCE WYDFORD (Contralto).
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(Principal of St. Peter's, Manchester.)
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MISS SELINA HALL (Contralto).
For Oratorios and Concerts, address, 15, Wilford Street, Nottingham.

MISS ELIZA THOMAS, R.A.M. (Contralto).
For Oratorio and Concert engagements, address, 49, Upper George Street, Bryanston Square, London, W.

MISS SARA CRAGG (Contralto).
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MISS EDITH TAYLOR, R.A.M. (Contralto).
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MISS LEYLAND (Contralto).
For Oratorios, Concerts, &c., address, 6, Wilton Street, Oxford Road, Manchester.

MR. STEDMAN (Tenor).
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MR. VERNEY BINNS (Tenor).
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MR. T. BUCKLAND (Tenor).
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MR. N. DUMVILLE (Principal Tenor).
For Oratorios and Concerts, address, Cathedral, Manchester.

MR. W. MANN DYSON (Tenor).
For Concerts or Oratorios, address, Cathedral, Worcester.

MR. S. FORD (Tenor).
For Oratorios, Concerts, &c., address, Penn Fields, Wolverhampton.

MR. WILLIAM E. GLAZIER (Tenor).
For Concerts, &c., 133, St. Thomas's Road, Finsbury Park, N.

MR. J. GAWTHROP (Tenor).
For Oratorios, Concerts, &c., address, Cloisters, Windsor Castle.

MR. THOS. OLDROYD (Principal Tenor).
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For Oratorios, Concerts, &c., 4, Cuxton Road, Strood, Rochester.

MR. GEO. VINCENT (Tenor).
191, Cassland Road, South Hackney, E.

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MR. S. HOUSTON FLINT (Bass).
For Oratorios, Concerts, &c., address, Cathedral, Hereford.

MR. RICKARD (Basso).
For Oratorios, Concerts, &c., address, Halifax, Yorkshire.

MR. T. C. HOLLIDAY (Bass).
For Oratorios, Concerts, &c., address, Cathedral, Manchester.

MR. CHRISTIAN (Principal Bass).
For Oratorios and Concerts, address, 18, Adelaide Square, Windsor.

MR. J. BINGLEY SHAW (Bass).
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MR. W. H. PIMLOTT (Bass Vocalist).
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MR. ADOLPHUS PHILLIPS (Basso).
For Oratorios, Miscellaneous Concerts, &c., address, Magdalen College, Oxford.

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For Concerts, Festivals, Banquets, and Lessons, address, 16, Ovington Gardens, South Kensington, S.W.

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MR. J. SHEPPARD (Oboeist).
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MISS AGNES LARKCOM (Soprano) will sing—December 1, City; 2, City; 6, Smethwick, "Messiah;" 7, Steinway Hall; 8, Bloomsbury Chapel, "Messiah;" 9, Lowestoft; 14, Highgate, "Messiah;" 16, St. Andrew's Hall, Barnett's "The Building of the Ship;" 18, Southsea; 21, Carlisle, "Samson;" 24, Newcastle; 25 and 27, Sheffield, "Messiah." Communications respecting engagements to be addressed, 213, Albany Street, Regent's Park, N.W.

MR. JAMES SAUVAGE (Baritone) will sing—December 7 and 9, St. James's Hall; 16, Stratford; 20, Brentford; 22, Swindon ("Messiah"). Albert Hall, January 25, and three other dates. All communications to be addressed to Mr. Keppel, 221, Regent Street.

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By order, H. TRUEMAN WOOD, Secretary.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1880.

LIMITED LIABILITY IN MUSIC.

CO-OPERATION for musical ends is, we need not say, a thing of very old date. It established the Festival of the Three Choirs a hundred and sixty years ago, and continued the western "meetings" through a long period of unlimited liability and under circumstances of corresponding risk. Latterly, however, a practice has arisen having some points in common with that which, twenty years or more ago, gave joint stock commercial enterprise so prodigious a development. We refer to the carrying on of festival and other musical speculations, with resources supplied by guarantors, who are responsible only to the amount fixed or accepted by themselves. Through the power of this device both the Bristol Triennial Festival and the kindred institution at Leeds have become firmly established, nor can there be a doubt that others will take root in the great centres of population, when the fact becomes generally recognised that men who would shrink from committing themselves unreservedly to an artistic venture full of risk, are often quite ready to stake a five-pound note upon its fortunes. Here we have, of course, the principle of "limited liability," and there only remains to see whether the interests of music cannot be advanced by legally constituted "companies" upon the basis which supports so many associations for the furtherance of trade concerns. This problem, we rejoice to say, our canny Scottish friends have undertaken to work out. The matter could not be in hands more fit. It has nothing to do with theology; it may even be kept distinct from the great "Kist o' whistles" question, and hence there is nothing to excite the perfervid spirit of a race eminently shrewd and practical, when not stirred by the blaze of a fiery cross.

We have before us a document headed as follows:—

The Scottish Musical Society. Incorporated, with Limited Liability, as an Association not for profit (under the authority of the Board of Trade) in terms of "The Companies' Acts, 1862, 1867, and 1877." Capital, £20,000, in 20,000 shares of £1 each. (The full amount of each share shall be paid on allotment, or, in the option of the Shareholder, by payment of 10s. upon allotment, and 10s. upon call or calls to be made by the Council.) Chairman, The Right Hon. the Earl of Rosebery; Vice-Chairman, James Donaldson, LL.D., Edinburgh. Council, &c., &c., &c.

This reads familiarly enough to students of joint-stock literature, one clause excepted. The new Company, it appears, is an association "not for profit"—an uncommon association therefore to be on the roll of Limited Liability, and one which, as such, deserves note. Clause 4 in the statement of the Society's objects runs thus:—

4. The income and property of the Society, whencesoever derived, shall be applied solely towards the promotion of the objects of the Society, as set forth in this Memorandum of Association; and no portion thereof shall be paid or transferred, directly or indirectly, by way of dividend or bonus, or otherwise howsoever by way of profit, to the persons who, at any time, are or have been members of the Society, or to any of them, or to any person claiming through any of them. Provided that nothing herein shall prevent the payment, in good faith, of remuneration to any officers or servants of the Society, or to any member of the Society or other person, in return for any services actually rendered to the Society, or the payment of any allowance out of any fund raised or set apart under Object No. 7 of paragraph No. 3.

We might reasonably suppose that the amateurs who will take, or have already taken up shares in the new Society would do so under any circumstances without reference to dividends, their object presumably being the furtherance of music. But it appears that, for some reason or other, the Board of Trade made non-profit a condition in the granting of the license which is virtually the Society's charter of incorporation. We do not pretend to acquaintance with the law in such cases. *Primâ facie*, however, it is hard to see why a limited liability company should not be permitted to trade in concert-giving and musical education quite as readily as in coffee palaces or dry goods. But this by the way, since the condition imposed by the Board could neither have acted as a restraint upon, nor been felt as a hardship by men prepared to take out their dividends in the form of a consciousness of duty done.

The objects of the Society are nine in number. First, to promote the study and practice of the art of music in Scotland with a view to creative and executive excellence. Second, to establish and maintain a permanent orchestra in one or more of the Scottish towns. Third, to assist persons of musical ability in their education. Fourth, to have original works of merit adequately produced. Fifth, to organise and assist musical performances adapted to improve public taste. Sixth, to aid in making the professional study of music a recognised and respected career in Scotland. Seventh, to collect, receive, and hold funds and property for the above objects, &c. Eighth, to acquire, hold, use, and dispose of heritable property, &c., for the same purposes. Ninth, to do all such other things as are conducive to the Society's purposes.

This is a large and comprehensive mission, but it will be observed that some of the objects stated are rendered necessary by peculiarities in the musical condition of Scotland. No. 2, for example, arises from the fact that there is not in all North Britain the material for an orchestra capable of taking part in a first-class performance. When the great city of Glasgow, with its 600,000 inhabitants, wishes to enliven a long and dreary winter by orchestral concerts, the instrumentalists have, almost without exception, to be brought from England at a very great expense. We see at once how disastrously this state of things works in restraint of music throughout the Scottish kingdom. Many a high-class performance would take place in Edinburgh, Dundee, Aberdeen, and other towns but for the prohibitive cost of obtaining orchestral players from the South. It becomes, therefore, a matter of high concern that Scotland should have a good resident orchestra, with head-quarters in Glasgow or Edinburgh, but with a mission to serve the whole country as circumstances may require, and this, no doubt, will be the first care of the new Society. Not less peculiar to North Britain are the reasons for the sixth object—"to aid in establishing the professional study and practice of music as a recognised and respected career in Scotland." This, we fear, will be a work of time. A puritanic prejudice against music as a calling, and the habit of associating it with a ne'er-do-well career, are by no means extinct in England. In Scotland they remain recognised clauses in the creed of respectability, from which their elimination can only be slow at the best. Moreover, there is in the practice of music as a profession an element of uncertainty by no means congenial to the average Scotch mind. Against these obstacles the new Society will have to work, and in encountering them its leaders will need to pray for patience. But that the end will be attained we do not doubt. Every good concert given, every student helped, every career facilitated will involve an increase of strength on the side of the Society, and the cumulative process can, provided it go on long enough, have but one result.

Turning to the machinery of the Association we find that the Articles constitute as supreme governing power a Council of not less than seven members, no one of whom shall be a professional musician, although

professional musicians may be made Honorary Fellows or Associates, and give advice when asked. As now constituted, the Council consists of thirty-three shareholders, of whom nine reside in Edinburgh, eight in Glasgow, eight in Dundee, and eight in Aberdeen; these groups forming committees for the furtherance of the Society's general purposes in their respective districts. The members of the Council would seem to be in all cases men of standing and influence. Edinburgh contributes a peer, a retired officer, a High School Rector, a Doctor of Laws, an advocate, two professors, and a wine merchant. Glasgow sends five merchants, one professor, a music publisher, and a lithographer; Dundee, six merchants, a manufacturer, and an engineer; and Aberdeen, three merchants, an advocate, a professor, a Sheriff-substitute, a manufacturer, and one other who appears to have no vocation. It is assuring to note the preponderance of the commercial element in this list. The careful, cautious traders of North Britain are not at all likely to make the new Society "plunge." They may be slow to appreciate some artistic questions, but they will take care that any course adopted is reasonably assured of bringing about a substantial return. But be this as it may, the working of the Society will be watched with very great interest, not only for what it may do in Scotland, but because it involves the solution of a problem fraught, possibly, with important results elsewhere. For the first time in the history of the art, we see—assuming all shares to be taken up—a body of amateurs bound by their own laws to administer £20,000 for the exclusive promotion of music. The phenomenon, having regard to what is possible with so large a sum, comes upon us in almost startling fashion. It excites not less envy than admiration, and should the Council of the Scottish Musical Society discharge their trust with wisdom and success, we may hope to see other bodies, similarly constituted, arise in the southern part of Great Britain. Imagine what might be done in London, on the same principle, with £100,000—how many clever young people might be given a start, how many dumb composers might have a "door of utterance" opened to them; and how many concert-giving societies might be assisted to produce really valuable though unremunerative works! We devoutly wish success to the Scottish venture, and heartily commend the enterprise which has set it on foot in such a novel yet powerful form.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VIII.—GLUCK.

Very few letters of the Chevalier Gluck have come down to us, but it fortunately happens that those few contain a good deal of valuable matter, as throwing light not only upon the master's art theories but also upon his personal character. We shall find from the evidence thus presented that Gluck was a man of singular earnestness and gravity. Of polished and dignified manners, he combined with the graces of a "gentleman of the old school," a devotion to his calling for its own sake, and a steadfastness of purpose in proclaiming artistic truth such as must have been rare at the time he lived and in the society he frequented. On these points, the letters to be presently quoted speak distinctly enough for even imperfect ears to hear.

The first epistle of the too-short series now before us was written to the Grand Duke Leopold of Tuscany, for the purpose of obtaining permission to inscribe that august person's name on the title-page of "Alceste." Addressing a liberal and enlightened Prince, Gluck naturally felt bound to explain and vindicate the theories illustrated in his opera; theories so much at variance with the established usages of the lyric stage that they must have stunk in the nostrils of the rigidly orthodox as rank heresy. Italian opera, regarded as drama with music, is bad enough now, but we can form little idea of what it was in Gluck's time. Our master held that "simplicity, truth, and nature" are the great fundamental principles of the beautiful in all artistic creations. The Italian opera of his day had different ideas. It contended that the elaborate, the false, and the artificial constitute beauty, and it carried out this view to the bitter end. A thing calling for reform thus stood face to face with a reformer, and now let us hear Gluck expound his method of improvement as shown in "Alceste":—

"When I undertook to compose music for 'Alceste,' I proposed to abolish entirely all those abuses introduced by the injudicious vanity of singers, or by the excessive complaisance of masters, which have so long disfigured the Italian Opera, and instead of the most splendid and beautiful of all entertainments, rendered it the most ridiculous and tiresome. My purpose was to restrict music to its true office, that of ministering to the expression of the poetry, and to the situations of the plot, without interrupting the action, or chilling it by superfluous and needless ornamentation. I thought that it should do what brilliancy of colour and skilful light and shade effect for a correct and well-designed drawing, by animating the figures without distorting their contours. I wished, therefore, to avoid arresting an actor in the most excited moment of his dialogue, by causing him to wait for a tiresome ritornella, or, in the midst of half-uttered words, to detain him on a favourable note, either for the purpose of displaying his fine voice and flexibility in some long passage, or causing him to pause till the orchestra gave him time to take breath for a cadence. It did not appear to me that I ought to hurry rapidly over the second part of an aria, possibly the most impassioned and important of all, in order to have the opportunity of repeating regularly four times over the words of the first part, causing the aria to end, where, in all probability, the sense did not end, merely for the convenience of the singer, or to enable him to vary a passage according to his caprice. In short, I have striven to banish the abuses against which reason and good sense have so long protested in vain. My idea was, that the overture should prepare the spectators for the plot to be represented, and give some indication of its nature; that the concerted instruments ought to be regulated according to the interest and passion of the drama, and not leave a void in the dialogue between the air and the recitative, so that the meaning of a passage might not be perverted, nor the force and warmth of the action improperly interrupted. Further, I thought that my most strenuous efforts must be directed in search of a noble simplicity, thus avoiding a parade of difficulty at the expense of clearness. I did not consider a mere display of novelty valuable, unless naturally suggested by the situation and the expression, and, on this point, no rule in composition exists that I would not have gladly sacrificed in favour of the effect produced. Such are my principles."

With the declaration of these principles began the struggle for dramatic truth on the lyric stage which has not yet ended in victory, albeit the tide of public opinion is at last setting strongly in its favour. At the outset Gluck was, of course, fiercely assailed, and, in a letter dedicating his "Paride" to the Duke of Braganza, he shows some soreness of spirit, though bearing himself under the infliction with

reasonableness and dignity: "The sole object that induced me to publish my music of 'Alceste' was the hope of finding successors who, following the path already opened, and encouraged by the suffrages of an enlightened public, should take courage to destroy the abuses introduced on the Italian stage, and bring it as far as possible to perfection. I bitterly feel that I have hitherto striven after this in vain. Pedants and critics—an infinite multitude, who form the greatest obstacle to the progress of the fine arts—loudly protest against a method which, were it actually to root, would destroy all their pretensions to supremacy of judgment, and injure their sphere of influence. They thought themselves entitled to pronounce a verdict on 'Alceste' from some informal rehearsals, badly conducted, and even worse executed; the effect to be produced in a theatre being calculated from that in a room, with the same sagacity as, in a certain city of Greece, judgment was passed on statues at the distance of a few feet, originally intended to be erected on lofty columns." From this Gluck goes on to argue that operas constructed after his peculiar method are singularly liable to misrepresentation in performance. "Very little would suffice, by merely changing something in the expression of my aria, 'Che farò senza Euridice,' to turn it into a saltarello for fantoccini. A note more or less sustained, a neglected *rinforzo* in the time or voice carelessly omitted, an *appoggiatura* out of place, a shake, a passage, a run, may ruin a whole scene in such an opera; whereas these things do no harm to, or, indeed, rather embellish the common run of works. The presence, therefore, of the composer at the performance of this class of work is as indispensable, so to speak, as the presence of the sun to the works of nature. He is its absolute soul and life, and without him all must be confusion and darkness. But we must be prepared for obstacles so long as there are in the world people who consider themselves authorised to decide on the fine arts, because they enjoy the privilege of possessing eyes and ears, no matter what the quality of these may be. The mania of discussing the very subjects they least understand is, unhappily, a failing only too prevalent among men; and, very recently, one of the greatest philosophers of the age presumed to write about music and to bring forward as oracles 'blind dreams and romantic follies.'"

It is clear from the foregoing that even Gluck's philosophy and dignity were not proof against the assaults of criticism; nor could they stop him from resorting to the commonplace retort of ignorance and prejudice. But hostility likewise braced up his energies for fresh efforts. Hence he says in the letter just quoted: "I do not expect greater success from my 'Paride' than from my 'Alceste,' at least in my purpose to effect the desired change in musical composers; on the contrary, I anticipate greater opposition than ever; but, for my part, this shall never deter me from making fresh attempts to accomplish my good design."

When "Iphigenia in Aulis" appeared, influence was used to secure its performance at the Grand Opéra of Paris, and Gluck promptly acknowledged the efforts of his friends in a letter addressed to the *Mercure de France*. From this we take a passage which shows how truly he continued to appreciate the object of "applied" music: "Whatever talent a composer may possess, he can only write indifferent music if the poet does not excite in him that enthusiasm without which the productions of every art must be feeble and languid. The imitation of nature is the aim all ought to seek. This it is that I strive to attain. Always simple and natural, as far as I can make it so, my music only tends to enhance the expression and to add force to the declamation of the poetry. For this reason I do not employ those shakes, passages, and cadences of which Italians are so lavish." Gluck went on to say that he would willingly have brought out his new opera in Paris "because by its effect, and with the aid of the celebrated M. Rousseau, of Geneva, whom I purposed to consult, we might perhaps, acting in concert and seeking a noble, touching, and natural melody . . . have succeeded in establishing the system I have in view—that of producing music appropriate to all nations, and thus abolishing the ridiculous distinction of national music." The bold idea of teaching the Parisians anything, even with the aid of the celebrated M. Rousseau, of Geneva, was remembered against Gluck when he began his work in the French capital, and exposed him to many sharp attacks. To these he refers when dedicating "Orphée et Euridice" to Marie-Antoinette. "It has been no pretension of mine, though some have thought fit to reproach me with it, to come here to give lessons to the French in their own language, nor to prove to them that until now they have had no composer worthy of their admiration or their gratitude. Some pieces exist among them to which I award the praise they merit; several of their living authors are worthy their reputation. I thought that I might attempt with French words the new style of music that I have adopted in my three last Italian operas. . . . The style that I have attempted to introduce seems to me to restore to art its primitive dignity, and music will no longer be restricted to those cold conventional beauties to which authors were formerly forced to limit themselves." Whether Gluck improved matters by his so condescending reference to the merit of some French composers, and by the laudation of his own, is not a matter for conjecture, since we know that he only raised a heavier storm than had raged before.

We need not follow Gluck through his experiences of the great faction fight between his supporters, headed by Marie-Antoinette, and those of Piccini, under the banner of Madame Du Barry. Our concern lies only with his own recorded utterances, one of which we find in the shape of a letter addressed to a friend concerning the step taken by the Opéra in handing the libretto of "Roland" to Piccini, knowing all the while that Gluck was engaged upon it in pursuance of agreement. The master naturally resented such treatment, but it is pleasant to see that he had no hard words for his Italian brother in art. After stating that, on hearing the news, he had burned all that he had written of "Roland," Gluck continues: "I am not the man to enter into rivalry with any one. M. Piccini would have too great an advantage over me; for, in addition to his personal merits, which are assuredly very great, he would also have that of novelty, I having given four works in Paris—whether good or bad, no matter. This must exhaust the imagination; besides, I have shown him the way, and he has only to follow me. Of his patrons, I say nothing." But Gluck did say much, and it was not in the highest degree complimentary. The temper of the insulted man comes out in the following remarks: "I do really pity M. Herbert (director) for having fallen into the hands of such persons—the one (Marchese Carraciola) an exclusive amateur of Italian music; the other (M. Marmontel) the dramatic author of operas supposed to be comic. They will make him see the moon at mid-day." Gluck so far pitied M. Herbert that he was willing to let him have his "Armide," on conditions. Wagner himself might consistently stipulate for terms like these: "When I come to Paris, I am to have at least two months to train my actors and actresses; I am to be empowered

to call as many rehearsals as I may think necessary; no part is to be doubled, and another opera is to be held in readiness should an actor or actress be indisposed. These are my conditions, and without their fulfilment I will keep my 'Armide' for my own pleasure." How true it is that "there is nothing new under the sun!" The trumpet of Bayreuth no more than echoes these strident tones.

Gluck anticipated Wagner, also, in his readiness to take up the pen against adversaries. On one occasion, a certain M. Framery charged the master with plagiarism from Sacchini, the Queen's professor of singing, and composer of an opera called "Olympia." Furious at this, Gluck wrote to the *Mercure de France:* "Almost everything that M. Framery thinks fit to say about M. Gluck, M. Sacchini, and M. Milico (a singer) is false. . . . It is true that M. Sacchini inserted in his air 'Se cerca,' a musical phrase to be found in the Italian 'Alceste' of M. Gluck, published at Vienna in 1769. . . . M. Framery is not aware that an Italian composer is very often forced to humour the caprice and the voice of a singer, and it was M. Milico who prevailed on M. Sacchini to insert the said phrases into his aria. M. Gluck himself reproached his friend Milico with this. . . . M. Sacchini's genius, so replete with fine conceptions, has no occasion to despoil others; but, from courtesy towards Milico, he borrowed those passages in which the singer thought he could shine the most." From this generous explanation of what Sacchini had done, Gluck turned to Framery, who had written French words to the Italian musician's airs, and fired at him a Parthian shot: "The reputation of M. Sacchini has been so long established, that it has no need whatever of vindication; but it may possibly be tarnished, owing to his airs, written for Italian words, being parodied by arranging them with French words, taking into account the difference between the two melodies and prosodies. M. Framery is a man of letters, and might be better employed than in thus confounding the national character of the French and Italians, and writing mongrel-music, by arranging airs which, though endured at the Opéra-Comique, are not suitable to the Grand Opéra."

On another occasion, the famous La Harpe severely criticised "Armide" in the *Parisian Journal of Politics and Literature*, saying that it had been coldly received, that it was too noisy, that it was afflicted with monotonous, tiresome *criailleries*, that the composer had made *Armide* a Medea instead of a siren, and so on. This time Gluck picked out his sharpest pen and pointed it direct at La Harpe, addressing him in a letter which is a masterpiece of sarcasm. After declaring his agreement with La Harpe's "judicious observations," he added, "Hitherto I have been simple enough to believe that in music, as in other arts, all the passions were within its sphere, and that it ought not to please less in expressing rage and fury and the cry of grief than in depicting sighs of love. . . . I was convinced that singing, imbued with the colouring of the sentiments to be expressed, ought to be modified in accordance with them, and assume as many different accents as the poetry has different tints. In short, that the voice, the instruments, every sound, and even silence itself ought all to tend to one single aim, that of expression, the union between the singing and the words being so close that the poem should not appear less composed for the music than the music for the poem. . . . These, sir, were my ideas before reading your observations. Instantly light dissipated darkness; I was confounded to find that you had learned more of my art in some hours of reflection than I had done after having exercised it for forty years. You prove to me, sir, that it suffices to be a man of letters to entitle you to pronounce on all subjects. . . . I agree with you that of all my compositions 'Orphée' is the only one that is tolerable. I humbly ask pardon from heaven for having *deafened* my auditors by my other operas; the number of times they have been performed, and the applause the public have thought fit to bestow upon them, do not prevent my seeing that they are pitiable. I am so convinced of this that I intend to write them afresh, and as I perceive that you are all for tender music, I propose to put into the mouth of the furious *Achilles* a song so touching and sweet that the spectators shall be moved by it even to tears." In the same sarcastic spirit, Gluck offers to amend "Armide," and invites La Harpe to procure a rhymer to insert a couple of arias in each scene. "I, on my side, will work at the music, from which, of course, I must scrupulously banish all noisy instruments, such as kettle-drums and trumpets. It is now my desire that only oboes, flutes, French horns, and violins (muted, of course) should be heard in my orchestra, while my sole object shall be to arrange the words to suit these airs, which will not be difficult, having previously taken their exact dimensions. Then the part of *Armide* will no longer be a monotonous and tiresome *criaillerie*. She will no longer be a Medea, a sorceress, but an enchantress. I intend that, in her despair, she shall sing an air, so regular and methodical, and the same time so tender, that the most delicate *petite maîtresse* may listen to it without the smallest shock to her nerves." Gluck then supposes "some blockhead" as protesting against such artistic untruth, and answers that he does not wish to offend the ears of M. La Harpe. Finally, he declares that he has been recommended to retort by criticising La Harpe's poetry, and thereupon winds up with a home-thrust: "I feel, on due consideration, that I cannot follow this suggestion without incurring the fate of him who, in the presence of Hannibal, lectured on the art of war."

Although Gluck shows himself well able to hold his own against La Harpe, he took care to look round for allies, and a letter soliciting the help of M. Suard has been preserved. "What do you think, sir, of the fresh attack M. de la Harpe has made upon me? This M. de la Harpe is a very pleasant doctor, truly. He speaks of music in a manner that would excite the contempt of the most juvenile chorister in Europe, and yet he says, 'I will it so,' and talks of 'my doctrine,' *Et pueri nasum rhinocerontis habent*. Cannot you, sir, say a few words to him; you, who defended me so advantageously against him? Ah! if my music has given you any degree of pleasure, I entreat that you will place me in a position to prove to my friends, the connoisseurs in Germany and Italy, that among the men of letters in France there are some who, in speaking of the arts, know at least what they are saying."

In what now remains of the few extant letters of the master, only one incident is worthy of notice here, and that shows him in a light wholly amiable, but not unexpectedly so, since we cannot fail to have noticed Gluck's rare courtesy towards brother musicians. Two years before "Armide" was written, M. Cambini had set to music, as a concert-piece, a scene from the same story, and gained by it considerable applause. When Gluck's opera appeared, Cambini withdrew his aria from the public, and could not be prevailed upon by his friends to allow its performance. The aid of Gluck was then sought to reason away his reluctance, whereupon the master wrote: "M. Gluck is very sensible of the politeness of *MM. les amateurs* and M. Cambini. He has the honour to assure those gentleman that it will give

him much pleasure to hear the performance of M. Cambini's scene from 'Armide.' It would indeed be tyranny in music to seek to prevent authors bringing forward their productions. M. Gluck enters into no rivalry with any one, and it will always be to him a pleasure to hear music better than his own. The progress of art ought to be the sole object sought."

There is little to add. We have seen in these letters a strong and earnest artist fighting valiantly for what he discerned as truth; gifted not only with clear perception but a strong will; respecting himself, but loving music more; courteous to all save the arrogantly incompetent, and doing honour to the profession which for all time will be proud to honour him.

THE FATHER OF THE SYMPHONY.

By L. Nohl.

(*Continued from page* 540.)

We have seen that the opening movement of the sonata, the so-called *first Allegro*, as it forms the basis of this species of composition, is, at the same time, decisive as to its general character. Two further movements, the *Andante* and *Finale*, were subsequently added; and a fourth, the Minuet, usually placed before the Finale, was first regularly introduced by Haydn into the symphony. A technical analysis of what we have called the sonata-form shows the first Allegro to consist of two parts, written throughout in common time and of distinctive structure. A theme—being either a full-blown melody or merely a musical motive—is introduced, by which the character of the movement is determined, and which, having been fully developed by repetition or elaboration of its component parts, is followed by a second in the dominant key, usually presenting a most marked contrast to the former, both as regards rhythm and harmony, leading eventually to a characteristic conclusion of the movement in the dominant of the original key. It will be seen that the elements of this dialectic form, which naturally presented themselves where a distinct idea or individual mood was to be represented musically, were already to be found in the existing dramatic aria, the distinguishing characteristic of which was the combination of contrasting melodies, which, nevertheless, appeared to proceed from the same source of a given dramatic situation. The important step towards the development of purely instrumental composition consisted in the use made of the customary second theme of the old aria, intended in the first place chiefly to serve as a contrast between the opening melody and its final repetition, and which was now, in instrumental composition, changed into a movement constructed from the materials of the first part, to which it possessed as much inner relationship as it contrasted with it outwardly. In this new way the entire movement had gained, beyond the mere melodiousness, which it already shared in common with the existing opera, the vast and creative sphere of contrapuntal polyphony. Thus, after the first part of the instrumental movement had once clearly defined a given theme or themes, the "thematic elaboration," the logical development, so to speak, was carried on in the second. And if, as is only natural and desirable, a final return is made to the first part, it appears invested with a fresh and enhanced interest, seeing that we now fully understand and appreciate its meaning and musical purport. There can be no doubt that this signifies a decisive step in the progress of modern instrumental music, and the merit of having taken it must be granted to the Germans, and, above all, to Haydn.

The development of the new idea was, however, by no means rapid. Haydn himself only gradually perceived the spiritual and artistic importance of the dual character of the first Allegro, being satisfied at first merely with an harmonic rather than a thematic connection of the two parts of the movement. When, however, he had become fully aware of the significance of this interconnection of themes, the entire art-form assumed a new aspect by his treatment of the first movement. His melodies were now invented with conscious regard to their subsequent thematic elaboration as the chief reason of their existence. And not content with the final repetition of the first part of the movement, he added, after the concluding phrases, a *coda*, recapitulating in short and succinct reminiscences the leading ideas of the whole. Thus an organic art-form had been gained which was capable of a mighty development, which would admit of the infusion of even an exuberant wealth of ideas, since it was capable of expanding with them, being itself the outcome of the elements which filled it. Haydn, in order to draw attention to the more serious purport of the new class of composition, as distinguished from the popular "feast and dance music," soon adopted a short Adagio movement as introductory to the Allegro, dreamily foreshadowing sometimes, in his later works, the themes of the latter. From the first, these themes are characterised by a distinct individuality and by the transparent lucidity by which the free play of his ideas is ever accompanied. Two characteristics especially may be discerned even in his earliest sonatas, viz., the absolute *naïveté* of his mind frequently leading him to the display of waggish humour, and the lucid and symmetrical arrangement as regards form. A few biographical allusions may here follow as an illustration of the former characteristic of our artist's individuality. Haydn and some of his young friends were in the habit of taking "passatim" evening walks in the streets of Vienna, serenading their acquaintances of both sexes, according to the fancy of the moment. In these itinerations the master had become acquainted with the last of Viennese original comic artists, Kurz. In speaking of Haydn's natural temperament, Griesinger dwells upon the fact that a harmless roguery, or rather humorousness, had been a principal feature of it; and whoever had spent only an hour in his company could not help observing that "the spirit of the Austrian national humour dwelt in him." This spirit, then, if in a somewhat coarse outward shape, yet with perfect truthfulness to nature, showed itself in the famous Viennese clown, and the fact of Haydn having been brought into close contact with this, the last genuine German "Hans-Wurst," greatly assisted him in the appreciation of the peculiarly Austrian, or specifically Viennese, humour of those days. On one occasion Kurz had requested him to accompany with music some comic pantomimics, and encouraged by the success of the performance, the actor persuaded the composer to set to music a comic piece, entitled "Der Krumme Teufel." This composition is unfortunately lost, but we can discern the same popular comic element in hundreds of Haydn's subsequent works. The source of this humour is, in fact, essentially a permanent disposition, not a mere jocularity, and was, therefore, not only easily conveyed into music, but could enfold there its true significance and being. "His Allegros and Finales more particularly are frequently calculated to produce, by means of their affected seriousness, an irresistibly comic effect upon the listeners, and to lead them on into a state of almost unbounded merriment," says Griesinger. The German clown or "Hans-Wurst," as is well known, has, with the rise of the native drama, been banished from the German stage, properly so called; and it is a curious fact that at the moment of his disappearance, the free

and healthy popular comic element, which "Hans-Wurst" represented at his best, has found a lasting preservation by its being admitted into musical art through Haydn.

(*To be continued.*)

PONCHIELLI'S OPERA "I PROMESSI SPOSI."

This opera is one of the earliest works by which Ponchielli attracted attention and asserted that individuality of style which he subsequently developed in his "Gioconda." Ponchielli has written several operas, such as "Lina," "I Lituani," "Il Parlatore Eterno," &c., and is, if report be true, at present engaged on a new work: but the two operas previously mentioned vindicate his peculiar merits as a composer more emphatically than the others; and it is a matter for congratulation that the energetic *impresario* of the Rosa Company proposes to bring out an English version of the "Promessi Sposi" during the ensuing winter season.

The opera under notice was first produced at Cremona, where the composer resides, at the Teatro Concordia. It was subsequently put on its trial at the Teatro del Verme of Milan in 1872, and has, within the last few weeks, stood another severe test at the Teatro Brunetti of Bologna. Nor is Ponchielli the only Italian composer who has treated the subject of Manzoni's celebrated novel for purposes of dramatic music, for as early as 1869 an opera entitled "I Promessi Sposi," by Petrella, was brought out at Lecco, the scene of the novel. But so far at least as the music is concerned, Ponchielli's work is undoubtedly the better-known and more important of the two, and can afford to stand on its own musical merits.

It does not appear who is the author of the libretto, but we are informed by a few prefatory remarks that, although it was suggested by Manzoni's novel, the requirements of the stage rendered it necessary to condense the plot, to restrict the number of characters, and to blend the circumstances of time and place, bringing, however, to the front certain features of the drama which in the original are barely noticed.

It may be stated at the outset that without a knowledge of the leading incidents of Manzoni's work the libretto of Ponchielli's opera is almost unintelligible; but the following may serve as an outline of the dramatic action, which is laid in a village near Lecco, on the Lake of Como, in the beginning of the seventeenth century.

Renzo, a young peasant, is betrothed to *Lucia*, the village beauty, and everything is ready for the marriage. Unfortunately, however, *Don Rodrigo*, a nobleman of bad repute living in the vicinity, is enamoured of *Lucia*, and intimidates *Don Abbondio*, the village priest, into refusing to perform the marriage rites. The wedding is therefore suspended at the last moment, and even Friar *Cristoforo*, the confidential friend and adviser of *Renzo* and *Lucia*, appeals in vain to *Don Rodrigo* on behalf of the lovers. The reprobate noble is determined to carry out his designs upon the poor peasant girl, and orders *Griso*, his "bravo," to take her by force from her mother's house and, with the assistance of his men, to carry her to the castle. In the meantime, however, *Renzo* has hit on what answers to the old Scotch device of making a virtue of necessity, and completing marriage by a simple declaration, in the presence of his friend *Tonio*, who is to act as witness. *Don Rodrigo* and his bravi appear on the scene as that plan is on the point of being carried out. But through *Don Rodrigo's* old servant, Friar *Cristoforo* has had timely warning of the bravi's plot, and hastens to apprise the lovers. *Don Rodrigo*, for a time baffled in his designs, vows revenge, to escape which the Friar prevails on *Renzo* and *Lucia* to leave their homes. So far the first and second acts.

We find *Lucia* in the third act at the Convent of Monza. The *Abbess* of the convent has received a letter from a certain "nameless knight," to whom, in spite of her sacred office, she is bound by a fatal affection. This nameless knight, the *Innominato* of Manzoni, is Lord of Lecco, and, being as great a reprobate as *Don Rodrigo*, is willing to help the latter in his designs upon *Lucia*. His letter to the *Abbess*, therefore, enjoins her to send *Lucia* under some pretext outside the convent, where the poor girl is at once set upon by his bravi and dragged to his castle. Here, however, she is soon joined by her mother and Friar *Cristoforo*, who—wonders will never cease—brings the astounding news that the terrible "nameless" one has suddenly repented of his wickedness and resolved to reform: indeed, as a proof of this laudable resolve he appears in person, accompanied by the *Cardinal*, and sets *Lucia* free.

In the last act *Renzo* is in the hospital at Milan, in quest of *Lucia*, who has been dangerously ill. Presently also appears Friar *Cristoforo*, and not only announces that *Lucia* is restored to health, but leads her forth into *Renzo's* arms. In the hour of supreme danger, when at the mercy of the bravi, *Lucia* had indeed made a vow to devote her life to the Holy Virgin, but Friar *Cristoforo* easily overcomes that trifling scruple, and the persecuted lovers are at last united. It should be mentioned that in a previous scene *Don Rodrigo* has been disposed of in a somewhat remarkable manner. During a drinking feast he is suddenly seized with illness. His companions having left him, he finds himself alone with *Griso*, his bravo. The illness is no other than the plague, and *Griso*, having pledged secrecy, is sent for a confidential practitioner. This time, however, the bravo plays his master false. Having a superstitious horror of the plague, he sends, not the doctor, but the bier. *Don Rodrigo*, on seeing the masked bearers enter the castle-gate is maddened with desperate fury, and the traditional suicide closes the career of this redoutable stage-character.

It would be difficult to imagine anything more fragmentary and incoherent than this extraordinary libretto, which mutilates Manzoni's great novel in the most horrible fashion. In compiling it the author, whoever he be, may have supposed that everybody is familiar with the original, and can therefore understand the hopeless confusion in which the scenes and incidents of time and place of the original have been thrown together in this worthless book. Everything almost is left to imagination. There is no information, or even hint, as to who is *Don Abbondio*, whose name is mentioned, but who does not appear. There is not the slightest apparent connection between the second and third, or the third and fourth acts. The end of the second act leads us to believe that the "Promessi Sposi" have, according to the Friar's advice, left the village to embark in a boat on the Lake of Como, whereas in the third act we find *Lucia* alone, and, without any reason to be gleaned from the libretto, at the Convent of Monza. The unscrupulous but sentimental *Abbess*, the nameless knight, and the *Cardinal* each figure in the entire opera for the space of about five or ten minutes; and it is only too evident that they have been dragged in simply for the purpose of singing an air or filling the gaps in an *ensemble*. Again, the sudden conversion of the nameless knight is the more startling, as nothing in the libretto indicates either his former life or his connection with *Don Rodrigo*, who is himself

despatched in the most sensational manner. The most extraordinary stretch of imagination, however, is in the hospital scene in the last act. There is nothing to show how *Lucia*, after being set free by the nameless knight, comes to be at the hospital; nor are we told how *Renzo*, who was virtually disposed of in the second act, reappears in the eleventh hour—namely, at the end of the opera. The writer of the libretto should at least have taken the trouble to explain that *Don Abbondio* is a cowardly village priest who values the good graces of *Don Rodrigo* more highly than his priestly duties; that Manzoni introduced the reprobate Lord of Lecco as the *Innominato* from considerations of delicacy towards the distinguished family whose name the *Innominato* bore; that *Lucia* had taken refuge in the Convent of Monza, whilst *Renzo* had left the country, ultimately returning to be united to *Lucia;* and that between the second, third, and fourth acts there is an interval of years.

The verses, too, of the libretto are, with a few exceptions, devoid of any poetical merit whatever, and the book, as a whole, is as weak and trumpery as that of any of Bellini's or Donizetti's operas. The writer has been altogether unequal to the task of adapting for purposes of lyrical drama so powerful and difficult a subject as Manzoni's "Promessi Sposi"; and it is to be hoped that the forthcoming English version will compensate in some degree for the shortcomings of the Italian libretto, for to produce a translation pure and simple would be to invite failure.

It is satisfactory to turn from the defects of the libretto to the merits of the music. The score of "Promessi Sposi" reveals at once the composer of "Gioconda," of which it is the precursor. It is indeed evident that in writing the opera under notice, Ponchielli's essentially dramatic style was not yet formed, and hence there are noticeable the shortcomings of an early work, viz., unevenness and uncertainty of form. But not for a moment can we be in doubt that the composer is a man of talent endowed with the divine flame, and destined to contribute his share towards the reform of Italian opera, and to produce greater and more mature works, which, like "Gioconda," shall be an ornament to Italian art. Moreover it should be borne in mind that, while in "Promessi Sposi" Ponchielli had to deal with a worthless libretto, in "Gioconda" he had one of great merit, furnished by no less distinguished a man than Boito, who has already done so much for lyrical drama. A good libretto nearly always constitutes a presumption in favour of the music, and in the case of "Promessi Sposi" the difficulty of the composer's task was therefore enhanced.

The overture is descriptive and dramatic in style, and is unquestionably one of the best numbers of the score. Among the most effective soli and concerted numbers may be mentioned, in the first act, *Renzo's* air (tenor), and the duet between *Renzo* and *Lucia* (soprano); and in the second act, *Cristoforo's* air (bass) and the *finale ensemble*. Further, in the third act, the solo of the *Abbess of Monza* (mezzo-soprano) and the entire convent scene, including the exquisite chorus for female voices, and *Lucia's* prayer in the castle of the *Innominato*. This third act is the climax, and, but for the absurdity of the dramatic situations, the most successful part of the opera. In the fourth act, *Don Rodrigo's* solo with chorus deserves notice, whereas the remainder—viz., the hospital scene—is not calculated to enlist much sympathy, much less to excite enthusiasm.

On a review of the whole, it is difficult to resist the conclusion that Ponchielli might have employed his talent to better purpose. Powerful though the subject of Manzoni's novel undoubtedly is *per se*, it is pastoral rather than dramatic, and Ponchielli's peculiar power lies clearly in the direction of the latter. Hence the opera as a whole is tame and, unless performed by first-rate artists, is liable to fall flat. This was the case at Bologna, where the artists of the Teatro Brunetti would have done more justice to Ponchielli's music had they possessed rather more voice and displayed rather less nervousness. As it was the opera was received with indifference by a crowded audience eager for a novelty: nay, the writer even heard it exclaimed: "Preserve us from such music, and give us the ineffable melodies of Bellini!"

It need hardly be said that the departure from Bellini and the striving after a more vigorous, dramatic, and manly style constitutes the very essence of Ponchielli's merit. But although Mr. Rosa will, no doubt, secure an efficient caste for the "Promessi Sposi," it is a matter for some regret, not to say surprise, that his choice did not rather fall on "Gioconda," as in all respects a superior work, and a specimen of Ponchielli's best style.

C. P. S.

We have received the yearly report—October, 1879, to October, 1880—of the Music School at the Royal Academy of Arts, Berlin. It contains little more than a dry record of the names of the several professors and of the pupils who frequent the institution. The musical department at the Royal Academy, Berlin, consists of three divisions—"Composition," "Instrumental and Vocal Practice," and "Church Music." The first division dates from March 31, 1833; the second from October, 1869; the existence of the third dates from 1822; but in the complete reform which the Academy underwent in 1875 it was formally incorporated with the other divisions. The principal professors in the first division are Professor Edward Grell, theory of music and vocal church music; Herr Wilhelm Taubert, instrumental, vocal and dramatic composition; Professor Friedrich Kiel, counterpoint and fugue; Professor Woldemar Bargiel, counterpoint and vocal composition. In the second division are Dr. Joseph Joachim, principal teacher of the violin, and director of the concerts and orchestral practice; Dr. Philipp Spitta, professor of the history of music, and also representative of the directors; Professor Ernst Rudorff, director of the pianoforte classes and principal teacher. This division possesses in all thirty-six professors, severally engaged in teaching theory, singing, concert-playing and score-playing, and for teaching the piano, bowed instruments, brass and wind instruments, and it included in its list, up to April last, Herr C. G. Berndal, court actor and professor of declamation and dramatic instruction. Herr Berndal has since retired. The director of the third division, which is destined amongst other things to train organists, cantors, and teachers, is Professor A. Haupt. The course of studies in this division embraces the organ, piano, violin, singing, harmony, counterpoint, and form, the structure of the organ, and the critical analysis of music. The nominal list of the pupils who have attended the institute during the year comprises 246 names. It is perhaps worthy of note that the pupils, whose birthplaces are given, came, as might be expected, mostly from different parts of Germany. Some came from Sweden, Norway, and Denmark, &c., and one from London, Herr Pearsall; two from Cheltenham, Fraulein Emily Shinner and Fraulein Sophie Shinner, and one from Bath, Fraulein Lucy King. In one of the programmes given of the private concerts of the institute Miss Shinner's name appears as leader of a string quartet. The second violin is

also a Fraulein. The teachers of both the young ladies are Joachim and Jacobsen. Mr. Pearsall is a student of the violin, under Herr Jacobsen. Miss King studies under Herr Heinrich Barth, pianist to the Crown Prince and Princess of Prussia. There is no report of examinations at the Berlin Music School this year, neither is there any particular account given of the course of instruction, more than that it is divided into winter and summer terms, and that the pupils distribute themselves amongst the several classes according to the lists given of subjects of instruction under different professors. Part of the report is devoted to a record of the number of hours weekly occupied by each professor in teaching a particular subject or instrument. A short quotation therefrom will not be without interest and significance. "Instrumental classes: violin, 41½ hours; violoncello, 14; quartet, 10; pianoforte, 118; trumpet and trombone, 12." The rest of the instruments vary from 2 to 6 hours.

THE notice of a musical festival given at Newbury, Berkshire, on the 18th and 19th of October last, was forwarded to us too late for insertion in our November number, but the exceptional circumstances connected with the concerts claim at least a record in our columns. The paragraph is headed "An Orchestra of Ladies"; and although this is not strictly true, it appears that out of twenty-five performers, twenty were of the gentler sex—sixteen string and wind instruments, two harmoniums, and two at the pianoforte making up the ladies' contingent. Lest it should be imagined that the talents of this feminine orchestra were employed upon the rendering of a number of frivolous trifles, we may mention that the programme comprised Haydn's Symphony in C major (omitting the Finale), the Andante, Minuet and Trio from the same composer's Symphony in D major, and Boccherini's Minuet for Quintet of Strings, all of which it is said were excellently performed. The leader of the orchestra was Mr. T. S. Liddle, Mus. Bac., under whose tuition several of the ladies have been for some years; and the originator of the enterprise is the Rev. W. H. Bliss. Here then is undeniable proof that the musical acquirements of ladies are no longer confined to the pianoforte and singing: not only have stringed instruments been employed by them for solo playing, but they now combine for the performance of orchestral works, the study of which will undoubtedly have the effect of training them to a higher class of music than that to which they have been so long accustomed in the drawing-room. Twenty years ago the idea of an "Orchestra of Ladies" would have been received with derision; but we have now begun to acknowledge the absurdity of limiting the utterance of so beautiful a language as music to the male sex. Presuming, however, that they intend to challenge a public verdict upon their performance, it is a question whether, with a band of such powerful attraction, we can hope to secure perfectly independent critics.

EVIDENT signs are abroad that the performance of music is going to be "regulated," not only in the public streets, but in private houses, for at Weimar no person is permitted to perform on the pianoforte in a room with the windows open; and now we are informed that at Villeneuve the Mayor has issued a proclamation to the townspeople that in future "it is forbidden for any one, alone, or in the company of other persons, to play on any instrument of music between the hours of six p.m. and seven a.m." Music is graciously allowed in the daytime, but only on condition that there are 150 mètres at least between the player or players and inhabited houses, and after the sanction of the Mayor has been obtained. To the dismay of church-goers, the organist of the church has also been interdicted from performing on the organ during evening vespers, or whilst High Mass is being celebrated, and has likewise been forbidden to play his own piano in his own house. We can scarcely imagine that at Weimar the legislative enactments will have any more serious effect than that of inconveniencing the lovers of music during the summer, when of course they will not be suffered to enjoy music and breathe fresh air at the same time; but at Villeneuve the matter assumes a more alarming aspect. The Mayor, we may presume, dines at six o'clock, and afterwards will not have his rest disturbed, even by the sound of a pianoforte in a private residence. But what are those persons to do who look forward to this very time for their feast of music? Again, we may ask, during the hours when music is allowed, who is to measure whether there are 150 mètres between the place of performance and any inhabited house? It is true that by these tyrannous laws the Mayor may fancy that he can abolish music amongst the townspeople; but it is much more probable that the townspeople, smarting under such indignity, will succeed in abolishing the Mayor.

WE have been told, on good authority, that music exercises a sensible influence on the circulation of the blood, not only in man but in the inferior animals; and Pythagoras asserts that it would have a most beneficial effect in the treatment of several diseases. For years these, and many other, testimonies to the curative power of the art have been reproduced, but only very recently have they been at all acted upon. In two or three lunatic asylums it has now been found efficacious, the patients in most cases being soothed and rendered more sensitive to kindly treatment by the periodical performance both of vocal and instrumental music. And we have before us, as we write, an appeal (in a letter to a morning contemporary) from the Kyrle Society, the commencement of which we quote with pleasure: "I am anxious," says the Hon. Sec., "to make it known through your columns, to all who are interested in hospitals and workhouses, that an attempt is now being made to provide music as a means of recreation for the inmates; and that the Kyrle Society is prepared to receive applications from the authorities of these institutions for small bodies of volunteers to go and sing in such wards as are suitable. The plan has been tried in the Leeds Infirmary, and has given great delight to the patients there. Lady Brabazon has placed £100 with the Kyrle Society as a special donation to defray the expenses of such performances, and it invites the co-operation of volunteer singers to carry out the plan." Sincerely indeed do we hope that very many vocalists may be found to assist in this good work. Reading to invalids is universally recognised as a powerful aid towards recovery; but words are definite, and often call up feelings which had better remain dormant. Music, says Goethe, is "wholly form and power, and it raises and ennobles whatever it expresses." Let us then open the doors of our hospitals and workhouses, and freely admit this consoling angel to the bedsides of the patients.

THE approach of Christmas is, as usual, heralded by appropriate pictorial designs which surround us in our daily walks, and remind us in pleasant fashion of those annual family gatherings to which we all look forward as a partial compensation for the many separations forced upon us by the stern realities of the world. During this domestic festival there can be little question that music has gradually insinuated

itself more and more into our circle, and the warm welcome it receives from young and old may be accepted as a convincing proof that it will in time grow so deeply into our affections that, even in our merry Christmas parties, we shall feel that its influence is indispensable for true enjoyment. Not to dwell upon the many published collections of Christmas Carols and refined songs for children suitable for the occasion, we have now several Nursery Cantatas, which may be sung and acted with pleasure to performers and listeners by the juvenile members of a family. Last year we recollect, at a Twelfth-night party, the crackers, which usually conceal absurd nonsense-verses incapable of raising a smile either with children or grown people, contained musical compositions, legibly and elegantly printed, which were eagerly seized and taken home by the guests. This season we record with pleasure that another novelty has appeared. Messrs. Marcus Ward and Co. have published "a set of six folding tryptich Christmas cards, illuminated in the highest style of chromo-lithography, with original songs, composed expressly for this purpose." Here again music asserts itself with every chance of a cordial recognition, for although the highly artistic designs upon the Christmas Cards which have been issued in recent years have materially elevated the tone of these pictorial *souvenirs*, there can be little doubt that the gift will be much enhanced if, by their union with music, we can please both the eye and the ear.

IN a letter to the *Times* Mr. Sims Reeves has expressed a strong desire to take up the work of teaching on his retirement as a singer in 1882. He offers to devote a large amount of time per week to this self-imposed duty, of course solely in the interest of the art he has so long and successfully professed, and intimates that his services might be utilised in connection with the proposed Royal College of Music. Not only that prospective institution, but all amateurs of music, should feel much obliged to Mr. Sims Reeves for desiring to improve in so worthy a manner his coming leisure. Singers and players who, like him, have reached eminence cannot take a better course than to strive to perpetuate their method, and live over again in their pupils. When, therefore, a Sainton-Dolby founds a vocal academy, and a Reeves feels impelled to assume a teacher's functions, we recognise that which is in perfect accord with the true fitness of things. It must, of course, be assumed that Mr. Sims Reeves has not, in this case, acted upon impulse, but carefully counted the cost. An artist who has lived all his life in the atmosphere of public applause needs a strong sense of duty to endure the often unacknowledged and unrewarded drudgery of giving lessons; besides which, Mr. Reeves may find on trial that he does not possess the requisite patience or the faculty of imparting to others the knowledge and skill possessed by himself. But our distinguished tenor has, doubtless, given to the matter his best consideration, and made a deliberate resolve. That being so, we have only to add that his accession to the ranks of vocal instructors will prove an event of much importance and value, even though he may, for lack of material, fail to produce a second edition of himself.

HER MAJESTY'S THEATRE.

THE genuine success of Signor Aldighieri, who made his *début* as the *Jester*, in Verdi's "Rigoletto," has been one of the most important events since our last notice of this establishment. He has not only a fine baritone voice, which has been highly cultivated, but is an excellent actor, free from exaggeration, and thoroughly versed in the art of realising every shade of dramatic feeling. As a singer, his only defect is a tendency to resort to the *tremolo*, a practice which too often mars the efforts of many aspiring vocalists. Signor Aldighieri more than confirmed the favourable impression made on his first appearance, by his performance of the elder *Germont* in "La Traviata," all his music having been delivered with that quiet dignity of style appropriate to the character, and his aria, "Di Provenza il mar," being so finely sung as to elicit an enthusiastic encore. As *Figaro*, in Rossini's "Il Barbiere," both his singing and acting were also worthy of high commendation; although the part scarcely appeared to suit him so well as those already mentioned. Mdlle. Widmar, who was to have made her first appearance on the opening night, has fairly established herself as a good, if not a great, singer. Her *début* as *Marguerite*, in "Faust," created a highly favourable impression, and she was warmly received throughout. Her voice is a pure soprano, by no means powerful, but of charming quality, and she sings with refinement and intelligence. As *Rosina*, in "Il Barbiere," she also proved herself thoroughly worthy of the position to which she aspires; and will, no doubt, be cordially welcomed in future seasons, when experience shall have still further ripened her powers. Another successful first appearance has been that of Madame Giovannoni-Zacchi as *Valentina*, in "Les Huguenots." Without exciting the audience to a pitch of enthusiasm, she fairly satisfied her hearers; and although it may be said that her acting is more impressive than her singing—a fact, perhaps, even more apparent in her subsequent performance of "Lucrezia Borgia"—there can be little doubt that she will form a very important element in the company at present established, which certainly does not include many tragic vocalists. Madame Amadi, another new comer, as *Maffio Orsini*, in "Lucrezia Borgia," made us long for our old favourite, Madame Trebelli; but she sang the "Brindisi" well enough to produce an encore. Of the *début* of Signor Manfrini as *Fernando*, in "La Favorita," we need only speak as faithful chroniclers of operatic events; for the real motive power which prompts the lessee to action in an experimental season like the present, we make no attempt to fathom.

On the 25th ult. Tito Mattei's opera, "Maria di Gand," which has been several times postponed, was produced, under the direction of the composer, who presided in the orchestra. The libretto is founded on incidents in the history of the struggles of the Netherlands against Spain, under Philip II. *Mary of Ghent*, wife of *Count George of Ghent*, a Flemish nobleman, loyal to the Spanish king, cherishes an affection for a former lover, *Count Orley*, who is her husband's valued friend, and who comes to Brussels in disguise, hoping to induce *George* to join in a conspiracy against the Spaniards. *Orley* convenes a meeting of conspirators in his ruined castle, near Lächen. Mary warns him that the Spanish Captain, *Marco*, is on his track. The latter arrives with his soldiers, and *Orley*, accompanied by *Mary* and her lady of honour, *Anna*, escape. The *Duke of Alva* makes his entry into Brussels, and proclaims the revival of an obsolete edict condemning heretics to death. *Count George* expresses his indignation and is about to be deprived of his sword, when *Orley* rushes to defend him, and destroys the placarded edict. *George* wishes to rescue his friend, but is told by *Marco* that all *Orley's* accomplices except one—a lady who came from *George's* house and did not return till daybreak—are in prison. *George's* suspicions are aroused, but *Anna* comes forward and declares it was she who had been *Orley's* accomplice. She is taken prisoner; *Orley* is led away to his doom, and *George's* suspicions are quieted. In the last act, *Mary*, learning that *Anna* is about to be executed, writes to the *Duke*, avowing herself the real criminal, and demanding *Anna's* release. This letter she entrusts to a messenger who is brought a prisoner to *George*. He finds the letter, reads it, and resolves on putting his wife to death, but at the last moment takes the poisoned goblet from her and drinks the contents. When dying, he pardons *Mary*, who falls prostrate in despair. Here is a story as full of sensational incidents as could be desired by the most ardent admirers of the "Lucrezia Borgia" style of opera; but the composer brings an infinitesimal amount of original thought to his task, and with much good vocal writing, and occasional

instances of real dramatic power in the work, the result is consequently disappointing. The truth is that operatic audiences are gradually being educated to the feeling that the music and words of a lyrical drama should grow together; and it is difficult indeed therefore to bring back the time when, irrespective of the libretto, the vocalists were displayed with all their best characteristics; and scenas, duets and trios, with an occasional chorus thrown in as a contrast, constituted a model opera. "Maria di Gand" twenty years ago might have found favour; but when the excitement of a first night has passed away—in spite of the thunders of applause with which it was greeted; in spite of the calls for all the vocalists and the composer at the end of each act—it will fade from recollection, and leave not a vestige behind. Let us, however, do full justice to its merits. The first and second acts are comparatively weak—a Romance sung behind the scenes by the heroine, and an impassioned solo by *Count George* in the first act, and a Romance for *Orley*, and duet for *Orley* and *Mary* in the second, being the only numbers calling for especial praise—but in the third act we have some really good writing, the scene in which the dreaded edict is displayed creating a marked effect. A noisy March, in which a military band on the stage is combined with the orchestra, elicited such an enthusiastic encore that the Duke, with all the Spanish grandees, troops, and band quietly walked out, and came in again precisely as they had at first entered, satisfying, we presume, the clamourers for such an absurdity, but utterly shocking whatever artistic feelings may have been created by the scene with the more thinking portion of the audience. A duet, too, in this act, between *George* and *Orley*, must be cited as one of the best pieces in the opera, and the applause with which it was greeted was, at least in this case, well deserved. The heroine has but little music of importance to sing, but Madame Zacchi may be commended for her vocalisation and also for her acting, especially in the final scene with her husband. Signor Aldighieri achieved a perfect triumph in the part of *Count George*, and Signor Runcio was thoroughly efficient in the character of *Orley*. In subordinate parts Signori Bonetti, Pro, and Ordinas rendered valuable aid; but the music allotted to *Anna* was somewhat feebly delivered by Mdlle. Barnadelli. The opera was magnificently placed upon the stage, and as perfectly sung as if it had already had a run of many nights. The band was exceptionally good throughout; and the composer conducted his work with much decision and intelligence.

ALBERT HALL CHORAL SOCIETY.

The tenth season of this Society began on the evening of Thursday, the 11th ult., with a fine performance of Handel's warlike oratorio "Judas Maccabæus." The choice of work showed sound judgment, for few sacred dramas hold so firmly the interest of the British public as that which illustrates in lofty strains the career of the Jewish hero. The reason for this partiality may be found to some extent in the character of the theme, since we all sympathise instinctively with the struggles of a nation for "liberty, Heaven's choicest treasure." But apart from the merits of the subject, there is sufficient vitality in the music to secure for "Judas Maccabæus" an unfading popularity. The oratorio was given with additional accompaniments for a military band. Widely different opinions have been, and in all likelihood will continue to be, expressed concerning this innovation. That the added parts are highly effective in the Albert Hall there can be hardly a doubt, for the extra accompaniments have been so judiciously used, and the occasions so happily chosen, as to heighten the effect of the Oratorio by the somewhat perilous means of brass instruments.

The entire performance on the 11th ult. reached a praiseworthy standard of excellence. The chorus, perhaps, carried off the palm. Often as this body of voices has been spoken of in terms of praise, it rarely so thoroughly deserved eulogy as on this occasion. The parts were admirably balanced, and the leads in the many fugal choruses were taken up with great spirit and precision, particularly those for the tenors and basses. The subject led off by the latter to the words, "And grant a leader, bold and brave," was one of the striking points of the performance; and the two choruses, "Disdainful of danger" and "Sing unto God," were also fine specimens of choral singing. The soloists were on the whole successful. Miss Anna Williams, by reason of her fine voice and broad phrasing, did good service in the soprano part, and Mr. Edward Lloyd was everything that could be desired. His reading was not only musicianly, but full of fire and energy, and certainly the character of the Jewish hero received at his hand all requisite dignity. "Sound an alarm," declaimed by Mr. Lloyd with beauty and power of voice, was loudly encored. Signor Foli is often heard at his best in this oratorio. The music suits him, and warming to his work from the outset, he sang the florid air "The Lord worketh wonders" so as to receive considerable applause. The other parts were efficiently filled by Mdlles. Marian Williams and Mary Cummings, and Mr. T. Hanson. The band was thoroughly efficient, and guided by the careful and experienced *bâton* of Mr. Barnby, performed its duties most satisfactorily. Dr. Stainer presided at the organ, and, amongst other good things, played the accompaniments to the recitatives with taste and skill. "Elijah," with Madame Albani, is announced for the 2nd inst.

CRYSTAL PALACE.

Three novelties were produced at the fourth Saturday Concert of the present series, on October 30. These were Mr. Thomas Wingham's overture, entitled "Mors Janua vitæ," written for and first performed at the Leeds Festival of last month; a Pianoforte Concerto in A minor, composed and played by Herr J. H. Bonawitz; and two orchestral movements from M. Massenet's sacred legend, "La Vierge." Mr. Wingham is too sound a musician to write rubbish, and his new overture possesses many points of interest both in its themes and treatment. That it was not more warmly received than was the case is due, we think, to the monotony of the instrumentation. Though scored for a full orchestra, there is remarkably little variety in the colouring, which is mostly sombre, and much wanting in contrast. Mr. Wingham might, we believe, rescore the overture with great advantage. Neither as composer nor player did Herr Bonawitz obtain any great success. His concerto is very uninteresting, while his playing can only be described as second-rate. The two short movements by M. Massenet are entitled "Dernier Sommeil de la Vierge" and "Danse Galiléenne." The former is a pleasing little Andante for muted strings, of a not altogether unfamiliar pattern; the latter is certainly original, but more eccentric and grotesque than pleasing. Mdlle. Louisa Pyk appeared at this concert for the second time, with at least as much success as on the first occasion. Schumann's overture to the "Bride of Messina" was the opening piece, and a splendid performance of Beethoven's C minor symphony concluded the concert.

Berlioz s "Harold" symphony, which grows in favour with the public the oftener it is heard, opened the Concert of the 6th ult. If the great French genius does not as yet occupy a place among musicians by the side of such composers as Schubert and Schumann, it is pleasant to know that at least he is no longer regarded, as was formerly the case, in the light of an eccentric charlatan. The simple truth is that Berlioz, like most great and original composers, was in advance of his age. With the exception of a few pieces—such, for instance, as his overture to the "Carnaval Romain," or the Rakoczy March and the Dance of Sylphs in the "Damnation of Faust"—his music is not of a character to be readily appreciated on a first hearing. The unusual turns of the melody, the strangeness of some of the harmonies, and the complexity of the rhythms all require familiarity before they can be properly enjoyed. But each fresh hearing reveals new beauties; and we believe that the time will come ere long when the works of Berlioz will be among the most popular in our concert *répertoire*. The performance of the "Harold" now under notice was in all respects worthy of the work The viola solo was admirably played by Herr Straus, and the orchestra, under Mr. Manns's careful direction, left nothing to desire. An interesting novelty at this concert was Mozart's Serenade in G for stringed orchestra, the original title of which is "Eine kleine Nachtmusik.'

Though published among the string quartets it is evident, both from the style and from the description in Mozart's autograph catalogue as "for two violins, viola and *Bassi*," that it was not intended for solo instruments. Though not one of the composer's greatest works, it is full of his own peculiar grace and charm; and, being played to perfection, was most warmly received by the audience. Saint-Saëns's clever but somewhat eccentric overture to his first opera, "La Princesse Jaune," was the remaining orchestral number of the programme. The vocalist was Madame Koch-Bossenberger, from the Royal Opera at Hanover, a lady with a voice of remarkable compass, but not particularly sympathetic quality.

The novelty at the Concert on the 13th was Hermann Goetz's posthumous Pianoforte Concerto in B flat, which Mr. Charles Hallé brought forward for the first time in London. We are inclined to consider this concerto one of the best of the lamented composer's works. A spirit of poetry and of tender romance breathes over the whole; there is a ceaseless flow of original melody and a freshness of idea which is far from common in so-called "new works." The more that is heard of Goetz's music, the deeper must be the regret of all musicians at his premature death. The solo part of the concerto, which is of considerable difficulty, was played by Mr. Hallé with his usual finish. The talented pianist subsequently gave a Nocturne and Valse by Chopin. A Largo for strings, from one of Haydn's quartets, was played by all the strings of the orchestra—a fashion of which we have before expressed our disapproval, though it may be allowed that such a course is less objectionable in a piece written for strings alone than in such a work as Beethoven's Septet, in which the whole balance of tone designed by the composer is destroyed. The orchestral pieces at this concert were the overture to "Oberon" and Beethoven's Symphony in B flat. Miss Annie Marriott sang the great scena from "Fidelio," but was more successful in Gounod's song, "Oh, that we two were maying."

Although there was no important novelty in the Concert of the 20th, the programme was well diversified. It commenced with Haydn's Symphony in B flat, No. 4 of the Salomon set (Breitkopf and Härtel, No. 8). This work, less remarkable than some of its companions for abounding humour and vivacity, is second to none in sustained interest and skilful thematic treatment. It seems to have created a great impression on the Hanover Square audiences in 1791-2, for Haydn states in his diary, that on each occasion it was played the first and last movements were encored. In our own day such marks of favour are considered unnecessary, and even injurious to a symphonic work. An orchestral trifle, "Auf der Wacht" (The Sentinel), by Ferdinand Hiller, was, however, asked for a second time, and duly repeated. It is a picturesque little piece, based principally on a mournful subject, while a kind of ground-bass suggests the monotonous tread of the soldier in the dead of the night. The other unfamiliar items were two movements from Berlioz's "La Prise de Troi," a Wrestler's Dance, and a Marche Triomphale, neither of which displays the genius of the French composer in a very striking or favourable light. A selection from Beethoven's music to "Egmont" was given, including the two songs "Die Trommel gerühret," and "Trendvoll und leidvoll," and two of the entr'actes. It is a misfortune that this music is never heard in connection with the dramatic masterpiece it was intended to illustrate. Madame Frickenhaus gave an unassuming reading of Mendelssohn's Serenade and Allegro giojoso, Op. 43, this being her first appearance at the Crystal Palace. The vocal music was the least successful portion of this concert. Madame Sophie Löwe was obviously suffering from hoarseness, and Madame Isabel Fassett, a *débutante* from the United States, did not succeed in eliciting the favourable opinion of her audience.

MONDAY POPULAR CONCERTS.

On the 8th of last month the twenty-third season of Popular Concerts was inaugurated at St. James's Hall, on which occasion a numerous audience had assembled to testify to the unabated appreciation on the part of musical amateurs of the sterling performances which this excellent institution has now for so many years provided. The programme was one of considerable interest, including a very fine rendering of Mozart's Serenade in E flat for two oboes, two clarionets, two horns, and two bassoons; a combination of instruments which, though but rarely met with in modern concert-rooms, has lost none of its charms, especially when it is to a Mozart's masterly treatment of them that we are listening. The serenade in question, which is full of grace and melodiousness, was played for the first time here, the executants being Messrs. Dubrucq, Horton, Lazarus, Egerton, Mann, Standen, Wotton, and Haveron. Mdlle. Janotha, who was the pianist, gave a fine interpretation of Mendelssohn's Variations in E flat, and in response to an encore (to which the lady is invariably amiable enough to give effect) she added the same composer's Capriccio in E minor. The Concert concluded with Beethoven's Trio in B flat, finely played by Mdlle. Janotha, MM. Lazarus and Piatti. The last-named excellent artist also contributed to the enjoyment of the evening by his masterly execution of Locatelli's Sonata in D for violoncello as arranged by the interpreter. The vocalist of the evening, Madame Koch-Bossenberger, who possesses a brilliant and well-trained soprano voice, was extremely well received in her delivery of Mozart's air "Ach ich liebte," from the "Entführung," and of the same master's song "The Violet," and Rubinstein's "Es blinkt der Thau."

The second Concert of the season (15th ult.) opened with Mendelssohn's String Quartet in F minor, a posthumous work, written by the composer while under the absorbing influence of grief at the loss of his favourite sister, and partaking almost throughout of a gloomy spirit, unlike his other similar compositions. It was the last important work which he completed—full of beauty, yet full also of sadness and even despair. This was the third performance of the Quartet at these Concerts, and that it was done full justice to may be inferred from the names of the executants, who were—MM. Straus, Ries, Zerbini, and Piatti. Mdlle. Janotha was again the pianist, and gave as her solo performance a spirited and poetic rendering of Chopin's Polonaise in F sharp minor, which she had introduced for the first time at these Concerts during the previous season. The polonaise in question is evidently one of her favourite compositions by the Polish tone-poet, and she has consequently made its interpretation entirely her own. Another instrumental solo was contributed by Signor Piatti, who, for the third time at these Concerts, played Valentini's Sonata in E major, written for violoncello or violin, *ad libitum*, and to which Signor Piatti has added a skilful pianoforte accompaniment, built upon the figured bass indicated by the composer. The vocalist on this occasion was Miss Annie Marriott, who was applauded in her rendering of an aria from Handel's opera "Alessandro," and of two well known Lieder by Schumann and Schubert respectively. Mozart's Pianoforte Trio in E major concluded a very successful evening.

A young pianist, Mr. Eugene D'Albert, a pupil of the National Training School at South Kensington, made his first appearance at the Popular Concerts on the third Monday of last month (22nd ult.), creating a very favourable impression as to his talents as a musician and the soundness of his artistic training. The work chosen by the young artist for his solo performance was well calculated to serve as a test for both the qualities named, having been Schumann's "Etudes symphoniques," in the rendering of which Mr. D'Albert displayed much taste and technical skill, being much and deservedly applauded in consequence. Equally successful was the young artist's interpretation of the pianoforte part of Beethoven's Sonata in A major, for pianoforte and violoncello, played in conjunction with Signor Piatti, and there can be no doubt that Mr. D'Albert is entering upon a career of great promise. The Concert opened with a capital rendering of Mozart's Serenade in C minor for a combination of eight wind instruments, the executive artists being MM. Dubrucq, Horton, Lazarus, Egerton, Mann, Standen, Wotton, and Haveron. Madame Leonora Braham, who was the vocalist, displayed her fine soprano voice to great advantage, in her delivery of Sullivan's song, "Orpheus with his lute," and Mendelssohn's "Frühlingslied," both of which were much applauded.

Mr. Zerbini, on each occasion, discharged with his usual ability the office of accompanist.

BERLIOZ'S "FAUST."

It is no secret that the performance of this work last season, under Mr. Charles Hallé's direction, with the help of his Manchester band and chorus, resulted in a heavy loss to those who were responsible for the enterprise. But, on the other hand, so much attention was called to the "dramatic legend," and so much admiration excited by the novelty and beauty of its music, that a repetition of the performance presented itself rather in the light of prudence than of rashness. "La Damnation de Faust" was bound to succeed sooner or later, and a natural result of perceiving this took shape in arrangements for two additional representations at the present time. The first of the two was given in St. James's Hall, on Saturday, November 20, attracting a large, much interested, and well-pleased audience. The conditions of performance varied from those in force last season. There was not the same band, nor did Mr. Hallé on this occasion bring up to London his admirable Lancashire chorus. No one, we venture to say, expected that he would do so; for, even if the Manchester ladies and gentlemen were disposed to travel so far from their homes, expense would be a serious obstacle in the way. A measure of this sort may be managed once or twice, but in the very nature of things can only be regarded as exceptional. We will not say that the London chorus equalled that from the North, but it did well all the same, and by spirited and correct singing contributed no little towards securing an artistic success. Another change was the substitution of Mr. Pyatt for Mr. King as *Brander*, and of Mr. Santley for Herr Henschel as *Mephistopheles*. This, however, only involved a transfer from one capable pair of artists to another, and certainly had no injurious influence upon the result. For the rest, Miss Mary Davies appeared again as *Margaret*, and Mr. Lloyd as *Faust*, while Mr. Charles Hallé wielded the *bâton* used so efficiently on the previous occasion.

After the remarks made upon "La Damnation de Faust" last season, there is little to be said now, save that its representation of Berlioz at his best is more than ever clear. We should not like to foretell popularity for some of this master's works, but with regard to the dramatic legend, a prophet may speak as confidently as the American humourist's vaticinator who always waits till he knows. Within the limits imposed by excessive difficulty and consequent rare performance, "Faust" will certainly become a favourite amongst us. We all know the story, and if the music belongs to the ultra-romantic school, it is recommended by so much melody, descriptive power, and brilliant colouring, that even those who most dislike the ultra-romantic are constrained to admire and applaud. What effect this may have upon other works from the same pen, time will show. It was said of the late Dr. Harris that his "Mammon" sold the "Great Teacher," the popularity of the second book being reflected upon the first, which, alone, could find no buyers. To some extent this may happen in the case of Berlioz. If so, musicians need not fear for their art. With all his extravagance, the French master was sound, and his music lays claim to classic rank, even though it be placed in a category of its own.

We have already characterised the performance as generally good. To this result the orchestra, as may be supposed, contributed very largely; playing the instrumental numbers with brilliancy and precision, and accompanying the voices with rare taste and skill. Nothing better than the execution of the Danse des Sylphes and the orchestral part in the Chorus of Elves and Gnomes has been heard in London concert-rooms for a long time. The chorus began indifferently, but soon warmed to its work and left little to desire; while of the soprano and tenor soloists it may be said that the high standard of their efforts at the first performance was again attained. Miss Davies sang *Margaret's* "Lament," in particular, with perfect expression, and Mr. Lloyd never gave a chance to serious criticism from first to last. Mr. Santley's best effort was made in the Serenade, for which he obtained an unanimous encore, and *Brander's* song met with justice at the hands of Mr. Pyatt.

"La Damnation de Faust" is announced for repetition on Saturday, the 11th inst.

SATURDAY ORCHESTRAL CONCERTS.

Mr. F. H. Cowen has set himself the heavy task of solving at one and the same time two difficult problems. One is, Can Saturday-night Concerts be made popular? the other, Can Orchestral Concerts be established on a remunerative basis? Time after time, adventurous men have essayed to answer these questions with an affirmative, but in the end they have contributed, perforce, to a long list of negatives. Mr. Cowen may be more fortunate with the Saturday Orchestral Concerts he is giving at short intervals in St. James's Hall. The conditions are to some extent in his favour. He does not burden himself with a huge orchestra, as did Madame Viard-Louis; he has a reputation for good musicianship; and he shows a thoroughly liberal as well as judicious spirit in his choice of works, and in his management generally. All things considered, we believe Mr. Cowen's chance to be a good one, and in any case the issue is certain to attract sympathetic regard.

The first Concert, which took place on the 13th ult., gave much satisfaction. A band of sixty capital performers, "led" by Mr. Val Nicholson, two eminent vocalists, and a programme containing a mass of good music, could hardly fail of success, so that the impression made at the outset was all in favour of the enterprise. The performance began with Cherubini's Overture to "Anacreon" and ended with Mendelssohn's to "Ruy Blas"—two very different works, but each representative of the high classical standard the young Conductor has determined to adopt. Between these extremes came Beethoven's Symphony in F (No. 8) and a few works recommended by their novelty; among them an overture, "Corinne," by Mr. Julian Edwards, and a "Romantic Concerto" for violin, by M. Benjamin Godard, played by M. Musin. The overture was, it appears, forwarded to Mr. Cowen by its author, a young man of twenty-two, in response to a general request for new works. It gives positive indications of ideas and taste, but shows a lack of culture and experience, which, we trust, time will supply. Mr. Edwards, at all events, should feel encouraged to persevere in his labours so that the most may be made of natural gifts. M. Godard's concerto contains a very pretty canzonetta, and some piquant and attractive melodies. But it is not a concerto in the ordinary meaning of the term, since the orchestra is limited throughout to mere accompaniment, which might almost as well be supplied by a pianoforte. M. Musin played so as to win much applause. Mr. Oscar Beringer was the solo pianist, and introduced his Concert Piece for piano and orchestra, some time ago performed at the Crystal Palace, besides joining Mr. Cowen in four of Brahms's new Hungarian Dances for piano *à quatre mains*. The vocalists were Mrs. Osgood and Mr. Santley, each of whom sang favourite songs; and Mr. Cowen conducted the entire Concert with care and skill. The second Concert took place on Saturday last.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

The first Concert for the present season of this flourishing Association took place at the Shoreditch Town Hall, on the 23rd ult., under the able direction of Mr. Ebenezer Prout. The first part consisted of Mendelssohn's "Hymn of Praise," the principal vocalists being Miss Anna Williams, Madame Clara West, and Mr. Henry Guy. The refined playing of the orchestra in the several movements of this work was the theme of general admiration, and the solo vocalists—especially Miss Anna Williams—were thoroughly satisfactory. The choir sang extremely well, the fine Choral being a marked feature in the generally excellent rendering of the work. In the second part, Schumann's "Hymn to Night" (given for the first time in this country), although scarcely revealing all its beauties on a single hearing, is so full of true poetical feeling that it was listened to throughout most attentively by an audience as thoroughly appreciative as could be desired, and warmly applauded at the conclusion. The Chorus, "Ode to the North-East Wind," by Alice Mary Smith, was the next important item in the selection, and achieved a decided success. This work has already been noticed in our reviewing columns, and a hearing of it fully

confirms all that has been there said in its favour. The chain of choruses—so well contrasted, so truly dramatic, and so perfectly in sympathy with the varied feeling in the text—produced quite an enthusiasm with the audience, and, aided by the excellent singing of the choir, the work appeared to create a deep impression. The instrumentation is in parts somewhat heavy—and, indeed, we are not quite certain whether some of the choruses are not more effective merely with the pianoforte—but several good points are obtained by the wind instruments, and the final chorus is materially strengthened by the orchestration. The second part also included Benedict's "Hunting Song," which, considering that the choir is but little trained for the delicate rendering of unaccompanied part-music, was fairly sung; but we cannot help thinking that a choir almost exclusively occupied in the performance of works with an orchestra, is placed at a disadvantage when left without such aid. So excellent a body of vocalists as Mr. Prout has under his command should always be heard at their best, and that this was not the case in Benedict's song, even their most sincere friends, we think, could scarcely deny. Sterndale Bennett's overture, "The Naiads," commenced the second part. Mr. Guy sang, with good effect, the scena "Through the forest" (from "Der Freischütz), and a spirited performance of Auber's overture "Le Philtre" concluded a really excellent concert. Mr. Prout conducted with his accustomed intelligence and precision.

CHOIR BENEVOLENT FUND..

THE painful feeling raised by the suicide of the lay clerk, Henry Minns, in Norwich Cathedral, caused an alteration in the arrangements for the Festival in aid of this Fund, although not its postponement, as stated in the daily papers. The Dean and Chapter did not consider it advisable that the Service should be held in the Cathedral, and a Concert of sacred music was therefore given in St. Andrew's Hall on the 24th ult., some additional choral pieces and solos being sung. Our space does not admit of our detailing the entire programme, but it is sufficient to say that the finest effects were perhaps gained by the rendering of Mendelssohn's Motett, "Judge me, O God," Handel's "Hallelujah" chorus, and Wesley's Anthem, "The Wilderness," the solo parts in the latter being rendered most efficiently by Master Ling (Chapels Royal), Mr. Darby (Eton), Mr. Hunt (Windsor), and Mr. T. Kempton (St. Paul's). The beautiful singing of the duet, "I waited for the Lord," by Masters Percy Ould and N. Bowes (Westminster Abbey) deserves special mention, as does also Miss Leonora Braham's excellent rendering of the sacred air, "Jerusalem," from Gounod's "Gallia." At the conclusion of both these pieces the applause (which on account of the sacred character of the programme was withheld) could with difficulty be restrained. Miss Braham also contributed an air from a setting of the 23rd Psalm, by her late husband Mr. F. E. L. Barnes. A brief explanation of the necessitated change was given by the Secretary at the commencement of the Concert, and during a short interval the Mayor, who, with the Deputy Mayor, Sheriff, and Corporation attended the Concert officially, ascended the platform, acccompanied by the Precentor, and in a few well-chosen words appealed to the audience (who had been admitted free of charge) to contribute liberally. A collection was made previous to the singing of the last chorus, resulting, with the donations previously received, in a sum of over £120. In the afternoon Organ Recitals were given on the fine new organ in St. Andrew's Hall, by Drs. Gladstone and Keeton (who had alternately presided, with much efficiency, at the organ in the morning Concert), both these gentlemen fully maintaining the reputation they have acquired as Organists of the Cathedrals of Norwich and Peterborough. In the evening a Concert of Glees, Madrigals, &c., was given, special effects being made by the Choir in Pearsall's "Who shall win my lady fair," Wilbye's "Flora gave me fairest flowers," and particularly in Dr. Gladstone's spirited chorus, "A wet sheet and a flowing sea," which, conducted by the composer, who had specially arranged the orchestral accompaniment for harmonium and pianoforte, was enthusiastically encored. Similar honours were paid to Mackenzie's "Franklyn's dogge," sung with admirable humour by Messrs. Darby, Stilliard, Dalzell, Hunt, Kempton, and Bevan, and Campana's "O'er the starlit waters," in which the choristers of the Chapels Royal and Westminster Abbey again distinguished themselves. The solos contributed by Miss Leonora Braham, Miss Marian McKenzie (a special favourite at Norwich), Mr. Edward Dalzell, Mr. Raynham, Mr. Kempton, and Mr. Brockbank (who with graceful tact selected Dr. Gladstone's setting of "O mistress mine") were received with the utmost favour by the audience, and between the parts Mr. Charles Fry recited Macaulay's "Horatius." Members of the choirs of the Chapels Royal, Westminster Abbey, St. Paul's, Ely, Peterborough, and Norwich Cathedrals, Eton College, and St. George's Chapel Royal, Windsor, took part in the Festival. The choral pieces were, with the exception of Dr. Gladstone's chorus, conducted with much skill by Mr. J. A. Birch. A public luncheon was given after the morning Concert, at which the Mayor presided. The Festival, notwithstanding the unfavourably attendant circumstance, may be considered to have been very successful, to which result the energetic efforts of Mr. J. H. Brockbank, of Norwich Cathedral, who has co-operated with the Secretary in carrying out the arrangements, have mainly contributed.

ON the 18th ult., Dr. Francis Hueffer delivered a lecture on "Musical Criticism" at Trinity College, London. Dr. Hueffer commenced his lecture by intimating that he regarded all his hearers, and with them he classed the much larger audience outside, the general public, as musical critics. Though they might not be good ones, still there were a great many functions which they could perform a good deal better than any writer in a newspaper; and if they would say what they thought of a singer or speaker instead of accepting what might have been said of them on the Continent, a great many things would be impossible which now might be witnessed every day; for singers, however anxious they might be to be well spoken of in the newspapers, were still more anxious to be applauded by their hearers. They should remember that every time they applauded incompetence they insulted true merit by putting it upon the same level; and foreign singers, when they praised the kindness of English audiences, very often, he feared, laughed at their ignorance. After speaking of the absurdity of *encores*, the lecturer said the Press had thundered against recalls and *encores* for many years, but singers continued to rise from the dead and to sally forth from prison-walls, and the remedy lay with the public alone. Proceeding then to speak of the professional critic, he remarked that he held two important offices, those of interpreter and censor. In the former capacity he was the connecting link between the artist and the public, between the inspiration of the one and the receptivity of the other. It might be said that those who did not take in the significance of a musical composition would be none the wiser for a description of its æsthetic merits. True, there were rhapsodists who recited Homeric poems perhaps before Homer was born or thought of, and the popular *improvisatores* of the present day did not need interpreters, and in such cases the critic would be voted a nuisance. But with art it was different. It was in a sense the growth of centuries, and in its growth the different stages might be detected, just as the age of a tree was known by the different growths of bark. Haydn and Mozart were as fully identified with the middle and end of the last century as the reign of Queen Anne was with Swift and Pope, and they could no more give expression to the music of our days than Goldsmith could have written "In Memoriam." He then quoted Robert Schumann as having been in his more mature years one of the best critics of his own art, and gave several extracts from his literary works, showing that while he readily accorded praise where praise was due, he dealt gently yet firmly with those whom he deemed to be failures. It was unnecessary, perhaps, to deprecate harsh criticism, because a critic must be a gentleman; but, nevertheless, it must be remembered that, however tenderly they might be inclined to treat fair *débutantes*, there was a still fairer lady, the goddess of music, to whom their first duty was due. In conclusion, the lecturer remarked that the further improvement of the musical criticism of the Press rested with the public. If

they would look upon art as a serious matter, study it earnestly, and insist that those who spoke to them should speak conscientiously and competently, the English musical Press would be what its political Press already was, the best in the world.

Upon the lamented death of Mr. Henry Smart, many of his friends and admirers suggested that his eminent services to music should be commemorated in some suitable manner. It has now been proposed that, if a sufficient sum can be raised, arrangements should be made for the establishment of a scholarship in Mr. Smart's name, at one of the Universities, or at either of the principal musical institutions in this country, and in the meantime for allowing his widow a life interest in the fund. A provisional committee (with power to add to their number) has been formed to carry out this object, and H.R.H. the Duke of Edinburgh and H.R.H. Prince Leopold have consented to allow their names to appear as patrons of the fund. A local meeting of the committee was held in Oxford, on Thursday, the 11th ult., at the rooms of the Rev. Henry Deane, of St. John's College, Dr. Corfe, Organist of Christ Church and Choragus of the University, in the chair. The proceedings were opened by the Hon. Secretary, Mr. Robert S. Callcott, reading a statement of the progress made in establishing the fund since the commencement of the undertaking. The subscriptions amounted to about £300, of which sum a considerable portion had been obtained through the exertions of Mr. Walter Parratt, Mus. Bac., Organist of Magdalen College, who had not only given an Organ Recital at Huddersfield on behalf of the Fund, at which £12 was collected, but had also himself obtained about £30 by canvassing among his friends. The meeting was unanimously of opinion that were Mr. Parratt's example to be followed by other eminent musicians, whose names are on the committee, the sum required for the establishment of a musical scholarship would be quickly obtained. The Hon. Secretary made a further statement to the effect that H.R.H. the Duke of Edinburgh had kindly promised to preside at a general meeting of the committee, when a sum of £800 or £1,000 had been subscribed. On the motion of Mr. J. C. C. McCaul, it was then decided that a circular, drawing attention to the foregoing particulars, should be drawn up and sent to the Organists and Conductors of Musical Societies in the United Kingdom, inviting their co-operation in bringing the work to a satisfactory conclusion. Mr. Walter Parratt undertook to give an Organ Recital in the Sheldonian Theatre, at Oxford, and suggested that a selection of vocal music from Mr. Smart's works should be sung at the same time. Dr. Corfe offered to conduct the vocal portion of the programme and to double his original subscription to the fund. The arrangement of the proposed Concert was left to him and Mr. Parratt. The proceedings terminated with a vote of thanks to the chairman for presiding.

The premature death of Mr. F. E. Barnes at Montreal (recorded in the obituary of our last number) has caused much regret amongst those who knew the young artist in London. He was the son of Mr. Edwin Barnes, the highly successful teacher in the Blind School, Avenue Road, and Organist of Trinity Church, Bishop's Road. At nine years of age he entered the choir of the Chapel Royal under the mastership of the Rev. T. Helmore. In 1872 he became a student of the Royal Academy of Music, and, young as he then was, received in the same year the appointment of Organist at All Saints' Church, Norfolk Square. He left this engagement for that at St. Margaret's Church, Prince's Square, Liverpool, in 1876, where the higher form of musical service gave more opportunity for the exercise of his ability. In 1878 he became, on the nomination of Mr. E. J. Hopkins, Organist of the Cathedral of Montreal, but resigned the post after a year's tenure, to fill that of Assistant Organist at Trinity Church, New York, still retaining the conductorship of the Montreal Philharmonic Society, which he had undertaken on his arrival. His intelligence and exertions had most valuable influence on music in the Canadian capital; the choral and orchestral performances were on a larger scale and of far greater merit when under his direction than they had previously been, and his Concerts of Chamber Music gained the esteem of all who could best judge them. At Easter, 1878, he married Miss Leonora Braham, whose ability as a vocalist is remembered here, but has been far more warmly acknowledged in America. She gained, however, in the Royal Academy of Music, the Llewellyn Thomas gold medal for declamatory English singing, and distinguished herself greatly in the public concerts of that Institution. Mr. Barnes's compositions were an Operetta for Mrs. German Reed's company, by whom it was performed with success; an excellent setting of the 23rd Psalm, for solo voices, chorus, and orchestra, performed in Montreal and in London; an Air with Variations for the pianoforte, and several detached songs, which are printed, besides many pieces still in manuscript —among the last being an unfinished fairy Opera, set to a libretto written expressly for him as a token of regard by the author of "John Halifax, Gentleman." His talent was further displayed in his pianoforte playing, and still more in his great skill upon the organ, the instrument of his predilection. Not alone the grief of private friends, but the regret of the many in whose midst he was occupied, testifies to the personal and artistic worth of one whose early death alone could have frustrated the promise of an important future.

Senor Rovira, the *impresario* of the Theatre Royal, Madrid, appears to be getting into hot water. This is not to be wondered at, in view of the conditions of his lease, an epitome of which appeared in The Musical Times of December, 1878. He has raised the indignation of the press by occasionally closing the theatre, and thereby depriving the Madrileños of their favourite amusement. Commenting on a notice in *La Correspondencia*, informing the subscribers to the Theatre Royal that the performances were suspended in consequence of the indisposition of three principal singers, the *Epoca* of October 28, says: "We ask, in the interests of the public, could this have happened had the condition of the lease been complied with which required the engagement of a certain number of singers of notable merit? The management would say that the jury to whom the names were submitted considered that the conditions had been complied with, even to excess. We reply: how could the jury judge of the merit of artists whom they had not heard; and, moreover, that the artists are *not* (with one exception) of notable merit is shown in the reception accorded them by the public. We are glad to hear that Señor Gayarre has been called to the rescue, and that negotiations with Madame Patti are on foot, but the management should remember that the increase of prices brings with it corresponding obligations. We should like to remind our friends at the Ministry of Finance, of our remarks as to the probable result of making the Opera a commercial speculation." Again, on the 14th ult., the *Epoca* says: "The Theatre Royal is no longer an opera-house; it is a hospital. According to bills posted in the streets there will be no performance to-night, the only reason being the indisposition of Messrs. Stagno, Nouvelli, Ortigi, and Uetam. This looks like the evil eye, which in the case of Italians is a serious matter." It appears, however, that the clause enjoining the production of novelties, has been complied with, "Il Guarany," by Señor Gomes, a Brazilian composer, having been given towards the end of October. Unfortunately, this seems to have been a failure, partly owing to its resemblance to "L'Africaine" and partly on account of the indifferent manner in which it was put upon the stage.—*From a Correspondent.*

Mr. Walter Bache gave his annual Recital at St. James's Hall on Monday afternoon, the 1st ult. The full attendance must have been gratifying to the *bénéficiaire*, for although the Concert came almost within the long musical vacation of autumn, and although it formed, as it were, the vanguard of the winter season, still, the benches of St. James's Hall seemed occupied with the same appreciative and critical audience that in summer throng that head-quarters of music. Mr. Bache chose for his opening effort, Bach's "Fifth Suite Anglaise" in E minor, and exceedingly well, in many respects, he played it. The subjects were brought out with distinctness, and the phrasing was as neat as well defined. Perhaps the only point to question was the time at which some of the

movements were taken. In several cases the speed was scarcely in accordance with generally received notions, and was, at times, fairly open to doubt and dissent. It may be conjectured that something from the pen of Liszt was introduced to the audience by Mr. Bache, who "in weather fair or foul"—often the latter—sticks with courage and tenacity to the cause of the Abbé. The work selected for this occasion was entitled "Bénédiction de Dieu dans la solitude." Although admirably played by Mr. Bache, it yet failed by reason of an absence of charm to secure general goodwill. Where it is not dull it seems to many frivolous and vapid. Chopin's Sonata in B flat minor, and two small pieces by Tschaikowsky, were also given by Mr. Bache with his accustomed intelligence and skill. The vocalist was Miss Anna Williams, who sang compositions by Cornelius and Bülow in a manner which calls for no special remark. Mr. Bache announces that in 1881 he will give a Pianoforte Recital in place of his usual Orchestral Concert, but that in 1882 a repetition of Liszt's "Faust Symphony," with complete orchestra and chorus of men's voices, will take place.

THE prospectus of a series of Saturday Orchestral Concerts to be given at the Royal Aquarium at Brighton, under most distinguished patronage, affords a convincing proof of the growing love of music in that favourite watering-place. Concerts have always been a feature at the Aquarium; but no such series of performances as are here organised have ever taken place in Brighton, and there can be no doubt that they will be extensively patronised. The programmes at these Concerts, which will be given on the afternoons of Saturdays, the 4th, 11th, and 18th instant (the first having taken place on the 27th ult.), will consist chiefly of the compositions of the classical masters, but including modern works of admitted excellence. Each Concert will comprise one or more Overtures, a Symphony, and an Instrumental Concerto, for the performance of which the most eminent soloists will be engaged. For these performances the concert-room will, for the first time, be entirely enclosed; and the Company's orchestra largely reinforced by a number of instrumentalists selected from the best London orchestras. The following artists have already been engaged: Mdlle. Ilma di Murska, Mrs. Osgood, Miss José Sherrington, Miss Mary Davies, Madame Antoinette Sterling, Miss Helen D'Alton, Mr. Henry Guy, and Mr. Bridson; M. Sainton (violin), and Messrs. Kuhe and Willem Coenen (pianoforte). The conductorship of the Concerts has been entrusted to Mr. Frederick Corder, a young artist who, as "Mendelssohn Scholar," has already won his way to fame by the composition of several important works, and will no doubt achieve as decided a success as a Conductor, a post for which his thorough knowledge of instrumentation eminently fits him. In addition to the Concerts already mentioned, a performance of Handel's "Messiah" will be given on the evening of the 22nd inst. with a chorus of seventy voices and largely increased orchestra.

THE London Gregorian Choral Association, held, on the afternoon of Saturday, October 30, its first Festival in Westminster Abbey, the occasion being one of special thanksgiving for the harvest. The whole of the music was furnished by the Harvest Thanksgiving Service Book, compiled by the Association, the contents of which need, perhaps, scarcely be mentioned in detail, the book having already been for some time before the public. The Festival being the first of the kind ever held in the Abbey, where the difficulties presented by the building, increased in no small degree by the position as well as the peculiarities of the organ, are, we are well aware, very considerable, the results ought not, of course, to be criticised too closely; yet still we think that, even making the utmost possible allowances, the effect attained fell very far short of what might most reasonably have been anticipated. From the processional hymn—which, by being far too short, necessitated not only the meaningless repetition of two of its three verses, but also the most reprehensible introduction of interludes between each verse—down to the final blessing, there was nothing but utter want of precision, and a confusion amounting at times, notably in the Canticles, almost to chaos, from which the choir was rescued only by the timely aid of the wind instruments, and the nerve of Mr. C. Warwick Jordan, who presided at the organ. The only portion of the service in the least degree successful was the retrocessional hymn, "God the Father, whose creation," sung to Henry Smart's tune, "Regent Square," which tune, besides possessing a very strongly marked rhythm, is in other respects about as much unlike the music favoured by the Association as any hymn-tune possibly could be. If the Gregorian Association would really be the pioneers in Church music that they claim to be, their future Festivals at Westminster must be of a very different order to their first.

THE prospectus of the seventh series of Choral and Orchestral Concerts given by the Glasgow Choral Union in St. Andrew's Hall promises a highly interesting selection of works during the season. There will be four Choral and six Orchestral Concerts. At the former Haydn's "Creation," Handel's "Messiah," Rossini's "Moses in Egypt," and Schumann's "Paradise and the Peri" will be included amongst the compositions performed; and at the latter Berlioz's Symphony "Harold in Italy," Mendelssohn's Reformation Symphony, Schubert's Symphony in C, Beethoven's Pastoral Symphony, a selection from the works of Wagner, a programme of Beethoven's compositions, containing specimens of his three styles, from Op. 20 (Septet) to Op. 123 (Choral Symphony), and (if practicable) Rubinstein's new Symphony, No. 5. The orchestra, led by Herr Hermann Franke, will be complete in every department; and the following solo vocalists are engaged: Madame Albani, Mrs. Osgood, Mdlle. Louise Pyk, Mdlle. Friedländer, Miss Marian Williams, Miss Annie Marriott, Miss J. Kemlo Stephen, Madame Trebelli, Miss E. A. Orridge, Madame Bolingbroke, Miss Hope Glen, Mr. E. Lloyd, Mr. Barton M'Guckin, Mr. Harper Kearton, Mr. Henry Guy, Mr. Frank Boyle, Mr. Thurley Beale, Mr. Frederick King, Mr. W. Ludwig, Mr. A. M'Call, and Signor Foli; solo violin, M. E. Sauret; solo pianoforte, Herr E. Pauer; organist, Dr. A. L. Peace; chorus, the Glasgow Choral Union (Chorus-master, Mr. Allan Macbeth); and Conductor, Mr. A. Manns. The season commences on Tuesday, the 7th inst.

AN excellent Concert, in aid of the Haverstock Hill and Malden Road Provident Dispensary, was given at the Vestry Hall, Haverstock Hill, on the 11th ult. Miss Marianne Jones, Miss Margaret Hancock, Mr. Vernon Rigby, and Mr. Lewis Thomas were the vocalists; the Hampstead Choral Society, under the able direction of Mr. Willem Coenen, rendering most valuable aid in the choral department. The two important works in the programme were Schubert's "Song of Miriam," and Gade's Cantata "The Crusaders," both of which were rendered with admirable effect, the solos in Schubert's composition being sung by Miss Marianne Jones and Miss Margaret Hancock; and the last-named lady being joined by Mr. Vernon Rigby and Mr. Lewis Thomas in Gade's work. The accompaniments were excellently played by Miss Amy Gill (pianoforte) and Mr. H. M. Higgs (harmonium), the picturesque instrumentation of Gade being very effectively reproduced by these two instruments; and special praise is due to the members of the choir, who seemed resolved to do their best both for art and charity on the occasion. In the short miscellaneous portion of the selection Mr. Willem Coenen played a pianoforte solo with his accustomed success. The room was well filled; and we sincerely hope that the exertions of the many who gave their services in so good a cause were amply rewarded.

THE Report for the seventh season of the Rochester, Strood, and Chatham Choral Society refers with much satisfaction to the success of the Concerts given, and announces for the season 1880-81 a portion of Haydn's "Seasons" and a miscellaneous selection at the first Concert, on the 13th inst., a ballad and operatic Concert on February 21, 1881, and a performance of Mendelssohn's "Elijah" on the 25th of April. The artists engaged are, vocalists: Mrs. Osgood, Miss Clara Samuell, Miss Anna Williams, Miss Marian Jones, Miss Ellen Lamb, Madame Trebelli, Miss Damian, Mr. E. Lloyd, Mr. Harper Kearton, Mr. David Strong, Signor Vizzani, Messrs. Ludwig, Henry Cross, and Blower, Signori Foli and Zoboli; pianists, Mr. Kuhe and Signor Bisaccia; violinists, Mr. Carrodus, M.

Ovide Musin, and Herr Rosenthal. Negotiations are pending with Mr. Joseph Maas, the well-known tenor, who is a native of Rochester. The Conductor will be the Rev. W. H. Nutter. During the present year a testimonial, consisting of a scroll, a gold watch and chain, and a purse of one hundred and twenty guineas, subscribed for by 283 members of the band and chorus, and subscribers of the Society, was presented to Mr. George Watson, Jun., the indefatigable Hon. Sec.

The Dedication Festival of the Church of All Saints', Margaret Street, W., was observed there, as in former years, on All Saints' Day, Monday, the 1st ult., by a succession of services lasting, with but small intermissions, from an early hour of the morning till past nine o'clock at night. The chief musical interest centred in the high celebration at mid-day, and the first evensong at 5 p.m. At the former of these services the greater part of the music was furnished by a noble Mass by Cherubini (No. 2, in D minor), the recently published edition of which, with the words adapted to the requirements of the Anglican Communion Office, is a valuable addition to English church music; and at the latter the Magnificat and Nunc dimittis was C. E. Miller's setting in E major, composed some few years since for the choir of St. Paul's Cathedral, and the Anthem, Dr. Dykes's *chef d'œuvre*, "These are they," a composition that would certainly bear being heard oftener than it is. The Rev. L. Rivington was the preacher at the afternoon service, and Mr. W. S. Hoyte presided at the organ.

The London Church Choir Association held its eighth Annual Festival on Thursday, the 4th ult., at St. Paul's Cathedral. The music was, as usual, written specially for the occasion, the Magnificat and Nunc dimittis, and the Anthem, "The Lord hear thee in the day of trouble," being the composition of Mr. C. E. Stephens and Mr. Hamilton Clarke respectively. We reserve our criticism of these works for our reviewing columns in our next number. The chants were from the pen of Mr. F. G. Ogbourne; the hymn-tunes were contributed by Messrs. W. H. Bayne, J. F. Bridge, J. B. Calkin, F. E. Gladstone, and the Conductor, Mr. J. R. Murray. The sermon was preached by the Rev. C. G. Williamson, one of the Vice-Presidents of the Association; Mr. H. R. Bird, Organist of Kensington Parish Church, Honorary Organist to the Association, in the room of Mr. W. S. Hoyte, presided at the organ, and contributed in a great degree to such success as was achieved. The congregation was large.

On Thursday evening, October 28, the Annual Harvest Festival was held in Christ Church, Woburn Square, when the choir was augmented by the choir of St. George's, Bloomsbury, the boys of Lincoln's Inn, and several students from the Royal Academy of Music. The service was Turle in D, the verse parts being sung by Masters Phillips, Ross, and Gay, and Messrs. Dunn and Pierpoint, and the Anthem, "I will give thanks," by Mr. W. G. Wood, the Organist. The singing of the boys was very good, evidencing the careful training they had received from Mr. Wood. The solo, "When I called upon Thee," was capitally sung by Mr. Sinclair Dunn, R.A.M., and the fugue which closes the anthem, was given with great steadiness and precision by the choir. The "Hallelujah" chorus was sung during the Offertory. Mr. Myles B. Foster was the Conductor, and Mr. W. G. Wood presided at the organ.

Mr. Willem Coenen gave a Ballad Concert at the Dome, Brighton, on the morning of the 20th ult., before a large audience. The principal vocalists were Mrs. Osgood, Miss José Sherrington, Miss Julia Elton, Mr. Vernon Rigby, Mr Herbert Reeves, Mr. Maybrick, and Signor Conti; pianoforte, Mr. Coenen; violoncello, Herr Daubert. Many of the vocal pieces were encored; and the concert-giver's performance of Liszt's Rhapsodie Hongroise, No. 8, created a marked effect. A feature in the programme was Mr. Coenen's Caprice Concertante, for eight pianos (a notice of which we gave on its first performance at one of the composer's Concerts at Brighton) played by sixteen of Mr. Coenen's pupils, and rapturously applauded. Mr. George Watts's Philharmonic Choir also contributed some part-songs with much success; and a solo on the organ was skilfully played by Mr. A. F. Burton.

The members of the Victoria Glee Club gave their first Concert at the Grosvenor Hall, Buckingham Palace Road, on the 18th ult., when a number of glees were well rendered under the conductorship of Mr. W. Sexton. The principal artists were Madame Adeline Paget, and Mr. Henry Cross, both of whom were recalled after their several songs, and Messrs. Elliott Langworth, A. Weston, T. P. Frame, S. Kessell, W. Skinner, and Mr. R. W. Heney. A new Tarantella by Horatio Tuddenham was well played as a duet by Miss N. Cowell and Miss Webb, and the double quartet, "Peace" (a fable), by Dr. Bridge, was redemanded, the composer accompanying his own work and receiving quite an ovation. The other glees which obtained an encore were "The mighty conqueror" (Webbe), "Tars' song" (Hatton), "Soldiers' chorus" ("Faust"), and "Image of the rose" (Reichardt). Mr. A. Cox most efficiently presided at the piano.

Under the title of "Brixton Hall" another concert-room has been added to South London, and in its initial promise bids fair to prove a formidable rival to some of its predecessors. The building in question is situate in Acre Lane, within a few yards of Brixton Road, and is constructed to seat about seven hundred persons. The speculation is, we understand, a private one; the sole proprietor being a Mr. J. Chard, by whom, it is said, nearly £8,000 will be expended in perfecting the hall. The inaugural Concert was given on Wednesday evening, the 10th ult., when the following artists appeared: Madame Worrell, Madame Adeline Paget, Miss Matilda Roby, Miss Pauline Featherby, Mr. Vernon Rigby, Mr. A. J. Thompson, and Mr. James Budd. Miss Rose Black contributed a pianoforte solo, Mr. Humphrey Stark accompanied, and the band of the Royal Artillery performed selections during the evening.

The Edinburgh Choral Union announces for the coming season, two Choral and six Orchestral Concerts, the former to be conducted by Mr. Adam Hamilton, and the latter by Mr. August Manns. The programme of the seventh Concert of the series will consist entirely of compositions by Beethoven, and the second part of one of the others will be devoted to the performance of works by Wagner. The artists engaged are Madame Albani, Mdlle. Louise Pyk, Madame Nouver, Miss Annie Marriott, Miss Marian Williams, Madame Trebelli, Miss Hope Glen; Messrs. Barton M'Guckin, Henry Guy, Thurley Beale, Frederick King, and A. M'Call; solo pianists, Miss Alice Heathcote (late Thalberg Scholar of the Royal Academy of Music) and Herr Ernst Pauer; solo violinists, Miss Agnes Drechsler-Hamilton, Mons. Emile Sauret, and Herr Hermann Franke. The first Concert takes place on the 8th inst.

The Annual Festival of the Sion College Choral Union an association of the choirs of churches within the boundaries of the city of London, took place at St. Paul's Cathedral on Tuesday evening, the 23rd ult. The voices, about 400 in number, were conducted by Mr. George C. Martin, sub-organist of St. Paul's Cathedral, who some three years since succeeded Mr. E. J. Hopkins as Conductor of the association; and in addition to the organ, three trombones, two trumpets, drums, and two clarionets rendered most material aid, noticeably in the Anthem—Handel's "Dettingen Te Deum"—the acompaniments to which were specially arranged for the wind instruments employed on the occasion, by the Conductor. We regret that want of space prevents us from speaking of the Festival at greater length.

The 105th Monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall, on Friday, the 19th ult., when J. F. Barnett's Cantata, "The Ancient Mariner," was performed. The solos were sung by Madame Worrell, Miss Lizzie Turner, Mr. T. P. Frame, and Mr. Frederick Bevan; the leader of the band being Mr. S. Dean Grimson. The work was very ably rendered, and well received by a crowded audience. The second part of the programme, which was miscellaneous, included the Overture to Suppé's "Poet and Peasant" by the band, a duet

for clarionet and flute, by Messrs. Julian Egerton and J. Nice, and the ten-part Madrigal, "Sir Patrick Spens," by the choir. Mr. G. R. Egerton conducted.

A very successful Concert was given by the Kennington Choral Association on Tuesday evening, the 16th ult., at the Horns, Kennington, under the careful direction of the Conductor, Mr. Day. Some excellent concerted pieces were introduced, and given with much effect, the parts being balanced to a degree of nicety rarely excelled. Every selection was well received, and in one case a repetition was demanded. The principal vocalists were, Miss José Sherrington, Miss Ada Tolkien, Miss Marian McKenzie, and Mr. Horscroft, all of whom were highly successful. A couple of violin solos were capitally rendered by Mr. F. Arnold, and the Concert on the whole was a decided success.

We are glad to find that an International Copyright Treaty has been concluded between Her Majesty and the King of Spain, whereby due protection has been secured to authors of books, dramatic pieces, musical compositions, drawings, paintings, articles of sculpture, engravings, lithographs, and any other works of literature and the fine arts, in which the laws of Great Britain and of Spain do now, or may hereafter, give their respective subjects the right of property or copyright. The particulars of this Treaty are set forth in the *London Gazette*, and should be attentively perused by the many who desire to acquire a right in the produce of their brain.

A successful Concert was given by the Misses Turner on the 3rd ult. at the Grosvenor Hall. Miss Millie Turner evidenced the possession of a soprano voice of excellent quality and considerable power. Her rendering of "A damsel fair" (Ganz) and the soprano part of "My Lady the Countess" (Cimarosa), gave evidence of much ability, and was highly appreciated by a large audience. Miss Lizzie Turner (contralto) sang effectively "The Better Land" (Cowen), and Miss Grace Maile, Mr. Charles Chilly, Mr. Sydney Beckley, &c., rendered valuable assistance. The violin playing of Miss A. Dinelli won much praise, and Mr. C. Marshall was an efficient accompanist.

A grand Musical Service took place at St. Matthias', Kensington, on Sunday, Oct. 31, on the occasion of the Harvest Festival, when Schubert's Mass in B flat formed the Communion Service, the Anthem being a new production by Zoeller, entitled "The hosts of heaven," the latter given on this occasion for the first time in London. It is written for men's voices, with an effective tenor solo, "To Thee my will resigning," which was impressively rendered by Mr. Faulkner Leigh, the choir director. At the evening service, Spohr's Cantata, "God, Thou art great," was sung, the solos being taken by Master Tebbutt, Mr. Dutton, Mr. Faulkner Leigh, and Mr. Lewis.

A series of Concerts, at popular prices, projected by Mr. John Cross, will commence at the Holborn Town Hall on the 6th inst. The artists engaged are: vocalists, Mesdames Rose Stuart, Francis Brooke, Ernst, Ellis Walton, Edith Murray, Jeanie Rosse, Emilie Lloyd, and Mary Cummings; Messrs. Henry Guy, Odoardo Barri, John Cross, Frank Ward, Florian Horner, and Thurley Beale; violin, Herr Schneider and Mr. Frank Arnold; flute, Signor Luigi Carozzi; Mr. John Cheshire's band of harps; organ, Messrs. H. Collingwood Banks and W. Venning Southgate; musical Director, Mr. F. Sewell Southgate.

Madame Adeline Paget gave an excellent Concert on the 17th ult., at the New Hall, Brixton. The *bénéficiaire* sang several songs, and in each instance was warmly applauded. The other vocalists were: Miss José Sherrington, Madame Worrell, the Misses M. Roby, P. Featherby, and M. Burton; and Messrs. J. H. Pearson, A. J. Thompson, H. Horscroft, J. Budd, and F. Quatremayne. Solo pianoforte, M. Henri Loge; violin, Herr Carl Schneider; Conductor, Mr. John Harrison. A glee-party, under the direction of Mr. Charles Stevens, also contributed to the programme.

The second Concert, this season, of the Brixton Choral Society, takes place on Monday, the 20th inst., at the Angell Town Institute, under the conductorship of Mr. William Lemare. A special feature of interest will be the performance, for the first time in a concert-room in England, of the entire music to Weber's Opera "Preciosa." A translation of the condensed libretto used in Germany, when the work is performed in this manner, will be recited by Mr. Charles Fry. Mendelssohn's "Loreley" and Hiller's "Song of Victory" are also included in the programme.

The "Girl's Own Annual," elegantly illustrated and beautifully bound, may be confidently recommended as an appropriate and useful volume for presentation to the young people at this season of the year. Interesting as are its contents, we could scarcely have drawn attention to the work in these columns had it not appealed to us through some well written articles upon musical subjects by some of the most eminent artists of the day; and we are glad, therefore, to have been afforded the opportunity of adding our testimony to the worth of a periodical so excellently conducted.

Spohr's "Last Judgment" will be sung in St. Stephen's Church, Westminster, on Wednesday evenings in Advent, the 1st, 8th, and 15th. On Friday, the 24th inst., the first part of the "Messiah" will be given, the service concluding with a selection of Christmas Carols. The choir, which is entirely voluntary, is under the direction of Mr. W. H. Baker, Mr. J. G. Callcott being the Organist. Sermons appropriate to the occasion will be preached by the Rev. W. M. Sinclair, the vicar, who has been recently appointed to the living by the Baroness Burdett Coutts.

Under the conductorship of Mr. W. H. Holmes, Organist of All Saints' Church, South Lambeth, a very successful Concert, in aid of the sick poor of the parish, was given at the Institute, Priory Grove, on Thursday evening, the 4th ult. Part-music was contributed by members of the late All Saints' Choral Society, assisted by ladies of the South-East District College, Kennington, and solos by Madame Worrell, Miss Pauline Featherby, Mr. T. W. Long, Mr. Arthur Thomas, and Mr. James Budd. Mr. Charles B. Budd accompanied.

The prospectus of the Highgate Choral Society, under the conductorship of Mr. Thomas Worsley Staniforth, announces for the coming season three Concerts, amongst the works to be performed at which will be Mr. Arthur Sullivan's Cantata, produced at the recent Leeds Festival, "The Martyr of Antioch," and Dr. Stainer's Cantata, "The Daughter of Jairus." Rehearsals are held weekly on Monday evenings during the winter.

On Tuesday evening, the 7th inst., the Special Advent Service, which for the last two years has been held with so much success at St. Paul's Cathedral, will be repeated. The service will, as before, consist almost wholly of Spohr's "Last Judgment," which will be given in its entirety by the choir of the Cathedral; Dr. Stainer at the organ. The admission to nearly the whole of the building will be without tickets.

The Organ Recitals at the Bow and Bromley Institute, on Saturday evenings, have been resumed with every appearance of maintaining the popularity they have hitherto obtained. During the past month the organists have included Mr. Best, of Liverpool; Dr. Spark, of Leeds; Messrs. Turpin, Loaring, and Hoyte, of London. The organ music is diversified with vocal solos; and the Recitals provide an agreeable evening's enjoyment at a nominal charge.

The Blackheath Musical Society, under the conductorship of Mr. G. F. Geaussent, has been entirely reorganised, and the prospectus of the fifth season announces two Concerts, the first of which took place on the 30th ult., and the second is advertised for February, 1881. The choir at present numbers 220 members. The programmes of each Concert are of the utmost interest; and the Society appears thoroughly to merit warm support.

Miss Florence Wydford's annual Concert took place on Thursday, October 28, when she was assisted by Madame Lemmens-Sherrington, Miss Agnes Larkcom, Mr. Thurley Beale, Mr. Percy Blandford, and others. The room was well filled, and the Concert a decided success. Miss Wydford sang several songs with her usual excellence.

Master John F. Brewer, a pupil of Mr. Sutton Swaby, late Organist of the Pro-Cathedral, Kensington, gave a very interesting Organ Recital at the Lancaster Hall on the 8th ult. The programme included Mendelssohn's Sonata No. IV., Prelude and Fugue in A minor (Bach), Overture, "William Tell," and the "Schiller March" (arranged by Best).

The two fine tenors, by Gaspard de Salo (mentioned in Hart's "History of the Violin," p. 113), together with a violin and a chamber double-bass made by the same artist, have been recently sold by auction by Messrs. Puttick and Simpson, and produced the sums of £76, £91, £41, and £21 respectively. They were the property of the late Dr. Steward, of Wolverhampton.

The Madrigal Society announces that prizes of five guineas have been awarded to Mr. Henry Lahee and Mr. A. H. D. Prendergast respectively, for Madrigals composed by them in accordance with the Society's offer made in February last. The prize of ten guineas is still open, and works intended for competition should be sent to the Secretary on or before March 10, 1881.

An Organ Recital was given at St. Margaret Pattens, Rood Lane, by Mr. W. M. Waite, after evensong on the 21st ult. (being the eve of St. Cecilia). The Recital was varied by a selection of vocal music sung by the choir under the direction of Mr. Stedman. The church was crowded and the music was admirably rendered throughout.

The *Liverpool Courier* says a movement is about to be made to obtain a daily musical service at the cathedral church of St. Peter. It will only be possible at present to have one full choral service in the day. It is calculated that a sum of £600 per annum will be necessary to enable this to be done.

The annual Harvest Festival was held at St. Giles's, Camberwell, on October 28, before a large congregation. The Anthem was "Ye shall dwell in the land," by Dr. Stainer. The whole of the service was extremely well sung, the solos being taken by Messrs. Skinner and Davies. Mr. J. W. Wallis presided at the organ with much ability.

An Organ Recital by the celebrated French Organist, M. Alexandre Guilmant, will be given this evening (Wednesday, December 1), at the Union Chapel, Islington. The Recital will be interspersed with vocal music, the accompaniments to which will be played by Mr. Fountain Meen, Organist to the Chapel.

Mr. Stedman has been appointed Director of the music, and Mr. E. M. Lott, Organist, at St. Ethelburga's, Bishopsgate Street. Arrangements are in progress for a much improved musical service; and Spohr's "Last Judgment" will be sung after evensong every Sunday during Advent. The choristers will consist of Mr. Stedman's choir boys.

A selection from the "Messiah," with band and chorus numbering nearly 100, will be given at the Parish Church of St. George's-in-the-East, on the 14th ult., at 8 o'clock. The solos will be taken by the choristers of St. Peter's, Eaton Square, and Messrs. W. Sexton, Harper Kearton, and Frederick Bevan. Conductor, Mr. W. Sexton.

The next Examination for Degrees in Music at Dublin University, will take place on the 9th and 10th inst. After the present year, the Arts Examination, preliminary to these degrees will, for the first time, be made similar to that for the ordinary entrance to the University; this will embrace Greek and Science.

Madame Edith Touzeau has just completed her first professional tour in Ireland, where she has given a series of Concerts of a highly successful character. Madame Touzeau's singing of the Irish melodies, according to the Irish papers, produced a marked effect upon her hearers in the various towns she visited.

"The Building of the Ship"—the Cantata written by Mr. J. F. Barnett for the recent Leeds Festival—will be given by the North London Philharmonic Society at St. Andrew's Hall, Newman Street, Oxford Street, on Thursday, the 16th inst.

Professor Macfarren, Dr. Garrett, and Mr. Stanford have examined and approved the exercises sent in by the following candidates for the degree of Bachelor of Music in Cambridge University: Brion, Crook, Pearse, Smith (Queens'), Stevens (St. John's), Stokoe (Emmanuel), Tutt.

Mr. Alfred J. Eyre, Organist to the Crystal Palace, &c., gave the Organ Recital at Angell Town Institution, Brixton, on Saturday evening, October 30. The interspersed vocal music was sung by Messrs. Maunder, Frame, Nettleship, and Baker.

We are informed that the next Norfolk and Norwich Musical Festival has been fixed by the Committee of Management for the week commencing Monday, October 10, 1881. Signor Randegger has been appointed Conductor.

The following, who passed the recent examination in the University of Oxford, have been admitted to the degree of Bachelor in Music: Basil Harwood (Trinity College), Theodore S. Tearne (New College and Chester), —Walter (Queen's College and Margate).

In consequence of the Christmas holidays it will be necessary for us to print the January number some days earlier than usual. All matter and advertisements intended for insertion in this number should, therefore, reach the office on or before the 20th inst.

The Sacred Harmonic Society inaugurates its first season at St. James's Hall on Friday, the 3rd inst., when the programme will consist of Beethoven's Mass in C, and Mendelssohn's "Christus" and "Lauda Sion.'

Dr. Sloman's Cantata, "Supplication and Praise," was performed at the Institute, Knight's Hill, by the Norwood Choral Society with much success, on Tuesday evening, the 23rd ult.

REVIEWS.

The Power of Sound. By Edmund Gurney, late Fellow of Trinity College, Cambridge.
[London: Smith, Elder and Co. 1880.]

Mr. Gurney reminds us in his preface that the substance of this work has appeared in the principal magazines. Most of our readers will have seen Mr. Gurney's name in the *Fortnightly Review*, the *Nineteenth Century*, and other leading periodicals. His contributions have been devoted sometimes to general musical criticism, but more often to the æsthetics of music. He now presents the principles he advocates in, as he says, a more coherent form; and in justice to his publishers, we may add, in a very handsome form. The book is voluminous, containing between five and six hundred pages of more than ordinary dimensions. The size of the sheets has been no doubt chosen to give scope to the numerous illustrations in musical notation.

Mr. Gurney confesses he has not read any of the German systems of æsthetics. This avowal is not only frank, but it prepares us at once for the point of view from which the subject is to be observed. We have all of us a lively recollection of Mr. Darwin's grim joke about the origin of instrumental music; and the musical world has been pretty well drilled in recent theories of acoustics, so that there is no difficulty in understanding what Mr. Gurney may have assumed, that works on the æsthetics of music, which are pre-Helmholtzian or pre-Darwinian, are in a measure obsolete.

He is one of the newer school of physiological æstheticians. He is evidently an ardent disciple of Darwin, and follows Helmholtz to that "border-land between physical and æsthetical inquiry" where differences of opinion are to be anticipated on questions of detail and subtle inferences.

Mr. Gurney seems possessed of a growing conviction that music has a unique message for "publicans and sinners"; that is, for the ignorant and uncultivated. He thinks the mission of the art is still unfulfilled because its conditions are misunderstood. To better explain the adaptability of music to its great purpose of reaching the popular heart, he confesses, with due apologies to the "skilled minority," that he has attempted to strip the art

of its "esoteric character and its intellectual pretensions." He wishes more particularly to be understood by educated persons outside the technical circle; that is to say, persons who care for music without troubling themselves with technicalities.

He commences with what may be called his leading theme, the gradual formation through past ages of our organs of special sense. This Darwinian hypothesis is naturally a powerful aid in treating the most difficult question of musical æsthetics, the mysterious effects of music when not traceable to any immediate cause beyond the pleasure of sensation, or to any definable association or distinct impression on the memory.

In the present highly developed state of the higher senses, nervous stimulus or sensation is, in the generally accepted doctrine, painful or agreeable, according to the limit of amount of sensation; or according to the degree in which the organ, or the particular nerve or fibre is either fresh and responsive, or fatigued, by excess of stimulus. This doctrine is not received by Mr. Gurney without modification, and the small space of unoccupied ground upon which he has alighted is made a prominent feature in his survey of the whole subject. The reader who is curious on the point can refer to the last appendix (C) on *discord*, where the specific theory is given with some condensation, and is less overwhelmed by exuberance of diction and amplification than some other lighter subjects treated by Mr. Gurney in the work we are noticing.

It is not necessary to venture here upon any explanation of Mr. Gurney's scientific opinions. It is sufficient to state simply, that the detail he objects to in the Helmholtzian theory of dissonance is the supposition that after each minute interval between the beats, which are the cause of dissonance, the nerve force is so replenished that the violence of the returning shock is greater. Mr. Gurney thinks that the unpleasantness is not connected with the *excessive* response of the nerves to stimulus, but with a special feature of *discontinuous* response, whether referable to perpetual stoppings or to perpetual startings, or both. In that way he would more clearly distinguish dissonance from loudness; both being in the old doctrine dependent on the relative force of the stimulus, although in one case there be continuity and in the other intermittence of sound.

Before we leave the important appendix we are quoting, we must allude to some observations it contains which will lead us directly into the more practical questions interesting to musicians. "The simplest bit of modern music," says Mr. Gurney, "is often crammed with discord." A discord, as he says, is always a discord, and has the same wearing effect on the peripheral organs wherever it occurs; but its isolated influence as a separate sensation is overridden by the higher co-ordinating centres; that is to say, it submits to the more intellectual processes involved in the appreciation of music, comprehending pure sensation as in quality of tone and in abstract harmony intervals, as well as questions of time, rhythm, order, melody, key, and *form*. Dr. Pole, in his recently published "Philosophy of Music," briefly and correctly described the same subjection of the merely harmonic principle to "other elements of musical interest offered prominently to the mind," at the time when a harsh combination occurs in the harmony. In regard to this point the elder and the newer school of æstheticians are completely in accord; and they agree generally with the modern and æsthetical school of musical theorists, who would treat melody as the essence of music, or, as Mr. Gurney admirably describes it in italics, the *individualising* element in music. "In brief," as he says, "in music no less than in nature, form is a primary and colour a secondary quality of phenomena." In other words the mere combination of pure harmonic intervals, the "chord," however beautiful as an isolated sensation is simply meaningless apart from the melodic resolutions or progressions. When that fact is more generally recognised we shall have commenced a *renaissance* in musical theory. The Helmholtzian doctrines, of which Mr. Gurney's book is an outcome, have been in vogue for nearly a generation and have inspired no positive addition to musical theory; but their negative value is great. All musical theories, from those of Rameau upwards, founded on some imaginary harmonic principle are now obsolete.

In close connection with this subject let us take what the casual observer might consider the most elementary point in musical æsthetics, the "great distinction," as Mr. Gurney writes, "between major and minor." He says, "the account of the phenomenon given by Helmholtz presents very decided difficulties." Mr. Gurney devotes several pages to the discussion of this question. The gist of his argument we believe to be this: if a slight element of dissonance or of obscurity is sufficient to characterise the minor interval, shall we increase the characteristic effect by making the interval a little more dissonant? or if we take a major triad in imperfect intonation do we alter the ethos of the combination in the sense understood by the term minor? Naturally, in regard to the latter question, the answer is "we do not." But we think Mr. Gurney has rather overlooked the point that what are most generally associated with the idea of minor intervals, namely minor thirds and sixths, are classified by Helmholtz as *medium consonances*, and a very small change in the intonation will remove them from the category of consonances. There is no doubt that a vocalist or violinist will often intensify the ethos of a minor interval by making it Pythagorean; but if the rebeany thing at all in *numerical values*, it is worth noticing that, as a question of harmony, the amount of relative roughness in a Pythagorean minor third compared with the true interval is only 26 to 20, whereas in the corresponding major intervals the roughness is as 19 to 8. A great deal of the difficulty in this question, as Mr. Gurney as an æsthetician might have shown us, is in mixing up purely abstract and scientific considerations with the ordinary meanings we attach to technical terms such as major and minor. For example, we say *minor third* and *minor second*. In using such terms the musician is evidently thinking of the *scale;* as he always is whatever he may talk about. The common prefix *minor* to effects so utterly distinct, is scientifically an absurdity. Anyhow, a difficulty remains in attempting to adequately define the minor ethos by any harmonic principle. We meet with the same question in what are called the *inversions*, that is, the different positions of a major triad. We are rather sorry to see that Mr. Gurney has adopted without qualification explanations on this subject cautiously suggested by Helmholtz, and repeated with more confidence by Mr. Sedley Taylor. We are told that the reason why we accept, let us say, the second inversion of a major triad, as the same combination in a different position, is because we recognise for example E, G, C as parts of the clang of C. But in the triad there are three primes and three clangs. In the first inversion the prominent clang, if one prime is to be taken as more important than another, is that of E. Why should it remind us of C, more than of its own clang or of that of G? The inversion E, G, C resolving on the triad of E♭ major or minor is according to an extended application of the principle of the *movable Doh*, the same as C, E♭, A♭ resolving on C. The chord C, E♭, A♭, is recognised at once by the musician as *major;* and yet, from a mere harmony point of view, out of the three intervals it contains two are minor! The ethos of the combination as minor is only discovered by resolving it for instance on C.

What Mr. Gurney is driving at in several examples in his work, is the same problem that was proposed long since by Galin in regard to minor effects in the major scale and *vice versâ*. The solution is in the melody either of one scale or of parallel scales of different forms diatonic or chromatic. Modern harmony is a vertical section of those scales, metaphorically moving, as Mr. Gurney very cleverly says music moves, "without stopping to be looked at." Hence its main distinction from the plastic arts; or, as he calls them, "arts of representation." We cannot get rid of the saving truths of "just intonation" by relegating harmony to a lower and a more appropriate sphere; but "intonation" when not a question only for the tuner, the instrument maker, or temperament maker, is mostly dependent on *duration*, and is controlled by the necessity for gradation, the origin of scales. By insisting too rigidly on just intonation we should very soon get rid of modern polyphony, if not of modern forms in the larger and technical sense. In that case our disputes are removed to other ground, and submitted to possible

conditions and styles in music which at present it is useless to contemplate.

In respect to *gradation*, Mr. Gurney, after explaining melodic form, says: "In application to sound-*colour*, the general meaning of gradation would be in reference to degrees of loudness and softness. For in sound no merging of actual tints is possible; the tone of a violin cannot gradually shade into the tone of a flute as blue into green."

No, but it seems to us that in this and other passages in his book Mr. Gurney has not treated the question with the same care and thought that Mr. Sully has bestowed upon it. He has not made any effort to separate quality of tone from harmony, or to show where and when they differ in degree, admitting they are the same in kind. He assumes, perhaps, too much in confining the analogy of colour to quality of tone; whilst following current notions he in other places almost violently severs the phenomena of colour from any analogy at all with those of sound. We cannot stop to argue the question, but we may ask, What is it that gives variety of quality? It is, shortly, the *harmony* of the complex sound; and why should not an harmonic interval be an analogue of colour? and, above all, why should not gradations of *pitch* enter the question as well as gradations of *intensity*? He speaks elsewhere of the "*monochrome*" quality of the pianoforte. In that he is at variance with Helmholtz, who concedes one virtue at least to the instrument—*variety of timbre*. Any one who is accustomed to recall orchestral effects on the piano and on the harmonium (without stops) will know by comparing the two that Helmholtz is correct.

It is impossible to notice here a tithe of the interesting questions Mr. Gurney has touched upon in connection with the science and æsthetics of music. Many of his readers will most appreciate the large portions of his book devoted to general criticism, or *causeries musicales* about Mendelssohn and Wagner, Beethoven and "Claribel," and the rest. We confess that of the two dilettantisms, the scientific and the artistic, the first is at the present day the most notable feature, and presents the greatest novelty and interest. We follow Mr. Gurney with more pleasure when he joins in the discussion as to whether orange and vermilion is a *colour-discord*, or, as he seems to think, nearly a perfect consonance on account of the slightness of the divergence, than when he tells us that the "diminished sevenths" in the "Lohengrin" are not novel effects; or that "in 'Rigoletto,' the opera where sense and decency have perhaps been most conspicuously outraged, and where the general dramatic interest is of the lowest and most trifling kind, the celebrated quartet owes much of its charm to the simple point, that two of the singers are not supposed to know that the others are near them, which gives piquancy to the contrast in the strains they sing."

The passage from the "Lohengrin" Mr. Gurney presents in musical notation, and selects for special animadversion is from the duet between *Telramund* and *Ortrud* in the second act, often looked upon by musicians as containing some of the finest pages in the score. As for Verdi's quartet, it has been sung for a whole generation in countless concert-rooms with never-failing applause and without a tenth part of the audience understanding or caring whether two of the singers were supposed to know this thing or the other. As to the dramatic interest of "Rigoletto," that is the affair of Victor Hugo; and, as for Mr. Gurney's notions in regard to its "indecency" we will not say they are pharisaic, because he sets out with a large-hearted desire to dispel the æsthetical darkness in the minds of publicans and sinners, and deplores in animated language the absence of Sunday bands in the London parks. Moreover, his general opinions are frank, sensible, and sympathetic; but he is a trifle "superlative" in his fancies, and his Mendelssohnic predilections with a thin superposed stratum of Schumann, are very English, and somewhat antiquated. When, in his essays dedicated to general matters in music, he partly returns to scientific and æsthetical questions, he is less prosy; and in a book containing much that is popular in form and likely to be extensively read, many of his remarks will be of great value in attempering the musical mind of this country, which has hitherto been thoroughly middle-class, in the Matthew Arnold acceptation of the term; and prone to mixing up music and morals with second-hand German gush; and to decipher the hidden meanings of great compositions; or to paint the heads of great composers surrounded by clouds and lambent flames; and to ascribe definite emotional characteristics to certain rhythms, or even to the keys of our pianofortes. All that was prescientific, and is naturally condemned by Mr. Gurney.

Biographie Universelle des Musiciens. Par F. J. Fétis. *Supplément et Complément.* Publiés sous la direction de M. Arthur Pougin. Tome Second.
[Paris: Firmin-Didot.]

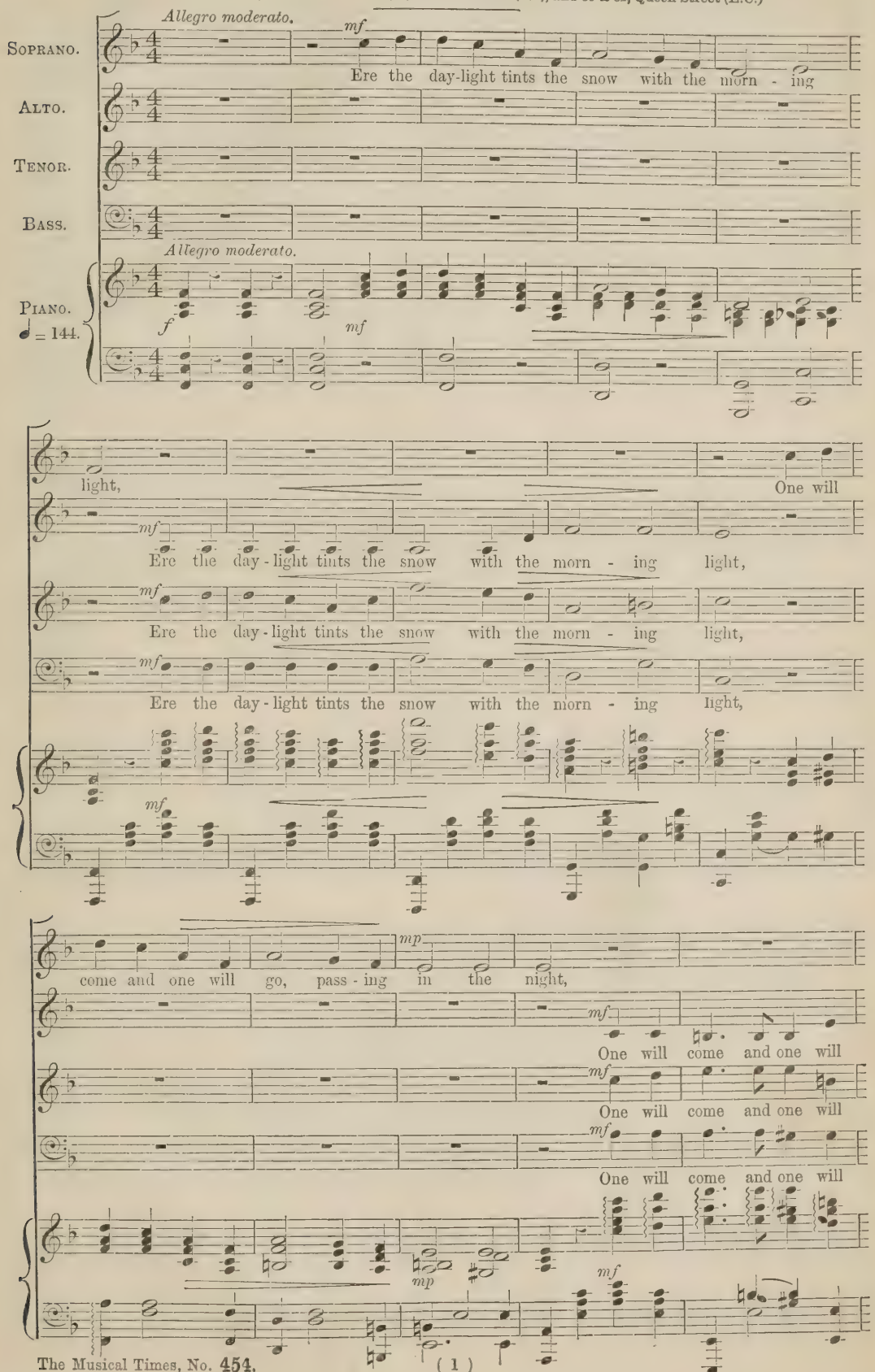
M. Pougin is obviously a man who believes that "if 'twere well 'twere done, then 'twere well 'twere done quickly." Not many months have elapsed since the first volume of his "Supplément to Fétis" appeared, and now here he is with a concluding volume of 691 closely printed pages, crammed from top to bottom with details. We cannot suppose that this mass of matter has been accumulated, sifted, and arranged since the first volume came forth. To do so would be to credit M. Pougin with a haste wholly opposed to one's ideas of ordinary care. But, in any case, we have to thank him for an addition to musical bibliography which, even should there be more than the average of errors, cannot fail to prove of value. Musicians in every country will, of course, test the accuracy of the new volume by its notices of their own compatriots, and it may be otherwise of interest if we look now through some of its pages in search of English names.

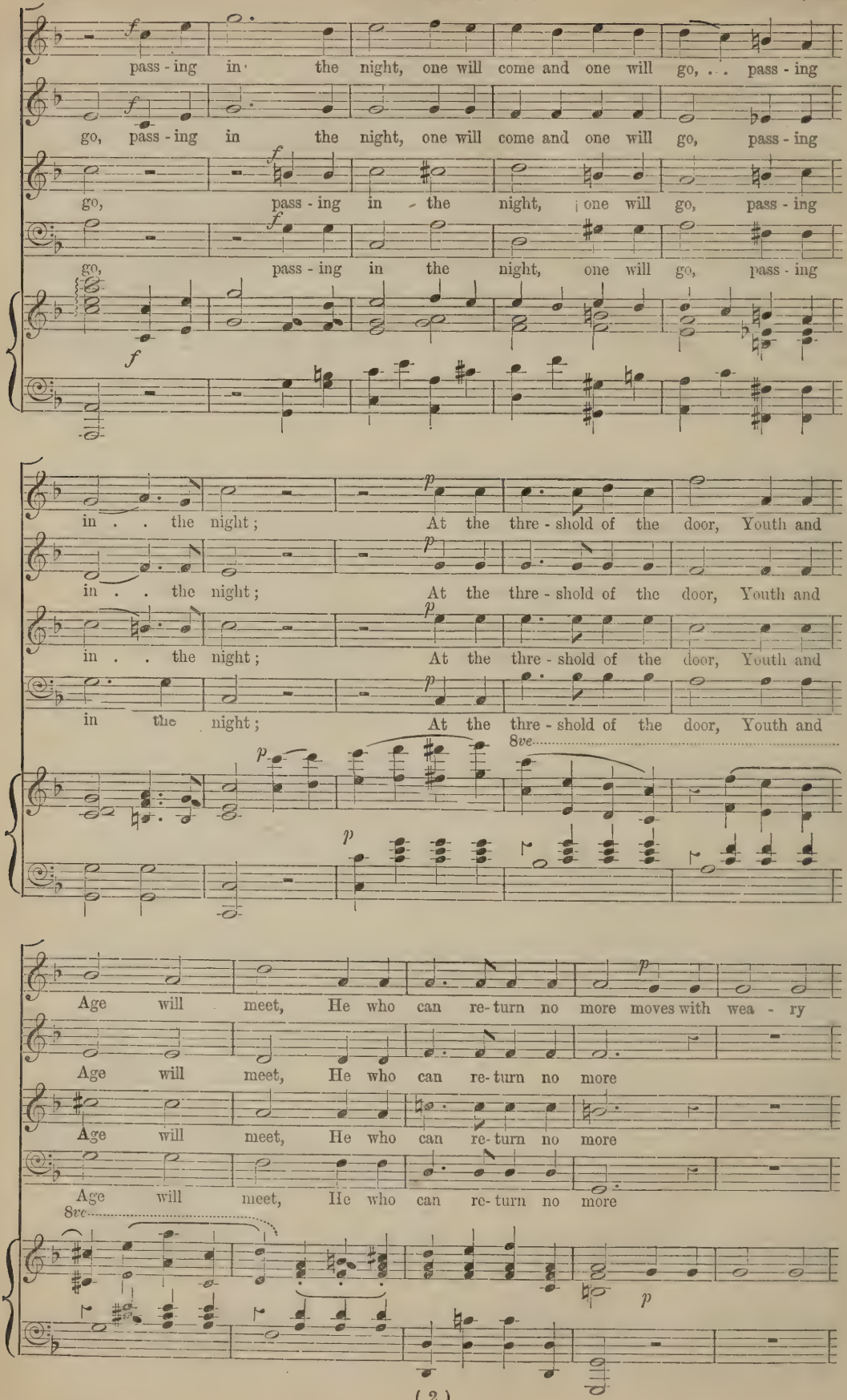
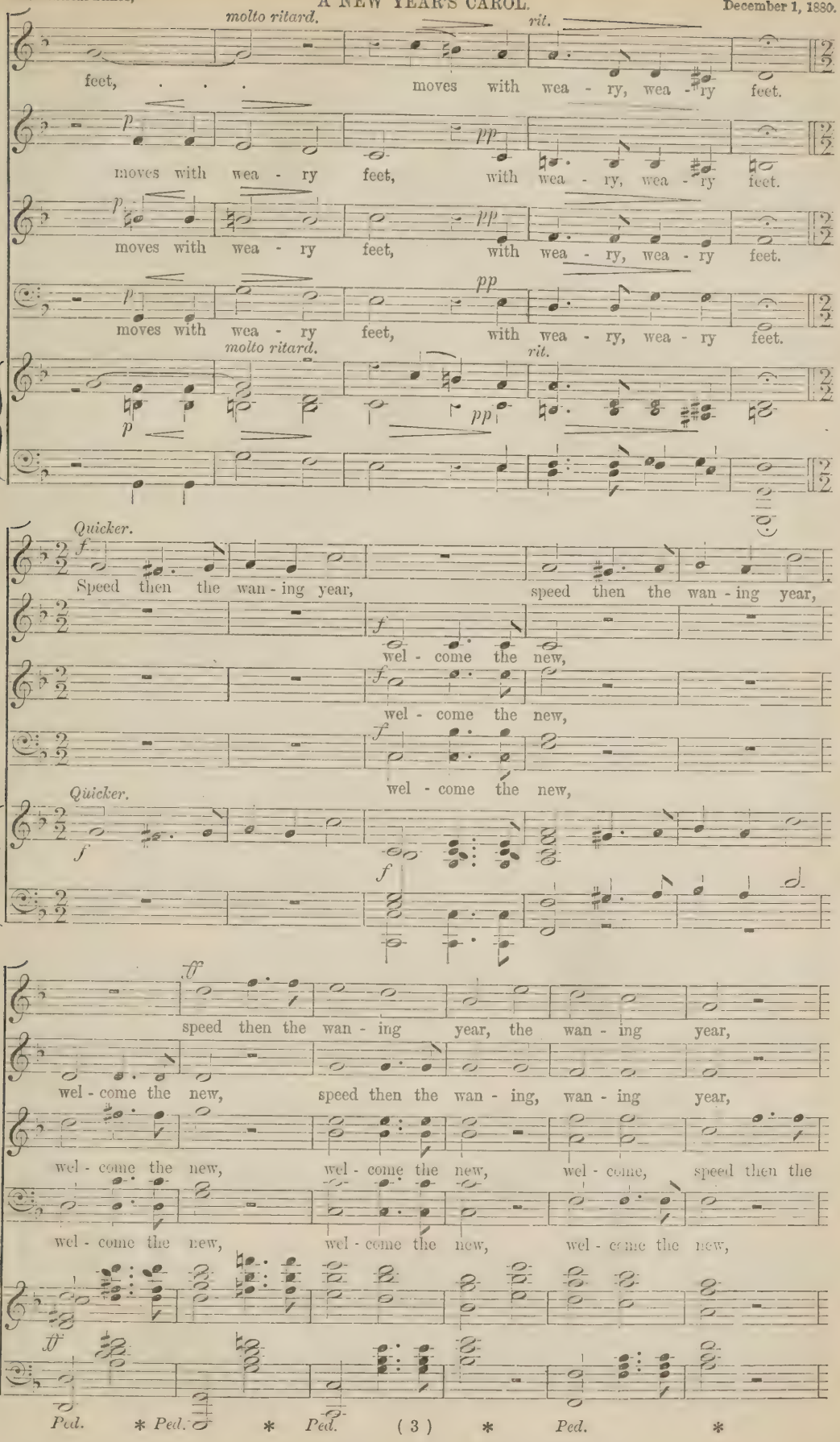
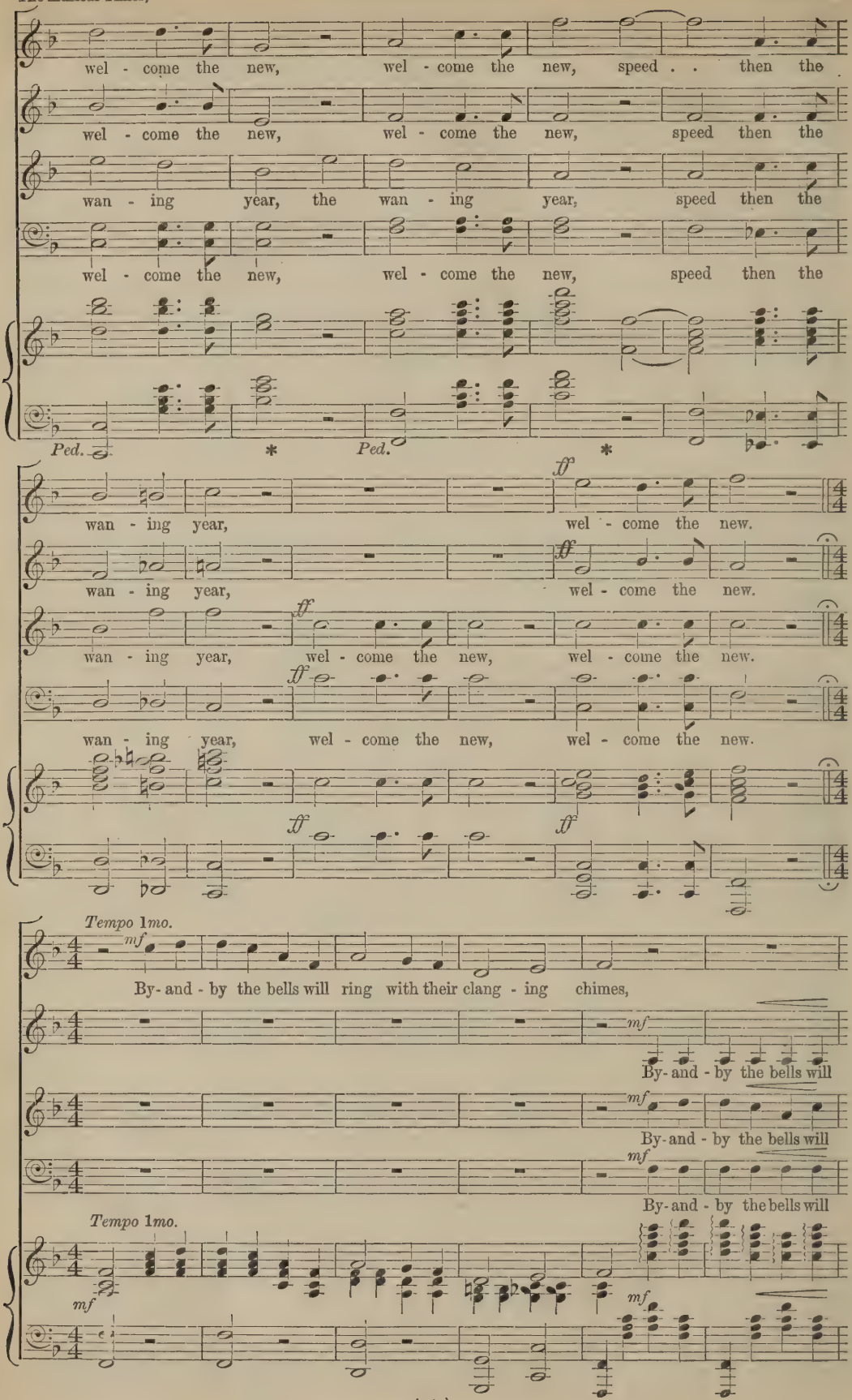
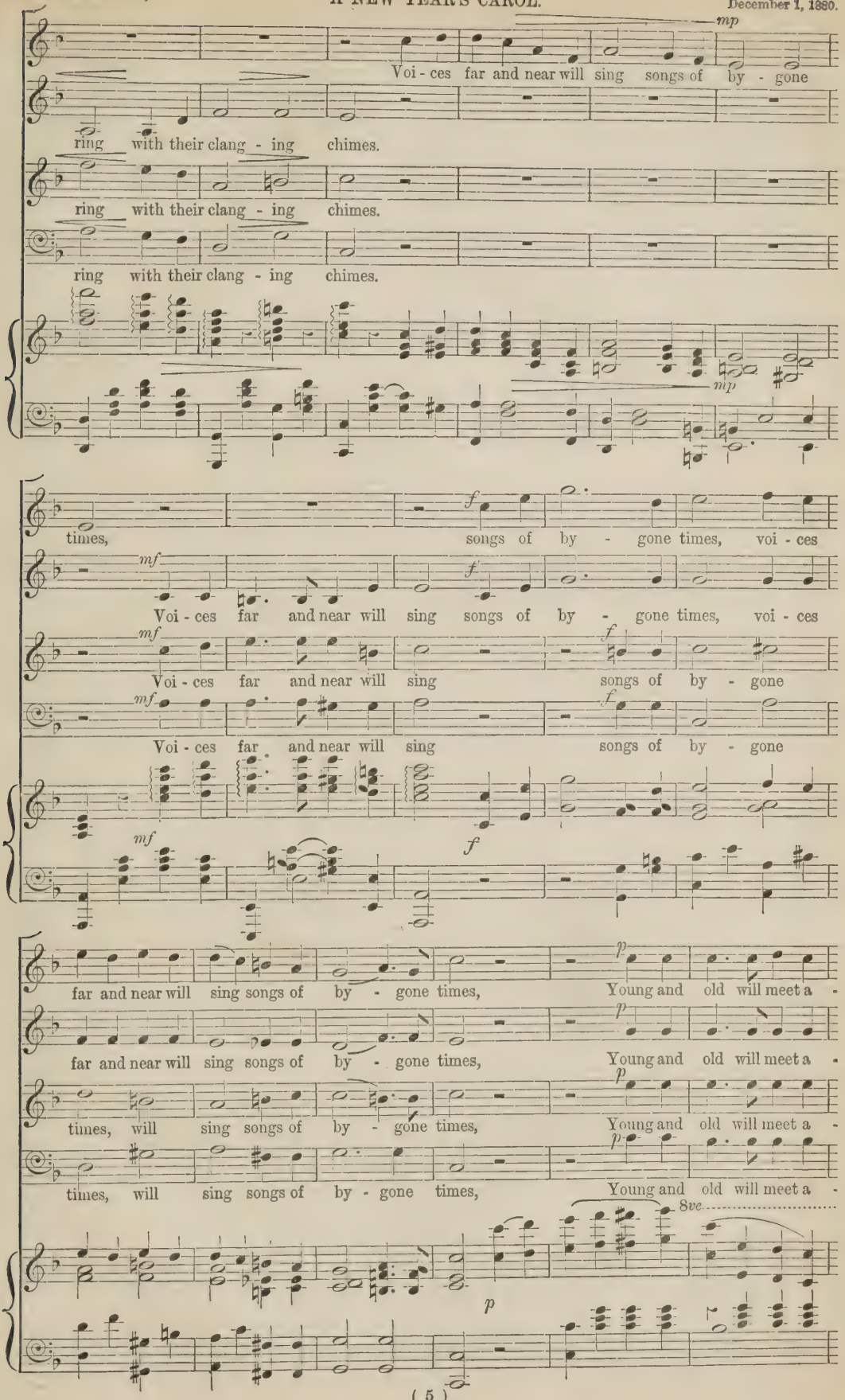
M. Pougin dismisses C. E. Horsley in exactly seven lines, four of which are devoted to a record of his having written some letters to the *Musical Standard* from New York. His oratorio, vaguely referred to by Fétis, is not even named. On the other hand we have a fair notice of Mr. John Hullah, who, by the way, is described, in true French style when English names are concerned, as having been organist of the "Chartreuse." In dealing with E. J. Loder, M. Pougin wisely resorted to the life of that musician as written by Professor Macfarren for the "Imperial Dictionary of Universal Biography." The notice is, therefore, full and accurate, but we think M. Pougin should have given more than general statements concerning the work done by Charles Lucas. Taking into account the particulars supplied about men not more eminent in their day, it is not enough to say of the late Principal of the Royal Academy of Music that he wrote "several operas, symphonies, &c." Both Professor Macfarren and his brother, Mr. Walter Macfarren, come out successfully from the biographical ordeal, and have no reason to complain either as regards statements of fact or opinion. In the notice of Mr. A. C. Mackenzie it is, perhaps, of small account to find him described as the pupil of Mr. Juson (Jewson), but the omission of all reference to Mr. August Manns is certainly a grave error not easily pardoned. In the twenty-one lines devoted to Alfred Mellon, the writer naïvely confesses that he does not know the name of the opera by that composer, brought out at Covent Garden in 1859; while, after giving a very appreciative notice of Mr. J. Alfred Novello as a publisher, the writer forgets to add that he has been a bass singer and Choirmaster of Lincoln's Inn Chapel. After this, it is not surprising to find the career of Madame Clara Novello summed up in sixteen lines. Sir Herbert Oakeley will not be flattered by remarks which—no doubt unintentionally—sound contemptuous. M. Pougin says that "Sir Oakeley" is not known on the Continent, but that he must occupy a high place in his own country, since the Queen has conferred upon him an honour shared by Benedict and Bennett. "I have not been able," writes M. Pougin, "to collect any further particulars about this artist." He gives us some, however, concerning Mr. George Oakey, Mus. Bac., whose name will be new to many English readers, as well as that of Mr. F. M. Pacey, Mus. Bac., a provincial organist. Madame Patey obtains a somewhat long and appreciative essay, but will scarcely recognise her maiden name in the odd-looking word "Whycotk." On the other hand, the only Pearsall mentioned is described as a contemporary professor, author of a little book on "consecutive fifths." English students will be grateful, of course, for some particulars respecting Mr. W. Phillipson, a "pianiste

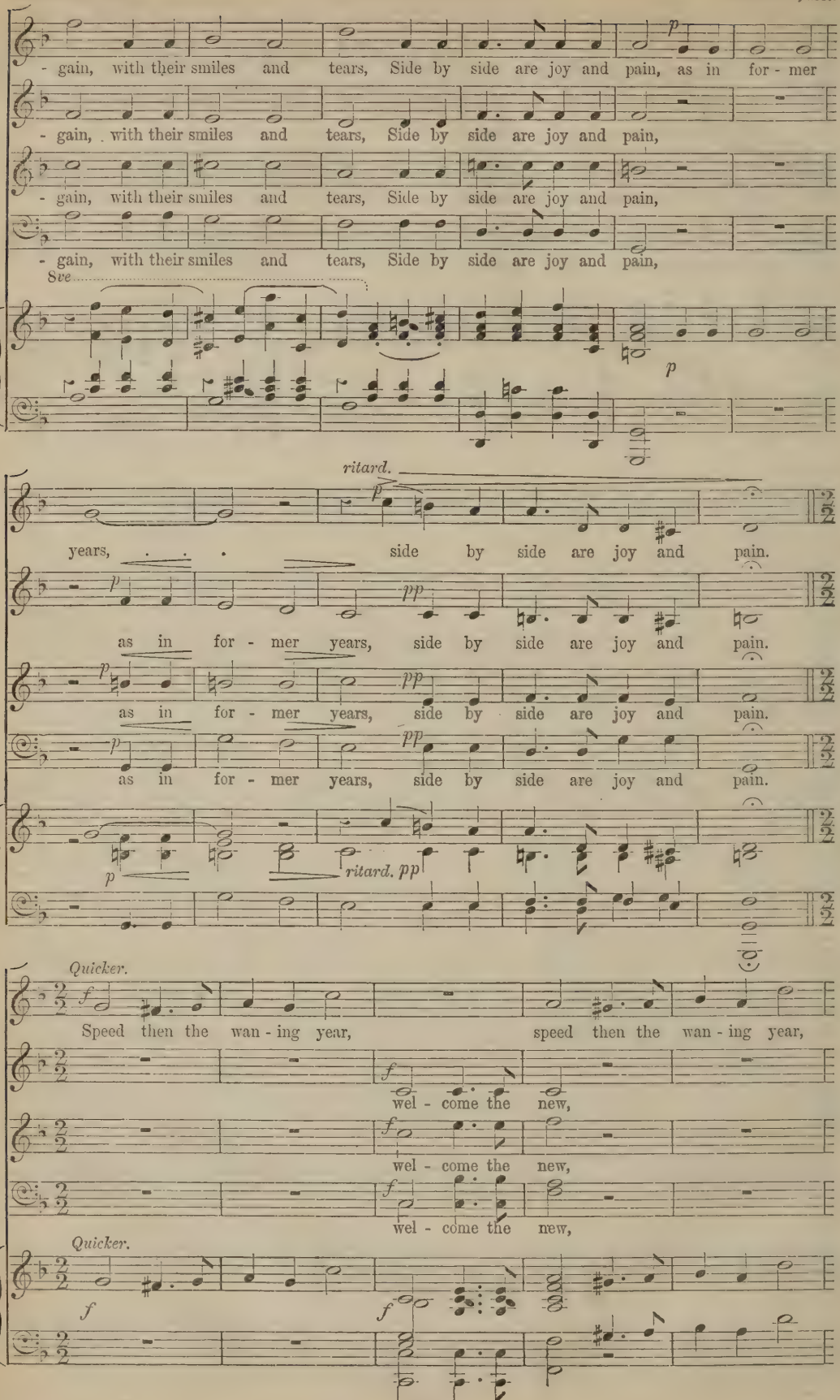
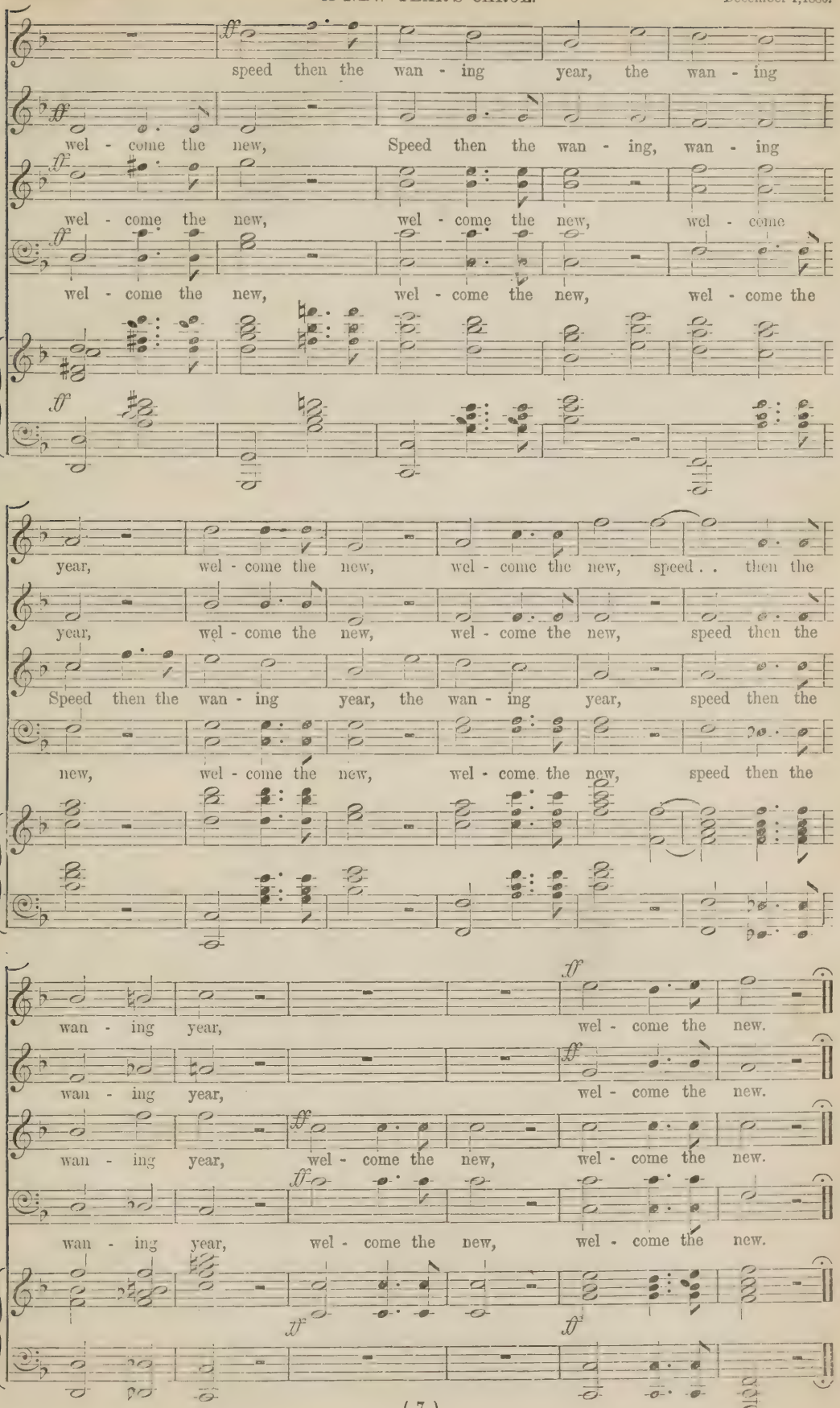
A New Year's Carol.

PART-SONG.

Words from "Songs for Music." Composed by JAMES SHAW.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro moderato.
mf
Soprano.
Ere the day-light tints the snow with the morn - ing
Alto.
Tenor.
Bass.
Allegro moderato.
Piano.
♩ = 144.
f
mf
light,
One will
Ere the day-light tints the snow with the morn - ing light,
Ere the day-light tints the snow with the morn - ing light,
Ere the day-light tints the snow with the morn - ing light,
mp
come and one will go, pass-ing in the night,
One will come and one will
One will come and one will
One will come and one will


pass - ing in the night, one will come and one will go, . . pass - ing
go, pass - ing in the night, one will come and one will go, pass - ing
go, pass - ing in the night, one will go, pass - ing
go, pass - ing in the night, one will go, pass - ing
in . . the night; At the thre - shold of the door, Youth and
in . . the night; At the thre - shold of the door, Youth and
in . . the night; At the thre - shold of the door, Youth and
in the night; At the thre - shold of the door, Youth and
8ve
Age will meet, He who can re-turn no more moves with wea - ry
Age will meet, He who can re-turn no more
Age will meet, He who can re-turn no more
Age will meet, He who can re-turn no more
8ve

molto ritard.
rit.
feet, moves with wea - ry, wea - ry feet.
moves with wea - ry feet, with wea - ry, wea - ry feet.
moves with wea - ry feet, with wea - ry, wea - ry feet.
moves with wea - ry feet, with wea - ry, wea - ry feet.
molto ritard.
rit.
Quicker.
Speed then the wan - ing year, speed then the wan - ing year,
wel - come the new,
wel - come the new,
wel - come the new,
Quicker.
speed then the wan - ing year, the wan - ing year,
wel - come the new, speed then the wan - ing, wan - ing year,
wel - come the new, wel - come the new, wel - come, speed then the
wel - come the new, wel - come the new, wel - come the new,
Ped. * Ped. * Ped. * Ped. *

wel - come the new, wel - come the new, speed . . then the
wel - come the new, wel - come the new, speed then the
wan - ing year, the wan - ing year, speed then the
wel - come the new, wel - come the new, speed then the
Ped. * Ped. *
ff
wan - ing year, wel - come the new.
wan - ing year, wel - come the new.
wan - ing year, wel - come the new, wel - come the new.
wan - ing year, wel - come the new, wel - come the new.
Tempo 1mo.
mf
By- and - by the bells will ring with their clang - ing chimes,
By- and - by the bells will
By- and - by the bells will
By- and - by the bells will
Tempo 1mo.
mf

mp
Voi - ces far and near will sing songs of by - gone
ring with their clang - ing chimes.
ring with their clang - ing chimes.
ring with their clang - ing chimes.
mp
f
times, songs of by - gone times, voi - ces
mf
f
Voi - ces far and near will sing songs of by - gone times, voi - ces
mf
f
Voi - ces far and near will sing songs of by - gone
mf
f
Voi - ces far and near will sing songs of by - gone
mf
f
p
far and near will sing songs of by - gone times, Young and old will meet a -
p
far and near will sing songs of by - gone times, Young and old will meet a -
p
times, will sing songs of by - gone times, Young and old will meet a -
p
times, will sing songs of by - gone times, Young and old will meet a -
8ve
p


- gain, with their smiles and tears, Side by side are joy and pain, as in for - mer
- gain, with their smiles and tears, Side by side are joy and pain,
- gain, with their smiles and tears, Side by side are joy and pain,
- gain, with their smiles and tears, Side by side are joy and pain,
8ve
p
ritard.
years, side by side are joy and pain.
as in for - mer years, side by side are joy and pain.
as in for - mer years, side by side are joy and pain.
as in for - mer years, side by side are joy and pain.
ritard. pp
Quicker.
Speed then the wan - ing year, speed then the wan - ing year,
wel - come the new,
wel - come the new,
wel - come the new,
Quicker.

speed then the wan - ing year, the wan - ing
wel - come the new, Speed then the wan - ing, wan - ing
wel - come the new, wel - come the new, wel - come
wel - come the new, wel - come the new, wel - come the
year, wel - come the new, wel - come the new, speed . . then the
year, wel - come the new, wel - come the new, speed then the
Speed then the wan - ing year, the wan - ing year, speed then the
new, wel - come the new, wel - come the new, speed then the
wan - ing year, wel - come the new.
wan - ing year, wel - come the new.
wan - ing year, wel - come the new, wel - come the new.
wan - ing year, wel - come the new, wel - come the new.

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anglais contemporain," and Mr. A. J. Phipps, to whom a similar description is given. Mr. E. Prout obtains an adequate notice, nor has Mr. Randegger any serious ground for complaint; while Mr. Brinley Richards, with a column and a half of matter, including a list of his works, should consider himself very handsomely treated indeed. *Au contraire*, poor Mr. Vernon Rigby does not get a word, though a Mr. Rodwell rejoices in four lines and a fraction. Mr. Rigby, however, has for companion in neglect no other than Madame Rudersdorff. The notice of Madame Sainton-Dolby omits to point out that she is the author of more than one published Cantata; but that of Mr. Santley is very complete, and, as far as our knowledge goes, accurate. Messrs. John Sewell and Edward Sharp, both now living, are considered sufficiently important for mention. The sketch of Sir George Smart is far from adequate, and is incorrect in saying that the first performance of "Oberon" took place under his direction. That of Henry Smart gives even less satisfaction. His oratorio, "Jacob," is not even mentioned, while one of his best known cantatas appears as "King Porne's Daughter."

It appears from the foregoing that M. Pougin's labours in the field of English musical biography are not uniformly successful nor perfectly discriminating. The chief value of the work undoubtedly lies in its very full notices of French, Spanish, and Italian musicians. For these M. Pougin will have the thanks of students everywhere, and these alone suffice to commend the volumes he has now completed.

Music and Musicians. Essays and Criticisms by Robert Schumann. Translated, Edited, and Annotated by Fanny Raymond Ritter. Second Series. [William Reeves.]

This Second Series of Schumann's contributions to musical literature—consisting, as it must inevitably do, of reviews upon many men who have never won their way to fame—would scarcely command a general acceptance in this country were the volume not arranged by the translator according to a plan which, as she says, is "founded on that of the forms of musical composition." Beginning with reviews of Operas, Oratorios, Symphonies, and Overtures, the reader is conducted through the Lied, and the various forms of Chamber-music to the Sonata, and thence down the lesser forms of pianoforte composition, ending with criticisms on miscellaneous works for that instrument. Viewed in this light, of course, the work of an unknown composer must be merely regarded as a peg upon which to hang the critic's opinions, and that Schumann's opinions are worth preserving can be scarcely doubted by those who know him as a writer as well as a composer; for though he may have been disposed occasionally to underrate the claims of some of the world's favourites of his day—Herz and Thalberg, for example—he certainly did not overrate the claims of those whose powers, although great, were not then generally acknowledged. In running hastily through the volume—a reviewer being necessarily the slave of time and space—we can but pause here and there where a name or an opinion arrests our attention. When we find, for instance, Concertos by Moscheles, Mendelssohn, and Sterndale Bennett reviewed by one of their own artistic rank, our interest is at once awakened to know whether the verdict pronounced by so eminent a critic of that day agrees with that which has since been returned by the public voice. Speaking of Moscheles' Concerto, he says: "To confess the whole truth, though this Concerto everywhere betrays the master, all things have their prime, and the composer who once wrote the G minor Concerto exists no longer." This sounds strange, considering that this much-praised G minor Concerto, even, "exists no longer" for modern pianists. Respecting Mendelssohn's Concerto (in D minor) he writes: "Mendelssohn is still the same here, he still roams the well-known cheerful path; no lips smile more charmingly than his. . . . If Mendelssohn deserves the praise that he always gives us such musical music, we cannot, however, deny that in some of his works this character is less, in others more, observable. This Concerto is one of those in which it is least impressive. I err greatly if he did not write it in a few days, perhaps even in a few hours. It reminds one of a tree from which, when it is shaken, the sweet ripe fruit falls without further trouble." And of Sterndale Bennett's Fourth Concerto (in F minor) he says: "A cheerful Barcarole carries us from the first movement to the last. I am told that this won all hearts to the Concerto when Bennett played it here in Leipzig." Certainly we may add that it "won all hearts" on his performance of the work at a Philharmonic Concert in London; and that when he brought it down into the concert-room at the Royal Academy of Music to "try it through" with his fellow-students in the orchestra, on one of the usual practice-days, the ringing applause at its conclusion had the effect of almost overwhelming the modest and over-sensitive young composer. One of the most interesting features in this volume is the article entitled "Pianoforte Etudes, arranged according to their aims." "The wings of many students would droop," says Schumann, "could they see the piles of compositions heaped up. The following table is intended to facilitate their researches." And then we have a masterly list of Studies, which may be perused by pupils with much profit to themselves, classified under headings describing their special characteristics. There is also a review of various Studies, in the course of which warm praise is bestowed upon those by C. Mayer, F. W. Grund, C. E. F. Weyse, F. Ries, and L. Berger; so warm, indeed, that many in search of such pieces may perhaps be disposed to inquire whether the works of some of these composers, whose names have almost passed away, are still procurable. We have confessed to "passing hastily" through this volume; but only, be it understood, for reviewing purposes, every line of it having been previously read by us with that pleasure which we are certain will be shared by all who admire pure and high-minded criticism. The work is excellently translated, and we trust will command an extensive sale.

Deutsche Tänze, für Orchester. Von Anton Urspruch. Op. 7. Partitur. 2 Hefte.

Konzert für das Pianoforte mit Begleitung des Orchester. Von Anton Urspruch. Op. 9. Partitur.

[Hamburg: Aug. Cranz.]

The name of Anton Urspruch will doubtless be as new to our readers as it is to ourselves. We learn that he is a young composer, one of the professors of the piano in Joachim Raff's Conservatory of Music, at Frankfurt-on-the-Maine. From the publisher's advertisements of other of his works, we find that he has also composed a pianoforte Trio, two pieces for violin, with accompaniments for a small orchestra, a set of variations with a fugue (for two pianos) on a theme by Bach, and that a Symphony from his pen is now in the press. It is evident, therefore, that we have here to deal with a musician who takes his art seriously, and is not content to write *ad captandum* pieces to win speedy favour from the general public. The German dances appear to have been originally written as pianoforte duets (in which form they are also published), and to have been subsequently arranged for the orchestra. If this be the case, the composer must be congratulated on the skill with which he has adapted them, for the scores read more like original compositions than arrangements. In their form these little pieces, which are twenty in number, resemble the Waltzes and German Dances of Franz Schubert, excepting that the new works are in general of larger proportions. In spirit Herr Urspruch appears to have more affinity with the modern German school, especially with such works as Brahms's Walzer, Op. 39. In saying this it is by no means our intention to accuse the young composer of plagiarism, or even of unconscious imitation; we make the comparison only to enable our readers to form an idea of the general character of the music. There are three points which impress us favourably in Herr Urspruch's work—the grace of the melodies, the excellence of the counterpoint, and the tastefulness of the instrumentation. The composer is frequently most happy in the management of points of imitation, little passages of canon, and similar contrivances; while his scoring is full of delicate and beautiful combinations. In many of the numbers only a small orchestra is used; and Herr Urspruch shows that he knows how to make a great effect with only a few notes. Whether in their orchestral form, or as duets for the piano, these works are likely to give much pleasure both to performers and listeners.

It is, of course, difficult to form an accurate idea of the full effect of a somewhat elaborate pianoforte Concerto

without hearing a performance of it, and our judgment of Herr Urspruch's Concerto in E flat must therefore be received with a certain amount of reserve; but the impression produced by more than one careful perusal of the score is that, as a whole, the work is not equal in musical value to the Dances just noticed. In form Herr Urspruch shows himself a strict conservative; he begins his Concerto with a long *tutti*, after the manner of Mozart, and the first movement contains the customary three solos for the piano, separated by orchestral interludes; we also find the *cadenza*, commencing on the second inversion of the tonic chord. The part of the solo instrument is extremely showy, and quite modern in its *technique*, though it is open to the charge of a certain amount of monotony in the passage writing, which contains a preponderance of scale passages and broken chords. The instrumentation is effective and tasteful, but the principal themes of the Concerto strike us as wanting in charm. We are inclined to look upon the work as one which does greater credit to the composer's knowledge than to his invention; at the same time we are quite ready to admit the possibility that an actual hearing of the Concerto might considerably modify our opinion. In any case it is good enough to deserve a trial.

The Christmas Book of Little Songs for Young Singers. By J. F. Lorraine. [Novello, Ewer and Co.]

Prominent among the gift books of the coming season will be, or, at all events, should be the handsome volume of nursery songs for nursery singers under notice. In these days of progress it is not unusual to find children catered for in various ways, as though the tastes of their fathers, when they were children, had become unfashionable and unworthy. The Author, we are glad to see, recognises the fact that the little people of to-day are very much like those of all previous days. The themes of the songs are good old nursery stories, sanctified by long tradition and many a loving memory. Here we have "Baa-baa, black sheep" and "Hey diddle diddle," "Hush-a-by, baby" and "Ride a cock horse," "Jack and Jill" and "Little Boy Blue," "Little Bo-peep" and "Simple Simon," with a host of others equally prized in the "children's kingdom." "All nursery nonsense," some may say, but it is often nonsense with a moral. Many a man thinking himself wise cannot appreciate the reluctance to arouse Little Boy Blue from the happiness of slumber to the misery of a waking world in which sheep go astray and cows trespass on the corn, while even grave and learned Home Secretaries do not disdain to preach precisely the lesson of "The Queen of Hearts":—

The Queen of Hearts, she made some tarts,
All on a summer's day;
The Knave of Hearts, he stole those tarts,
And took them clean away.
The King of Hearts called for those tarts,
And beat the Knave full sore;
The Knave of Hearts brought back those tarts,
And vow'd he'd steal no more.

Nonsense indeed! Why, there is a whole system of philosophy in these nursery ditties. The music to the songs are just what such music should be, and the statement implies that a very difficult task has been conquered. The melodies are of such small compass that singing them cannot injure the delicate vocal organs of little children. They are tuneful, moreover, and "catching"; while the accompaniments are so simple that a mere beginner can manage them with little effort. As we have intimated, the volume is handsomely got up, and in every respect worth giving and receiving.

Carols Old and New. Stainer and Bramley. Library Edition. [Novello and Co.]

This work is so fully accepted as a standard collection of carols, and has passed through such a wide circulation, both in this country and America, that any critical remarks on its contents are quite uncalled for. All that we have to notice now is, that this elegant edition, printed on beautiful paper with a large margin, is intended to supply the ordinary book-lover with a source of reference for his library shelf. The previous editions have been either too luxurious in consequence of the illustrations, or too utilitarian in consequence of the paper covers, for the taste of the general reader. Here, however, we have the valuable and extensive labours of the editors in a form which, while it does the greatest credit to the taste of the publishers, will also be of the greatest utility to the student of this most interesting branch of musical folk-lore. The exhaustive history of carol-singing, given in the modest form of a preface, shows at once how fully qualified Mr. Bramley was for the duties of editor of the words. What could be done by extensive research and refined feeling for the spirit of our language at different epochs has here, and throughout the book, been done by Mr. Bramley; and the interesting historical essay, which now appears for the first time, will of itself be sufficient to reward the possessor of this special edition.

Drei Sonaten für Violine mit bezifferten Bass. Von Georg F. Händel. *Für Violine und Pianoforte.* Bearbeitet von Gustav Jensen. [Cöln: Tonger.]

In 1732 Handel published a set of "Twelve Sonatas for a Violin or a German Flute," having written them, as was said, for the then Prince of Wales, a fairly good amateur musician. At rare intervals selections from these, and other of the great master's instrumental works, are publicly heard, but more, we suspect, as objects of antiquarian interest than anything else. A really artistic thing, however, does not cease to live because the fashion of the day passes it by. It exists for all who are art-lovers in truth; and, therefore, we are glad to find Herr Jensen taking the trouble to arrange in their present form the three Sonatas named above. Not only were they in their original shape difficult to obtain, but having merely a figured bass, amateurs could do little with them. As it is, they are readily available, while comparative easiness brings them within the means of violin-players generally. About the merit of these works there cannot be two opinions. Handel wrote them in the early prime of his powers, and the music is conspicuous for the freshness and spontaneity of its themes. On his part, Herr Jensen has much heightened their value and charm by a pianoforte accompaniment which is prominent without obtrusiveness. The temptation to overdoing has been successfully resisted, and the solo is enriched while its simple outlines remain as conspicuous as ever. At the present time, when reaction against excess is directing public taste to the old masters, these Sonatas in their new form should be very acceptable.

Harmony Notes. Compiled by E. M. Bowles. [Lamborn Cock.]

The modest title of this little book will scarcely perhaps sufficiently indicate its value to those who do not desire to dive deeply into the science of Harmony. The authoress says in her preface: "Having through many years' experience in teaching found the great advantage of conveying the necessary information in as few words as possible, I compiled the following 'Notes' for the use of my pupils"; and we may at once say that she has not only used "few words" in imparting the elementary principles of Harmony, but that these words are very much to the purpose. Commencing with a description of the production of Sound, she continues with brief, but lucid, explanations of Rhythm, Time, Staves and Clefs, Scales, Intervals, Musical Terms, Triads, Chords of the seventh and ninth, Leading and Diminished sevenths, Suspensions, Cadences, Sequences, and Harmonising. The observations upon all these subjects are generally extremely good, and indeed could only have been written by one who has thoroughly systematised her plan of teaching. We think, however, that when the book comes to a second edition it would be well to say that the Tonics of Major Scales, requiring sharps, succeed each other by ascending *perfect* fifths, and those requiring flats by ascending *perfect* fourths, as we know, by experience, that young students are apt to err in this matter. We should like also to suggest that, on page 13, the word "Perfect" should be taken out in describing a Major or Minor Triad. A bass note with a major third and perfect fifth is a "Major Triad," and with a minor third and perfect fifth is a "Minor Triad." A pupil hearing the term "Perfect" applied to either would naturally imagine that it could also be "Imperfect." These matters, however, are mere trifles, and affect not our general commendation of the work.

I am well pleased. Anthem for tenor solo and chorus. By Henry Hiles, Mus. Doc., Oxon.
[Novello, Ewer and Co.]

Dr. Hiles's name on any musical publication is a sufficient guarantee that it is well and carefully written, and the above anthem is no exception to the rule. It opens with a long and pleasing solo, the two subjects of which are well contrasted. This is followed by a smoothly written chorus in B♭ major, common time, with quaver accompaniment, which would by itself make a very useful anthem. The modulation into the key of G major at the words "Turn thee to rest again," is especially effective. Another long solo, requiring a considerable amount of care and study, comes next, and a massive chorus, finishing with a very elaborate fugue, brings the anthem to a close. Though a large composition—extending as it does over twenty-nine octavo pages—and one which will tax the powers of the best of choirs, we heartily recommend it, feeling sure that it will repay the trouble taken to learn it.

Trois Canons pour Orgue. Par Th. Salomé.
[Schott et Cie.]

Canons, as a rule (especially if they are of any considerable length, such as the above), are more pleasing to the eye than to the ear; but we must give M. Salomé the credit of having written three interesting, and at the same time grammatically correct, specimens of this branch of composition. The three canons are all written "at the octave." The first—in E minor—is perhaps the least pleasing of the three, but the second—in A major—is a very taking three-part study, and one that is sure to meet with favour. The third—in F major—opens with a subject for trumpets, and being a very spirited composition, will also find its admirers.

The name of the author of "The Masonic Muse," reviewed in our last number, was printed "Crozer," instead of "Croger."

FOREIGN NOTES.

Special performances of "Der Fliegende Holländer," "Tristan und Isolde," "Lohengrin," and "Die Meistersinger" were recently given in succession at the Royal Theatre at Munich, in honour of Richard Wagner, who has just returned to his Bavarian home, after a prolonged stay in Italy. The master, who was present on the occasion of the performance of his "Tristan," was greeted throughout the evening with demonstrations of unbounded enthusiasm on the part of the audience. By express desire of the King of Bavaria, the Introduction to Richard Wagner's new music-drama "Parsifal" was performed at a private concert at the Munich Hof-Theater, under the direction of the composer, previous to his departure for Bayreuth. Only a few privileged persons were present on the occasion, and in their opinion the portion of the work produced must take rank with the most beautiful and touching that has ever flown from the pen of the reformer.

At the Hof-Theater at Dresden, Gluck's "Orpheus," newly mounted and carefully rehearsed, exercises an immense attraction upon the public, the house being crowded on every night of its performance.

Schubert's scarcely known opera, "Alphons und Estrella," rearranged for stage performance and supplemented by other compositions of the same master by the Viennese capellmeister, Herr Fuchs, is shortly to be performed both at the Austrian capital and at Cologne. The work of adaptation is said to have been most skilfully accomplished.

The recent first production at Hamburg of Rubinstein's opera "The Demon," seems to have resulted in little more than a *succès d'estime*, "attributable," as a local critic observes, "as much to the general regard for the position held by Rubinstein in the musical world as, and more especially also, to the truly admirable performance on the part of all concerned in the representation of the work." The subject of the opera is taken from Ljermontoff's weird and fantastic story, but has, it is said, suffered considerably in its congruity at the hands of the librettist.

A special performance in commemoration of the centenary anniversary of the birth of Conradin Kreutzer was announced to be held at the Hamburg Stadt-Theater, on the 22nd ult., consisting of that composer's most popular opera, "Das Nachtlager von Granada."

Hector Berlioz's "La Damnation de Faust," was produced for the first time in Germany on the 8th ult., by the Rühl'sche Gesangverein at Frankfurt, the audience following the progress of the work with much interest, though scarcely with enthusiasm. The director of the performance, Herr Kniese, is also the author of the German translation of the text.

Verdi's "Aïda" has lately been performed at the Imperial Opera of Vienna, in honour of the ex-Khedive of Egypt at whose instance, it will be remembered, the work was first undertaken by the composer.

The fifth annual Silesian Music Festival is announced to take place from the 29th to the 31st of May next. Handel's "Samson" and Beethoven's Ninth Symphony are to form part of the programme.

A new symphony, by Joachim Raff, entitled, "In the Autumn," was performed, for the first time, some weeks ago at Wiesbaden, under the able conductorship of Herr Louis Lüstner. The new work, which has not yet been published, was extremely well received.

At the Paris National Opéra the long-expected performance of Rossini's "Comte Ory" took place on October 29, and the work having been splendidly mounted has since exercised a good deal of attraction, the principal *rôles* being in the hands of Mdlles. Daram and Janvier, MM. Dereims, Melchisedec, and Boudouresque. Verdi's "Aïda," Rossini's "Tell," Halévy's "La Juive," Thomas's "Hamlet," Meyerbeer's "L'Africaine" and "Les Huguenots" were the remaining operas sustaining the *répertoire* of the national institution during the past month. The Opéra-Comique gave its third popular performance at reduced prices on the 15th ult., when the influx of the public was as great as on the two previous occasions. Nothing of particular interest has occurred at the remaining lyrical establishments of the French capital.

M. Massenet is said to be engaged upon the composition of an opera founded on Goethe's story of "Die Leiden des jungen Werther," which is to be produced next year at the Opéra-Comique.

M. Halanzier, the late director of the Paris Opéra, has been elected President of the Association des Artistes Dramatiques in the room of the late Baron Taylor.

At the instigation of the Paris journal *Le Figaro*, a bust of Jacques Offenbach, from the chisel of Franceschini, was placed in the Théâtre des Variétés on the 19th ult., on which occasion also a selection from the compositions of the jovial *maestro* was performed, in which many prominent artists of the French capital took part.

Tumultuous scenes are again reported to have taken place at one of the recent Concerts Populaires at Paris, on the occasion of the performance of the Introduction to Wagner's "Lohengrin." The demand for an "encore" by a part of the audience being resisted in the most noisy and demonstrative fashion by the dissenting portion; the conductor, M. Pasdeloup, announced to the excited assembly that Beethoven's Septet should now be played, and that at the conclusion of the concert, the "Lohengrin" introduction should be repeated, so that those who desired to hear it again might have the opportunity. About one-third of the audience left the room before the obnoxious strains of the "Gral" motive were again struck by the orchestra.

A crowded and distinguished audience assembled at the Châtelet Théâtre, at Paris, on the 24th ult., to witness the first performance in public of a "Symphonie-poëtique," by M. Alphonse Duvernoy, whose work had obtained the first prize annually awarded by the city of Paris. The symphony is entitled "La Tempête," being descriptive of scenes in Shakespeare's drama, and demands the assistance of a chorus and solo vocalists, in addition to the orchestra. The performance is said to have been an excellent one, the vocal parts having been in the hands of Mesdames Krauss and Duvernoy, MM. Faure, Vergnet, and Gailhard. Respecting the composition itself, a correspondent of the *Daily Telegraph* says: "On the whole, M. Duvernoy's adaptation of 'The Tempest,' if not conspicuously brilliant in all its numbers, is distinguished by some melodious music in the second part of the symphony."

At Rio de Janeiro an opera entitled "Salvador Rosa," by Gomes, has recently achieved a brilliant triumph. At Madrid, the same composer's opera "Guarany" met with moderate success.

A Musical Exhibition is to be held at Milan from the 1st of May to the 30th of July next, in connection with the forthcoming National Industrial Exposition at that town. Possessors of rare instruments, &c., are invited to communicate with the President of the undertaking, Count Borromeo, via Manzoni 41, Milano.

At the Vittorio Emmanuele Theatre of Turin a new opera entitled "Preziosa," by a young composer, Antonio Smareglia, was recently produced with some success. The music, a correspondent informs us, contains some truly popular elements, but the work does not appear to attract general attention. The young *maestro* is, however, said to be endowed with considerable talent.

At Florence, four musical *matinées* of chamber music will be held during this month, under the auspices of Signori Buonamici, Chiostri, and Sbolci, and comprising interesting programmes, chiefly of a classical character.

We acknowledge the receipt of the first few numbers of a new music journal, entitled *Musik-Welt*, published at Berlin and edited by Herr Max Goldstein. Our young contemporary, to judge from the subject-matter so far produced, and the general excellence of its get-up, should, we imagine, soon find its way into public favour. The journal, *Die Tonkunst*, after the recent death of its founder and late editor, Albert Hahn, continues to appear, in an enlarged form, under the editorship of Herr Otto Wangemann. We have also received further numbers of the new periodicals, the *Musikalisches Centralblatt* and the *Zeitschrift für Instrumentenbau*.

The death is announced, at Berlin, of Carl Friedrich Weitzmann, a musician of some repute, and pupil of Spohr and Hauptmann.

At Paris died, at the age of seventy-three, Sylvain Saint-Etienne, the well-known librettist and musical critic.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (October 31): Overture, "Leonore" (Beethoven); Symphony, "Roma" (Bizet); Berceuse (Reber); Violin Concerto (Rubinstein); Fragments from "Midsummer Night's Dream" (Mendelssohn). Châtelet Concert (October 31): Pastoral Symphony (Beethoven); Overture, "Béatrice" (E. Bernard); Introduction and Allegro from Pianoforte Concerto (B. Godard); Le Rouet d'Omphale (Saint-Saëns); Concerto in C minor for two pianofortes (Bach); Le Dernier Sommeil de la Vierge (Massenet); Overture, "Zanetta" (Auber). Concert Populaire (November 7): Symphony, D minor (Schumann); Sevillana (Massenet); Symphony, "The Queen" (Haydn); Concerto pathétique for violin (Balthazar-Florence); Prelude to "Lohengrin" (Wagner); Septet (Beethoven). Châtelet Concert (November 7): Symphonie fantastique (Berlioz); Overture, "Princesse Jaune" (Saint-Saëns); Orchestral Suite from "Castor et Pollux" (Rameau); Pianoforte Concerto in E flat (Beethoven); Danse Persane from "Le Feu" (E. Guiraud); "Patrie," ouverture dramatique (Bizet). Concert Populaire (November 14): Symphony, "In the Forest" (Raff); Largo for oboe (Handel); Sérénade Hongroise (Joncières); Pianoforte Concerto in A minor (Mozart); Danse macabre (Saint-Saëns); Overture, "L'Etoile du Nord" (Meyerbeer). Châtelet Concert (November 14): Symphonie fantastique (Berlioz); Airs de danse from "The Demon" (Rubinstein); Concert-piece for violin (Saint-Saëns); Siegfried-Idyl (Wagner); "Sylvia," orchestral suite (Délibes). Concert-Populaire (November 21): Symphony in D major (Brahms); Adagio and Minuet for clarionet (Weber); Pastoral Symphony (Beethoven); Violin Concerto (Mendelssohn); "Kermesse" (B. Godard). Châtelet Concert (November 21): Reformation Symphony (Mendelssohn); Fragments from "Benvenuto Cellini" (Berlioz); Prelude to "The Deluge" (Saint-Saëns); "Kermesse" (B. Godard).

Leipzig.—Euterpe Concert (November 2): Symphony, C major (Schubert); Serenade for stringed orchestra (Dvorák); Overture, "King Lear" (Berlioz), vocal soli. Gewandhaus Concert (November 4): In memory of Mendelssohn's death: 98th Psalm, Symphony A major, Overture "Melusine," "Ave Maria," Finale from "Loreley" (Mendelssohn). Gewandhaus Concert (November 11): Overture, "Anacreon" (Cherubini); Pianoforte Concerto, C minor (Saint-Saëns); Overture, "Leonore," No. 3 (Beethoven); Ballade (Chopin); Gavotte and Variations (Rameau); Symphony, B flat major (Beethoven).

Cologne.—Gürzenich Concert (October 26): Oratorio, "St. Paul" (Mendelssohn). Gürzenich Concert (November 9): Overture, "Coriolanus" (Beethoven); Violin Concerto (Saint-Saëns); Cavatina from "Il Barbiere di Siviglia" (Rossini); Symphony, G minor (Mozart).

Wiesbaden.—Concert of the Cur-Orchester (November 5): Concerto, G minor, for two solo violins and violoncellos and stringed orchestra (Handel); Symphony No. 2 (Volkmann); Overture, "Midsummer Night's Dream" (Mendelssohn). Concert of the same (November 12): Overture, "Waldmeister's Brautfahrt" (Gernsheim); "Zur Herbstzeit," Symphony No. 10, MS. (Raff); Entr'acte and Ballet from "Ali Baba" (Cherubini); Overture, "Leonore," No. 2 (Beethoven).

Baden-Baden.—Concert of the Cur-Orchester (November 19): Overture, "Leonore," No. 3 (Beethoven); "Passacaglia" for organ (Bach); Variations on "God save the King," (Haydn); Symphony, "Jupiter" (Mozart), vocal soli.

Turin.—First Concerto Popolare (November 21): Symphony (Beethoven); Cavatina (Raff); "Leonora" (Bandini); Prelude, "Il Figlio di Tiziano" (Mancinelli); Overture, "Oberon" (Weber).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

CORRESPONDENCE.

THE STAFF *v.* TONIC SOL-FA NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In my reply to Mr. Manson I was not thinking of any particular application of the Tonic Sol-fa Notation, but of the Notation *per se*—a medium of conveying ideas by symbols. I quite agree with him that in singing the Tonic Sol-faist has a great advantage in knowing whereabouts in a key he is at every note he sings; and this advantage is still further increased when the singer from the Staff Notation has only his single "part" before him. In the example given by Mr. Manson, notwithstanding the formidable array of sharps, the key of B is more palpable than when the Tonic Sol-fa is employed; but to make the example more just, either the chromatic signs should be used in the latter, or the key-signature inserted in the former where the change occurs. I believe the superiority of the Tonic Sol-fa method (granting, for the moment, that there is any) consists in the more thorough teaching its pupils receive. The average chorus-singer would probably be puzzled to say what key he was going to when attempting the example given by Mr. Manson; on the other hand, the average Tonic Sol-faist, after the first bar or two, might easily forget what key he was singing in. The matter is well put by the late Mr. John Curwen in "The Teacher's Manual" (the most valuable legacy ever left to teachers, whatever their subject may be): "The established Notation, as a system of signs, *denotes* absolute pitch as its principal thing, but it also *connotes*, by help of its signatures, key-relationship. Our Tonic Sol-fa Notation denotes key-relationship, and connotes, by help of its signature, absolute pitch." At first, doubtless, key-relationship—*i.e.*, the relation of tones to the key-tone—is the most important matter for the student, and for that the Tonic Sol-fa is most valuable; that acquired, the Staff Notation becomes superior, in my judgment, because the indication of key is always present, however rapid the modulation.

I am, Sir, yours faithfully,

STEPHEN S. STRATTON.

Edgbaston, November 21, 1880.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with great interest the letters in THE MUSICAL TIMES on the subject, "The Staff *v.* Tonic Sol-fa Notation"; but I must say I do not agree with Mr. Manson's opinions on that subject. To give an example: for showing that the Sol-faist has the advantage over the Staff Notationist in reading music, where there are extreme modulations he writes a piece of music in the key of C major for two bars only; then, without any modulation whatever, he starts off again in the key of B major.

Again, in his Sol-fa translation of it he changes the key. Why does he not do so in the Staff Notation edition by making F, C, G, D, and A F♯, C♯, G♯, D♯, and A♯ at the beginning of the third bar? or, if he wish to keep the accidentals in the Staff Notation, why does he not continue the Sol-fa in the same manner, so as to put the Staff Notationist on a level starting-point with the Sol-faist?

Since, as I have above stated, there is no legitimate modulation, I do not think that the music illustrates his views at all.

With regard to accidentals, I should think that they puzzle the Sol-faist more than the Staff Notationist, and that a piece of music like "Quando corpus morietur," from Rossini's "Stabat Mater," could be read more easily by the Staff Notationist than by the Sol-faist.

It is worthy of note that the example given by Mr. Manson does not for the first two bars go from the key of C, and in the rest from the key of B, even for a single accidental.—I am, yours truly,

A LONDON ORGANIST.

November 15, 1880.

BACH'S ORGAN WORKS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Those who study Bach's Organ Works will perhaps have noticed that the bulky eight volumes assume the shape of an organ school.

Bach wrote works for teaching purposes, and a large number of the smaller fugues and choral preludes seem to be written for practical uses.

With care the whole of the contents of the eight books might be selected progressively, beginning with the short preludes and fugues, and other pieces contained in the eighth book, continuing through the choral preludes and fugues on choral melodies, through the six sonatas, and finally leading up to the gigantic works, such as the Prelude and Fugue in B minor, the Toccatas in F and C, and the rest of the popular great organ compositions.

It is interesting to find in the eighth book a specimen of Bach's Arrangements for the Organ in the four Concertos; these, according to Mr. Best, are Violin Concertos by Vivaldi "accommodated to the Organ" by J. S. Bach.

A player brought up in this great organ school would arrive at no mean excellence: the six sonatas or trios, well studied and practised, would fully repay the labour and time spent upon them by the freedom and independence they would confer on the student.—Yours, &c.,

T. W. TRIGGS.

19, Parkholme Road, Dalston.

IN Mr. Parr's letter on "A Neglected Hymn-Tune," which appeared in our last number, the name of Jer. Clark's tune was printed "Uppingham," instead of "Uffingham." In the observations upon the hymn-tune "Melcombe," where it is stated that Mr. Havergal has "altered the bars in ten places," it should read that he has "altered the bass."

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

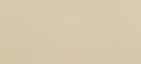
Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. C. L.—*The compass of the euphonium is—*

From to 

The notes are played as written.

H. D.—*We should advise our correspondent to enter the Royal Academy of Music.*

T. B. BALL.—*We do not know any such Society as that mentioned by our correspondent.*

R. C.—*No setting of the "Erl König," by Beethoven, has ever been published.*

L. MUS., T.C.L.—*There should not be any pauses made in singing the choral.*

QUÆRO.—*The passage alluded to is clearly in the key of B flat, and therefore our correspondent is right. In Handel's MS., however the A flat remains uncontradicted. We have never, to the best of our recollection, heard it sung A flat.*

GAMMA.—*We know nothing whatever of the person mentioned.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BATLEY.—The first annual Festival of the Batley and District Church Choral Union was held in the Parish Church, on Saturday, the 6th ult. The choirs of the neighbouring parishes, numbering about 200 voices, attended. The Rev. L. S. Calvert, M.A., Head-Master of the Grammar School, intoned the service, and the sermon was preached by the Rev. J. Ingham Brooke, M.A., Rural Dean. The service consisted of special psalms, hymns, and the anthem, "O praise God in His holiness," by T. T. Trimnell, all of which were excellently rendered. Mr. F. Sykes, Organist of St. Peter's, Morley, presided at the organ; and the choirs were ably conducted by Mr. Jno. Tomlinson, Organist and Choirmaster of the Parish Church, Batley.—The thirty-fourth Subscription Concert of the Choral Society, took place in the Zion Chapel, on Wednesday, the 17th ult., when Handel's Oratorio *Samson* was performed by band and chorus of 250 performers. There was a large and appreciative audience. The artists were Madame Cross-Lavers, Miss Orridge, Mr. Jos. Maas, and Mr. Henry Cross. The work was, on the whole, very well rendered, the chorus singing being particularly good. Mr. Maas received enthusiastic encores for the songs "Why does the God" and "Thus when the sun," and also for the duet with Mr. Cross, "Go, baffled coward." Mr. J. Tomlinson lent valuable assistance at the organ, and Mr. J. W. Bowling ably officiated as Conductor.

BEDFORD.—The third Concert of the fourteenth season of the Musical Society took place on Tuesday evening, October 26. The special interest of the Concert was the production of a new Cantata, by Mr. Aguilar, entitled *The Bridal of Triermain*, the words selected from the poem of Sir Walter Scott. The work was conducted with care and well-directed energy by the composer, who received quite an ovation at the termination of the performance. The soloists were Miss H. Nunn, Miss Burnett, Mr. Pearson, and Mr. De Lara, who all entered into their task with zeal and effect; and the chorus left very little to be desired, reflecting the highest honour on Mr. Diemer, the talented and energetic Conductor. The orchestra, with Mr. D'Egville as principal violin, gave excellent effect to the composer's rich and picturesque instrumentation; and the harp obbligato was played most skilfully by Herr Oberthür. The second part of the programme was miscellaneous.

BELFAST.—The first Concert of the season, in connection with the Belfast Choir, took place in the Ulster Hall, on Friday evening, the 5th ult., before a large and enthusiastic audience. The programme, which was miscellaneous, was sustained by the following artists: Mdlle. Ilma de Murska, Mesdames Sinico-Campobello and Vogri, Signori Susini and Campobello, and Herr Max Spicker, solo pianist. The second Concert of this Society is to take place on the 7th inst., when Handel's *Jephtha*, with full orchestra, will be performed for the first time in Belfast. The services of the following vocalists have been secured for this Concert: Miss Annie Marriott, Miss Kate Baxter, Mr. Henry Guy, and Mr. Winn. Leader, Mr. H. Cohen; Conductor, Mr. Fred. C. Smythe, Mus. Bac.—The first Concert of the sixth season of the Choral Association took place in the Ulster Hall, on the 12th ult., and was largely attended. Mr. W. J. Kempton conducted. Handel's Sixth Chandos anthem, which was included in the first part of the programme, gave the audience an opportunity of noticing how admirably the members had been led to appreciate the requirements of this noble work. The organ accompaniment was played by Mr. Archer. The solo numbers in the anthem were sung by Madame Cross-Lavers, Miss Damian, Mr. Harper Kearton, and Mr. Henry Cross. In Beethoven's "Creation's Hymn" Miss Damian achieved a most emphatic success. The first part of the Concert terminated with the "Vesper Hymn" by the same composer. It was sung by the quartet of artists and the chorus in a manner that very nearly reached perfection. Mr. Archer's powers of execution were amply displayed in the performance on the grand organ of a Concert Fugue in D major, of his own composition. Altogether, the Concert was highly successful, and reflected great credit upon Mr. W. J. Kempton (the Conductor), and the members of the association.

BIRMINGHAM.—The Organ Recitals by Mr. Stimpson, at the Town Hall—given free for the present, through the generosity of the Mayor—appear to be thoroughly appreciated, and attract large audiences on Saturday afternoons. The selections are well varied, and chosen with discretion. Poor music is avoided, but on the other hand the programme is not made up exclusively of that very strict school of organ music which only musicians can understand and admire. It is needless to say how skilfully all the compositions are played, considering the wide reputation and well-known ability of the organist.—Two Concerts have recently been given with much success, in the Town Hall, under the auspices of the Musical Association, and have been attended by large audiences. At the first of these, *Elijah* was performed. The choruses were sung by the Holte Choral Society, and the solos by Miss Blanthorne, Miss Clara Myers, Miss Emilie Harris, Mr. C. B. Bragg, and Mr. Lander; Mr. C. J. Stevens officiating as Conductor. At the second Concert a miscellaneous programme was provided, at which Madame Florence Clare sang, and made a very favourable impression. The singing of Mr. Bickley's glee party was also an especial feature of this Concert.—The Carl Rosa Opera Company have been giving a series of performances. The works presented were *Lucia di Lammermoor*, *Carmen*, *Sonnambula*, *Trovatore*, *Mignon*, and (for the first time in Birmingham) Flotow's *Stradella*.—The Festival Choral Society began its season on October 28 with a fine performance of Spohr's *Fall of Babylon*, the principal vocalists being Mrs. Osgood, Miss Helen D'Alton, Mr. W. Shakespeare, Mr. R. Hilton, and Mr. Lander. The Oratorio was preceded by Meyerbeer's "Ninety-first Psalm," which, as a novelty in Birmingham, was much appreciated. The chorus was admirable, and there was an excellent band. Mr. Stimpson presided at the organ, and Mr. Stockley conducted.—Mr. S. S. Stratton's second Chamber Concert took place in the Masonic Hall on Tuesday, the 2nd ult. The occasion was specially interesting, as Mr. C. Villiers Stanford, whose Pianoforte Quartet in F was one of the novelties, took the pianoforte part in the per-

formance. The work was much admired and excellently rendered. Other items were the Trio in F by Saint-Säens, the Violin Romance, Op. 42 (Max Bruch), both for the first time; Haydn's Emperor Quartet, and pianoforte sôlos by Schumann and Henselt. The strings were the same as before, and Mr. Rowland M. Winn was the solo pianist.——The Philharmonic Union's second Concert took place in the Town Hall on Thursday, the 4th ult., the programme being miscellaneous. The choral part included Mendelssohn's "Forty-third Psalm" and a collection of part-songs. Miss W. J. Williams and Mr. W. Evans contributed several songs with good effect, and Mr. Stimpson gave some admirable organ solos. Instrumental music was prominent, the programme including Mozart's rarely heard Quintet for piano and wind instruments, the executants being M. Dubrucq (oboe), Mr. Lazarus (clarionet), Mr. Mann (horn), Mr. Wootton (bassoon), and Dr. Heap (pianoforte). A Sonata for clarionet and pianoforte by Dr. Heap was another noteworthy item; it was capitally rendered, and well received.——Messrs. Harrison's second Subscription Concert was given in the Town Hall on Monday, the 15th ult. The artists were Mesdames Albani and Trebelli, Mr. Barton McGuckin, and Signor Foli; solo violin, M. Musin; solo organ, Mr. Stimpson; solo pianoforte, Mr. R. Rickard; and Conductor, Mr. Leipold. The programme was miscellaneous, and contained a Duet from Boito's *Mefistofele*, Mendelssohn's "Variations Sérieuses" for pianoforte, and Schubert's Rondo in B minor for pianoforte and violin.——Mr. Stockley began his eighth series of Orchestral Concerts on Thursday, the 18th ult., when a large audience assembled in the Town Hall, the occasion being interesting on account of Schubert's great Symphony in C being performed entire for the first time in Birmingham. Other works given were the Overtures, *Hebrides* (Mendelssohn), *Medea* (Cherubini), and *Iphigenia in Aulis* (Gluck). Mr. Stimpson performed Handel's Organ Concerto, No. 2, in B flat. The vocalists were Miss Anna Williams and Mr. Arthur Wilmot. The band, which improves every year, is now in a highly efficient state. ——The Eleventh Festival of the Schools' Choral Union took place in the Town Hall on Monday, the 22nd ult. The programme was of the usual excellence, and included an anthem specially composed by Dr. Heap. Mr. T. M. Abbott gave several capital performances on the violin, and Mr. C. J. Rankilor conducted.

BRADFORD.—Mr. J. H. Clough, Organist to the Bradford Festival Choral Society, gave a Concert on Thursday evening, October 28. Miss Henrietta Tomlinson, Madame Armitage, Mr. C. Blagbro, and Mr. Thornton Wood were highly appreciated in their selections. Mr. H. Newboult, of the National Training School of Music, played in a graceful manner Chopin's Polonaise in E flat, Op. 22. Trios by Fesca and Reissiger were given in admirable style by the Concert-giver, Mr. J. Gatecliff (violin), and Mr. W. B. Cross (violoncello).——On Friday evening, the 12th ult., Mr. S. Midgley gave the first of two Concerts of chamber music in the Church Institute. He was assisted by Herr Straus, Signor Scuderi, Herr O. Bernhardt, Mr. J. Drake, and M. Vieuxtemps. The programme commenced with Mozart's String Quartet in D minor; the other work for strings alone was Mendelssohn's Quintet in B flat. English music was represented by a Sonata for piano and violoncello by C. Villiers Stanford. The other novelty was Rheinberger's piano Quartet in E flat, Op. 38, of which it is impossible to speak too highly, or to describe the warm feelings of admiration which it excited. The performance was worthy of the work, and it left an impression which will not soon be effaced. The remaining numbers of the programme were a violin Sonata by Locatelli, and a couple of piano solos by Chopin—Etude, Op. 25, No. 7, and Fantasie Impromptu, Op. 66. Herr Straus gave an impressive rendering of the Sonata, and Mr. Midgley's solos were exceedingly welcome.

BRISTOL.—On Monday, October 25, Mr. Lawford Huxtable gave another ballad and instrumental Concert in the Colston Hall. The vocalists were—Miss Ada Patterson, Miss Helen D'Alton, Mr. Sidney Tower, and Mr. Lawford Huxtable, all of whom were extremely successful in the pieces selected. Some instrumental music was capitally given by Mr. J. Pomeroy (violin and violoncello), Mr. Lawford Huxtable (pianoforte), and Mr. J. V. Tittle (pianoforte and American organ).—— On Monday, the 1st ult., the fourth of Mr. Riseley's Popular Concerts was given in the Colston Hall. The band performed in excellent manner Schumann's grand Symphony, No. 1, in B flat, Op. 38; Mendelssohn's Overture, *Ruy Blas*; Wagner's Overture, *Tannhäuser*; Rossini's Overture, *Semiramide*; Weber's Overture, *Der Freischütz*; Boccherini's Minuetto in A major, for muted string orchestra; and the Gavotte from Ambroise Thomas's *Mignon*. Miss Kate Shackell, R.A.M., and Mr. Harrison were the vocalists.——On Monday, the 8th ult., Mr. Huxtable gave another ballad and instrumental Concert in the Colston Hall, the vocalists being Miss Emmeline Dickson, Miss Mabel Waite, Mr. Lawford Huxtable, and others. The instrumentalists were, as before, Messrs. J. Pomeroy, J. V. Tittle, and L. Huxtable.——On the 15th ult., the fifth Concert of Mr. Riseley's popular series was given in the Colston Hall, when the following works were extremely well given: Mozart's grand Symphony in G minor; the incidental music to Mendelssohn's *Midsummer Night's Dream* (Overture, Scherzo, Notturno, and Wedding March); Beethoven's Overture, *Leonora*, No. 3, in C; and Rossini's Overture to *William Tell*. The vocalists were Miss Yates and Miss Lilian Yates. At both Concerts Mr. A. W. Waite led the band, and Mr. George Riseley conducted.

CHELTENHAM.—The musical season commenced in this town most auspiciously on the 3rd ult., with a Concert given by Madame Patey and party. The Assembly Room was crowded with an enthusiastic audience. Madame Patey was assisted by Miss Mary Davies, Messrs. F. King, Frank Boyle, Howell, and Thouless.

CHICHESTER.—Mr. Seymour Kelly gave an excellent Concert on the 2nd ult., assisted by Miss Emily Moore, Miss Alice Osmond, Mr. C. A. White, R.A.M., Mr. C. E. Pillow, and Mr. Wrixon Kelly as vocalists. Mr. C. G. Marchant (Organist of St. Patrick's Cathedral, Dublin) played two pianoforte solos with great skill and artistic merit, particularly a Fugue of Rheinberger's, which was enthusiastically redemanded.

CLIFTON.—On Monday, the 8th ult., the members of the Victoria Musical Society gave their first Subscription Concert for the season at the Victoria Lecture Hall, when Mendelssohn's *Elijah* was performed. The principal vocalists were Miss Kate Probert, Miss Annie Howell, Miss Rosa Bailey, Mr. E. T. Morgan, and Mr. W. Thomas. Mr. F. H. Dyer conducted the band and chorus of eighty performers with great care. The soprano solos were well rendered throughout by Miss Kate Probert, Miss Annie Howell joining her with good effect in the duet, "Zion spreadeth her hands for aid." Miss Rosa Bailey's rich voice was well displayed in the air "O rest in the Lord," which merited the applause it received. Mr. E. T. Morgan's rendering of "If with all your hearts," was in every way highly satisfactory, and Mr. W. Thomas gained a decided success in "Is not His word like a fire," and "It is enough" (violoncello obbligato, Mr. G. Buckland). The choruses were sung with great precision, and the band, under the leadership of Mr. Frank S. Gardner, was all that could be desired. The Hall was crowded. The second Concert of the Society is announced for February, 1881, when Mendelssohn's *Hymn of Praise* will be performed.——On Tuesday, the 9th ult., a Concert was given in the Victoria Rooms, when the following artists appeared: Madame Albani, Miss Mary Davies, Madame Patey, Mr. Frank Boyle, Mr. Frederick King (vocalists), Mr. Howell (violoncello), and Mr. A. Thouless (pianoforte). A most enjoyable Concert was given, which was well patronised.

COVENTRY.—An interesting and successful Concert was given by the Musical Society in the Corn Exchange, on Tuesday evening, the 16th ult. The programme consisted entirely of a selection from Mozart's works. The Concert commenced with the *Jupiter* Symphony, which was very well rendered considering the strength of the Society's orchestra. The remainder of the first part was occupied by the *Twelfth Mass*. The performance, on the whole, was a very fair one. Of the other pieces in the second part, the only one calling for special comment was the Allegro, from the Pianoforte Concerto in D, excellently rendered by Mr. Arthur Trickett. The solo vocalists were: Miss Hinde, Miss Trowbridge, Mr. Kenningham, and Mr. Sutton.

DERBY.—On the 5th ult., a grand performance of *Elijah* was given in the Drill Hall, by the Derby Choral Union. The hall was crowded by an influential and appreciative audience. The choruses were exceedingly well rendered under the conductorship of Mr. W. W. Woodward. The principal vocalists were Miss Mary Davies, Miss Annie Street, Madame Patey, Mr. Frank Boyle, and Mr. F. King. Altogether the performance was in every way a success.

DEVIZES.—On Monday evening, the 15th ult., Mr. C. Clarke, Professor of Music, gave an operatic and ballad Concert at the Town Hall, which was well attended. The programme was well chosen, and the various items excellently rendered. The vocal artists were Miss Muriel Wood, Madame Edwyn Frith, Mr. Arthur Wilmot, and Mr. Edwyn Frith. Mr. Arthur L'Estrange contributed pianoforte solos, and accompanied the vocal music.

DONCASTER.—On Tuesday evening, the 16th ult., Dr. Spark, Organist of the Leeds Town Hall, gave a Lecture-concert in the Corn Exchange, on the national ballad music of England, Scotland, Ireland, and Wales. The vocal illustrations were rendered by Madame Pauline Evison, Miss Kennedy, and Mr. Dodds; and Dr. Spark presided at the pianoforte with his well-known ability. The Mayor (Councillor Meacock) was in the chair, and introduced the lecturer. In commencing his lecture, Dr. Spark said the ballads, madrigals, and part-songs of old England had each in their turn received attention and investigation, and the result had been the discovery of numbers of charming compositions, which had not only proved interesting as music, but valuable for many a gleam of light they had shed over English customs and forgotten manners. The selections illustrating the lecture were excellent, well sung, and highly appreciated.

DORCHESTER.—On Thursday, the 11th ult., morning and evening Concerts were given in the Corn Exchange, for the purpose of liquidating the remainder of the building debt on the church of the Holy Trinity. In addition to Mr. Henry Holmes, whose violin performances were most enthusiastically applauded by a large audience, and who very generously gave his services, the following artists took the leading parts: Mrs. Stewart (pianoforte), Mr. W. Stone (violin), and Mr. J. M. Hayden (principal tenor of Salisbury Cathedral). Mr. T. M. Morgan, Organist and Choirmaster of the church, was the organiser and Conductor of the Concerts.

EDINBURGH.—The Edinburgh Select Choir gave a sacred Concert on Thursday, October 28, in the Music Hall, which was well filled. The choir numbered between thirty and forty voices. The programme included anthems, choruses, motetts, and solos, and was judiciously varied so as to present examples of some of the best living composers, as well as of two or three of the old masters. The chorus was very evenly balanced, and the quality of the voices generally good. Of the fifteen numbers assigned to the choir, nearly all were rendered with much precision and feeling. Mr. H. Hartley conducted throughout with much decision. Mr. John Hartley accompanied on the pianoforte, and gave as an organ solo the Allegro moderato from Handel's Fourth Concerto, with so much breadth of style and power of execution as to win a most determined encore.——On the 10th ult. Miss Helen Hopekirk gave a Pianoforte Recital, under the auspices of the Directors of the Literary Institute, which attracted a large audience, and was highly successful. The programme included selections from Beethoven, Schumann, Rubinstein, A. C. Mackenzie, Scharwenka, Chopin, and Liszt. Miss Hopekirk is now so well known that it is needless to say more than that her rendering of every piece was full of refinement, power, and expression. Two numbers found special favour with the audience. The first was Mr. A. C. Mackenzie's "On the Loch" ("Scenes from the Scottish Highlands," No. 2), the melodious grace and exquisite writing in which so captivated the assemblage that Miss Hopekirk had to repeat a part of it; and the second was Liszt's Rhapsodie Hongroise, No. 4, which was an excellent rendering of a good but very difficult piece. The whole performance was highly praiseworthy.——Mr. Francis Orosz gave a Pianoforte Recital in the Freemasons' Hall, George Street, on the 10th ult., before a large audience. Mr. Orosz has long made the compositions and arrangements of Franz Liszt a special study, and his programme was of a most pleasing character, the pieces selected being sufficiently lengthy to satisfy the audience, and the whole being concluded in the space of one hour and a half. The opening number

was the *Oberon* Overture, arranged by Liszt, which was exceedingly well rendered. In the following numbers, "Frühlingsnacht," by Schumann; "Mignon," a lied by Liszt; "Les plaintes de la jeune fille" and a brilliant barcarole by Schubert; Illustrations of Meyerbeer's *L'Africaine;* the Allegretto from Beethoven's Symphony in A; a Rhapsodie Hongroise, by Liszt; a Posthumous Valse by Chopin; a Zigeuner-Polka by Conradi, and "Reminiscences;" a grand fantaisie on *Lucrezia Borgia;* his performance was of high merit, and called forth the warmest marks of approbation.——The annual meeting of the Edinburgh University Musical Society was held in the Music Class-room of the University on the 22nd ult. Professor Sir Herbert Oakeley, President of the association, occupied the chair. The Chairman commenced his address by saying that they were now entering upon the fifteenth year of the existence of their Society. That fact, and the annually increasing popularity and prosperity of the institution, rendered a long preamble unnecessary, and it must now, he trusted, be taken for granted that, from an educational point of view, a study and practice of choral music was looked upon by the University as so desirable an extramural employment as to warrant a reasonable hope that it would never be suffered to fall into abeyance. He thought that the increasing encouragement by the citizens of Edinburgh, which was shown at their public appearance in March, ought in itself to act as a stimulus to renewed efforts. That annual event had become one of special interest; and when it was considered that prior to some fourteen years ago no musical society and no annual Students' Concert existed at a Scotch university, it was, indeed, gratifying to see on the Music Hall platform a chorus some 200 strong, consisting of volunteer musical students. At the conclusion of the chairman's address, Mr. Small, honorary treasurer, submitted the financial report of the association for the year, from which it appeared that there was a balance of £206 in favour of the Association. Sir Alexander Grant, who was received with prolonged applause, in moving the adoption of the treasurer's statement, said that he must express the great pleasure he felt, and he was sure all present felt, in listening to the address which Sir Herbert had delivered. His remarks were full of interest, at the same time conveying excellent practical information to them, and all he said was characterised not only by justice and perfect good taste, but also by kindly feeling. At the conclusion of the meeting, after two pieces sung at the Beethoven "unveiling" at Vienna had been performed by Sir Herbert Oakeley on the organ, the company separated.

ENNISKILLEN.—Mr. Arnold's fifth Concert was given in the Protestant Hall on Tuesday, the 9th ult., to a crowded audience. The Church Choir sang with considerable effect an excellent selection of concerted pieces. Miss Macdonald was most successful in her solos, receiving several encores. Mr. Harper Kearton and Mr. W. Black were also highly appreciated. A Sonata in G major (Haydn), for pianoforte and violin, and a Rondo of Beethoven's for the same instruments, were very well executed by Mr. and Master Arnold; and the National Anthem terminated the Concert.

GRAVESEND.—The first Concert of the third season of the Milton Choral Association took place on the 17th ult., when Haydn's *Creation* was performed with a band and chorus numbering 160 performers. The professional singers engaged were Madame Clara Suter, Mr. Henry Guy, and Mr. E. J. Bell, all of whom were highly appreciated. The artistic rendering of the soprano solo "With verdure clad," "On mighty pens," by Madame Suter, deeply impressed her hearers. Mr. Henry Guy was very effective in the tenor solo, "In native worth," and by his singing throughout mantained his position as a great favourite in Gravesend. Mr. E. J. Bell was warmly welcomed, and his voice told with great effect in the descriptive recitatives, especially "Straight opening," and in the air "Now heaven in fullest glory shone." The duet, "Graceful consort," elicited hearty applause. Herr Rosenthal led the orchestra, consisting of twenty-two instruments, with his well-known ability. Mr. Charles R. Green, the Conductor, deserves the highest commendation for the spirit, energy, and precision with which all the choruses were given, proving that great care is bestowed upon the class rehearsals. The performance throughout was a complete success.

GREENOCK.—A large audience assembled in the Town Hall on the 8th ult., to hear the performance by the Greenock Choral Union and a distinguished company of artists of Handel's Pastoral Serenata *Acis and Galatea*. The solos were excellently rendered by Madame Edith Wynne, Mr. Bernard Lane, and Mr. Egbert Roberts. The choir sang throughout with care. Dr. Peace presided at the organ and supplied the effects of a full orchestra in a very efficient manner. The second part of the programme was miscellaneous, the most noteworthy number being a performance on the organ of Rossini's Overture to *William Tell*, in which Dr. Peace fairly excelled himself. Mr. D. Inglis played the accompaniments to the miscellaneous songs, &c., and Mr. J. Westwood Tosh conducted the concerted music throughout the evening.

HELSTON, CORNWALL.—On Thursday, the 11th ult., Mr. Thuell gave his first Concert for the season, in the Guildhall. The programme was excellently rendered by Miss Clara Dowle, Miss Heath, Mr. S. Still, and Mr. E. A. Uglow. Miss Dowle was warmly applauded for her singing of Handel's "From mighty kings," and was encored after her song, "Waiting" (Millard). Miss Heath gave with much expression, Sullivan's "Love not the world" and "The Worker" (Gounod). Mr. S. Still was loudly applauded in his song, "The Muleteer" (Luigi Morini); and a like compliment was awarded to Mr. E. A. Uglow, for his excellent rendering of "A thousand leagues away" (Hatton). The quartets, "Ave Maria" (Smart), "God is a Spirit" (S. Bennett), and "Good night, beloved" (Pinsuti), were among the leading features of the programme. Mr. Thuell ably accompanied throughout.

HOLLINWOOD, OLDHAM.—On Tuesday evening, the 16th ult., a vocal and instrumental Concert was given in Bourne Street School, under the auspices of the Oldham Industrial Co-operative Society. The vocalists were: Miss Greaves, Mr. Bassett, Mr. Springthorpe, and Mr. Barnett. Mr. J. Greaves's Orchestral Band (under the conductorship of Mr. Chas. Mellodew Lees) also assisted. The school-room was crowded to overflowing, many persons being unable to obtain admission. The programme was well rendered, Miss Greaves especially being very successful in her songs. Mr. Springthorpe's singing of "The Diver" (E. Loder) met with marked success. The band played Rossini's Overture to *Tancredi*, which was received with warm applause. Mr. J. Greaves accompanied.

HULL.—On Friday, October 29, Messrs. Gough and Davy gave their first Concert of the season in the Artillery Barracks. The programme was highly interesting. The vocalists were Madame Albani, Miss Mary Davies, Madame Patey, Mr. Frank Boyle, and Mr. Frederick King; the instrumentalists, Mr. E. Howell (violoncello) and Mr. A. H. Thouless (pianoforte). Miss Davies in Spohr's "Rose softly blooming," Madame Albani in "Casta Diva" (*Norma*), and Madame Patey in "The old harpsichord," were highly appreciated. Mr. King's singing was greatly admired, as also was Mr. Frank Boyle's, who was encored in Campana's "Once in a lifetime." The violoncello solos were executed with great taste, and Mr. Thouless' brilliant playing of two solos by Raff, and a Waltz Caprice of his own, was excellent. The spacious hall was crowded to excess. Mr. A. H. Thouless conducted.

KING'S HEATH, NEAR BIRMINGHAM.—A Concert, forming part of the Institute programme, was given at the Board School on Monday, the 22nd ult. The programme included the Trio in D minor by F. E. Bache, and Beethoven's variations on "Ich bin der Schneider Kakadu," the performers being Mr. W. Griffin, violin; Mr. I. Bradley, violoncello; and Mr. Stephen S. Stratton, pianoforte. Mr. Griffin played as solos De Beriot's "Fifth Air," and a Fantasia, "I Lombardi," Singelee. Mr. Stratton contributed Gade's "Spring Flowers," and his own Concert Galop, "The merry heart." Songs were rendered with much success by Miss M. L. Bishop and Mr. Bradley, the former being encored in Cowen's "Marguerite," and the latter much applauded after a fine performance of Stainer's "Loyal Death."

LARNE, ANTRIM.—A successful amateur Concert was given in the Town Hall on the 5th ult., the programme, consisting chiefly of solos, vocal and instrumental. Amongst the vocal items the most noticeable were "Infelice" (Verdi), well sung by R. G. Posnett; Gounod's "Ave Maria," with violin obbligato, and Mendelssohn's trio for female voices, "Hebe deine angen auf." The instrumental portion included Raff's Cavatina (for violin), Mrs. J. Robinson's "Constancy" (violoncello and piano), and Harmston's Cantabile, well played on the Boëhm flute by Captain Fitz-Gibbon.

LEAMINGTON.—A large audience was attracted to the College Great Hall, on the 10th ult., to listen to a programme of classical music. The performers were Mr. F. Ward and Mr. W. Griffin (violin), Mr. Blythe (viola), and Mr. Owen (violoncello). Mr. C. Sydney Vinning, the Organist and Music-master of the College, was the pianist; and Miss Holcroft Jeaffreson the vocalist. The Concert was given in aid of the fund for a new organ.

LEICESTER.—Mr. John Farmer's Oratorio, *Christ and His Soldiers*, was performed in the Temperance Hall, on Thursday evening, the 18th ult., in aid of the new School Fund in connection with Dover Street Chapel. There was a very large attendance. The principal vocalists were Misses Birch and Shaw, Mrs. Kirby, Messrs. J. Jackson, and T. P. Waddington, all of whom acquitted themselves admirably. Mr. H. B. Ellis, F.C.O., conducted, and the chief members of the band were Messrs. A. Lawrence, R. C. Allen, Scott, and Muston. Mr. Wilford presided at the harmonium, and Mr. Craven at the pianoforte.

LIFF.—On Friday evening, the 12th ult., a Recital of sacred music was given on the occasion of the opening of the organ in the Parish Church, when an excellent programme was well rendered. The choir performed the pieces allotted to them in a highly creditable manner, the most noticeable being Kent's anthem, "Thine, O Lord," and Jackson's Te Deum, which were sung with excellent taste and intonation. The soloists were Mrs. Wilson, Misses Macpherson and Winton, and Messrs. H. B. Mitchell and Battlehner. The quartet, "God is a Spirit" (Sir S. Bennett), was most efficiently rendered, and highly appreciated. The various qualities of the different stops were admirably brought out by Mr. Burrows, Organist of the church. The instrument is built by the Messrs. Young, of Manchester.

LIVERPOOL.—Mr. William Pyatt gave a Concert in the Philharmonic Hall on Wednesday evening, the 17th ult., assisted by Miss Clara Samuell, Miss Helen D'Alton, Mr. Herbert Reeves, Mr. Sims Reeves, Mr. Santley, Mr. H. Nicholson, and Mr. Sidney Naylor. The programme offered by Mr. Pyatt met every taste of the audience, and the artists were very warmly received Mr. Naylor accompanied on the pianoforte with taste and judgment.

LURGAN.—Harvest Thanksgiving Services were held in Christ Church on Sunday, October 31. In the morning the Venite was sung to Smith's Chant in G, the special psalms for the morning service being 65 and 104, taken to Aldrich in F; Te Deum and Jubilate, Jackson's Service in F; anthem, "O praise ye the Lord for His goodness" (Garrett); hymn before sermon, 455. Evening service commenced with a hymn; special psalms, 145-147, were sung to Russell's Chant in F; Cantate, Woodward in D; Deus misereatur, Dyce in F; anthem, "O Lord, how manifold are Thy works" (J. Barnby); hymn after sermon; voluntary during collection at morning service, "With verdure clad"; concluding voluntary, "The marvellous work," from the *Creation* (Haydn); voluntary during collection at the evening service, Offertoire for the Organ (Scotson Clark); concluding voluntary, "O sacrum convivium," and Choral Fugue (Novello). The singing of the choir reflected great credit on the Organist, Mr. Charles Poole, who ably presided at the Organ. A collection was made at both morning and evening service, amounting to £32 6s., on behalf of the children of the Free Schools.

MANCHESTER.—Mr. Hallé's set of Concerts began on Thursday evening, October 28. The orchestra gave a fine rendering of Beethoven's C minor Symphony, and of the "Danse des Prêtresses," from Saint-Saëns' *Samson*, besides two overtures. Mr. Santley sang, and Mr. Hallé gave, as a novelty, a Pianoforte Concerto in B flat, by Goetz.——At the second of these Concerts, on the 4th ult., the chief orchestral piece was Goldmark's grand Symphony in E flat, "A Rustic Wedding," a brilliant and cleverly written work. Gounod's fine Ballet airs from *Polyeucte*, were given for the first time: Madame Koch-Bossenberger

was the vocalist. Mr. Hallé, besides playing the Caprice, Op. 22, of Sterndale Bennett, gave the grand Valses from "Le Bal" (Rubinstein).——At the following Concert, on the 11th ult., Haydn's *Creation* was given, with Mdlle. Louisa Pyk, Messrs. Maas and Santley as principals.——On the 18th ult., the programme included Schumann's "Rhenish" Symphony in E flat, and Dvorak's "Rhapsodie Slave," in D, Op. 45, No. 1. Mdlle. Friedländer and Miss Orridge were the vocalists. Signor Piatti played three violoncello solos.

NEWBURY.—A children's Concert on an extensive scale was given in the Corn Exchange on the 23rd ult. The choir numbered upwards of 1,000 voices, and the band consisted of thirty performers, chiefly members of the Amateur Orchestral Union. The Mayor of Newbury (C. Lucas, Esq.) presided, and the audience, estimated at about 3,000, completely filled the spacious building. Mr. W. J. Blacket, who also superintended the practices, ably conducted, and much of the success of the gathering must be attributed to him.

NEWCASTLE-ON-TYNE.—Miss Hildegarde Werner, R.A.M., Stockholm, lectured on the "History of the Violin," at the Literary and Philosophical Society's Hall, on Wednesday, October 27. Miss Werner was assisted by Mrs. W. Whatford (vocalist), Mr. J. H. Beers (violin), and Mr. F. Lloyd (organ). This is the first time that the rise and progress of the popular stringed instrument have formed the subject of a lecture in Newcastle. Mr. George Hart, of London, had kindly lent for the occasion some valuable old violins—a Stradivarius, a Nicholas Amati, and a Joseph Guarnerius—and also a viola by Gaspard di Salo. Sir William Armstrong presided. Miss Werner said that much difference of opinion existed as to the origin of the violin, in proof of which she quoted various writers. Pointing out the earliest known forms of stringed instruments, she traced their progress down to the gamba, which in the middle ages was one of the most popular instruments, and nearly every family possessed a set of gambas. Claudio Monteverde, born in 1566, in Cremona, was the first composer to discover the superiority of stringed instruments, the dramatic effects of which he employed in his second opera, and Carissimi and Scarlatti took up the work of perfecting dramatic music. Referring to great violinists she spoke first of Corelli, whose biography she sketched at some length. To illustrate his style of composition, Mr. Beers—accompanied by the lecturer on the piano—played the Adagio and Giga from the Fifth Sonata. Mention was also made of the principal German violin players and writers for the violin, and the modern Franco-Belgian school of violinists; and Miss Werner concluded by giving a description of the construction of the violin, its most famous makers, and the improvements they had effected.——A Service of Song was held in Salem Church, Shieldfield, on the 1st ult., by the Choirs of the district, numbering 400 voices. A selection of hymns and anthems was sung in a very creditable manner, and solos were given by Misses S. and A. Foggin, and Messrs. Winyard and Hopper. Mr. Foggin accompanied, and Mr. Urwin conducted.——On Thursday, the 18th ult., the first of Mr. Rea's Subscription Concerts was given in the Town Hall, when Handel's Oratorio, *Samson*, with the additional accompaniments, composed specially for the recent musical Festival at Leeds by Mr. E. Prout, was performed. The artists were Madame Nouver, Miss Damian, Mr. Harper Kearton, Mr. Fred. Foster, and Signor Foli; with a chorus and orchestra of 270 performers, the orchestra consisting of the Northern Orchestral Union, with instrumentalists from London and Manchester. Mr. Henry Nuttal acted as leader, and Mr. C. Chambers, M.B.C., presided at the organ, Mr. W. Rea conducting. The overture was very well played, and applauded. The air, "Total eclipse," was rendered with much effect by Mr. Kearton. The choruses, "Then shall they know," and "Then round about the starry throne," with which the first part closes, were sung with much power by the choir. Signor Foli's voice told with immense effect in the air, "Honour and arms." In the third part Miss Damian sang with great sweetness the air, "The Holy One of Israel be thy guide," and Mr. Foster was very successful in the recitatives giving the news of the fall of the temple. "The Dead March" was played with great effect by the band, and Madame Nouver sang "Let the bright seraphim" with much power and admirably in sympathy with the obbligato by Mr. H. E. Foster. The Concert was altogether a most satisfactory performance. The second Concert will be given on January 18, when Mr. E. Prout's dramatic Cantata, *Hereward*, will be performed for the first time in Newcastle, and in which Mr. Joseph Maas will appear.

NORTHAMPTON.—A very successful Concert took place at the Town Hall on the 5th ult., before a large audience, who showed a high appreciation of the merits of the performers. The vocalists were the Misses Robertson, Mr. Ben Davies, and Mr. F. A. Barrington Foote. Signor Alberto Randegger was the Conductor, and Miss Randegger (solo pianist) gave a brilliant and expressive rendering of works by Chopin, Henselt, and Raff. The concluding humorous glee, "Humpty Dumpty," was admirably sung.

NORTH ELMHAM.—A Concert in aid of the Choir Fund was given in the School-room on Wednesday evening, the 17th ult. The instrumental pieces were excellently performed by a small but efficient band, under the leadership of the Organist, Mr. Pearson. Some of Mr. Pearson's early compositions were well played, and encored; as were also the part-songs, "The Ironfounders" and "Sweet to live amid the mountains," by the Conductor. The solo singers, principally drawn from the choir, acquitted themselves admirably.

NORTH SHIELDS.—Mr. C. Francis Lloyd, Mus. Bac., Oxon., delivered a Lecture on the 9th ult., in the Albion Assembly Rooms, on behalf of the funds of the North Shields Benevolent Society and Flower Mission. The subject of the discourse was "Sir Henry Bishop's Glees and Songs," with musical illustrations, well rendered by Mrs. C. H. Shepherd (Newcastle), Mr. W. Hedderly (North Shields), and Messrs. D. Whitehead and J. Nutton, of Durham Cathedral, and a choir of selected voices. Mr. Joseph Ogilvie took the chair. The Lecture was full of interest and thoroughly appreciated.

ORWELL, KINROSS-SHIRE, N.B.—Instrumental music was introduced in the Parish Church (for the first time in the county) on Sunday, the 14th ult. The instrument (a very handsome harmonium with two manuals) was the gift of Mr. Alexander Forfar, of Seggiebank. An appropriate sermon on "Praise" was preached by the Rev. W. L. McDougall, M.A. and Mr. W. J. N. Liddall, M.A., played the harmonium. Mr. Watson, who has hitherto conducted the choir, will in future preside at the instrument.

OXFORD.—The members of the Choral Society gave a performance of Macfarren's *St. John the Baptist*, in the Exchange Hall, on Wednesday, the 17th ult., before a large audience. The principal vocalists were Miss Mary Davies, Madame Patey, Mr. Frank Boyle, and Mr. King; all of whom acquitted themselves admirably. The band, augmented by several performers from the London orchestras, was ably led by Mr. Burnett. Mr. Dodds, Mus. Bac., Queen's College, did good service on the harp and organ. Great credit is due to the Conductor, Mr. W. H. Allchin, Mus. Bac., St. John's College, for the efficient state to which he has brought the society. Bach's *Passion Music* (St. Matthew) and Handel's *Solomon* are the works to be next rehearsed by the members of the society.

PAINTHORPE.—The members of the Crigglestone Instrumental Society (assisted by eminent artists) gave a vocal and instrumental Concert on the 9th ult., in the British Schools, kindly lent by J. Mackie, Esq., who presided. There was a large and appreciative audience. The band played several pieces, including the Overtures, *La Caravane*, (Grétry), *La Chant du Poète* (Hermann), *Cléopatre* (Blancheteau), and *Le Diadème* (Hermann). The vocalists were Miss Boothroyd, Mr. T. Carbert, and Mr. G. Carbert. Pianoforte and violin solos were contributed by Mrs. J. Mackie and Mr. G. James. Mr. T. W. Blakey, besides conducting, gave a violin solo of his own composition, which was well received.

READING.—The Dedication Festival at All Saints' Church was celebrated by Special Choral Services, on October 31, and All Saints' Day, at which sermons were preached by the Dean of York. On the Sunday evening processional and recessional hymns were added to the usual full Choral Evensong, and on All Saints' Day there were Choral Matins and Celebration at 11 a.m., and Choral Evensong at 8 p.m. The congregations were very large, and the musical services were most impressively rendered. The anthems sung at the services were "Send out Thy Light" (Gounod), "What are these?" (Stainer), and "The Lord redeemeth" (Tirbutt). As organ voluntaries Mr. J. C. B. Tirbutt played the following pieces—Adagio in D and Andante in F (Henry Smart); Airs, "Then shall the righteous" and "O for the wings of a dove" (Mendelssohn); Air, "Angels ever bright and fair," and Choruses, "Worthy is the Lamb" and "Amen" (Handel). Andante and Allegro in D (Bache); Andante religioso, and Funeral Anthem from the *Martyr of Antioch* (Sullivan); and Grand Fugue in E flat, St. Ann's (J. S. Bach).——On the 2nd ult., two Concerts were given at the Town Hall by Miss Robertson's Concert-party, consisting of the Misses Robertson, Mr. Ben Davies, Mr. Barrington Foote, Miss Randegger (pianoforte), and Signor Randegger (Conductor). The Concerts were most successful, the solos and duets of the Misses Robertson being liberally applauded, and Miss Randegger, Mr. Ben Davies, and Mr. Barrington Foote, meeting with similar favour. The concerted pieces were also highly appreciated. Two humorous glees, "Little Jack Horner" and "Humpty Dumpty," by A. J. Caldicott, concluded the Concerts. Signor Randegger accompanied, and also joined Miss Randegger in two pianoforte duets.

SHEFFIELD.—The Parish Church was reopened by the Archbishop of York on Tuesday, October 26, when the service throughout was of the highest character. Prayers were read by the Rev. Canon Blakeney; the first lesson by the Ven. Archdeacon Watkin, and the second by the Rev. S. Earnshaw. The Archbishop read the communion service, the Hon. and Rev. Canon Howard the epistle, and the Ven. Archdeacon Watkin the gospel. The musical portion of the service was under the direction of Mr. Tallis Trimnell, the Organist. In the anthem, "I have surely built Thee an house," composed by Mr. Trimnell especially for the reopening, the effect of the voices in the choir was especially fine. The anthem was greatly admired.

SHREWSBURY.—The first of a series of four Chamber Concerts was given by Mr. C. H. Forrest in the Raven Rooms, on Thursday, the 11th ult. The artists were Madame Dora Hope (vocalist), Mr. T. M. Abbott (violin), Mr. J. Owen (violoncello), and Mr. C. H. Forrest (pianoforte). The programme consisted of Beethoven's Sonata for Violin and Piano, in E flat; Mendelssohn's Trio in D minor; Andante e Gavotte, from a Violin Suite by Franz Ries; and some short piano solos by Beethoven and Schumann. Madame Dora Hope sang several favourite songs, including two from *The Water-babies*, by the Concert-giver. There was a good attendance.

SOUTHPORT.—Mr. J. S. Watson's Subscription Concert, given at the Cambridge Hall on the 5th ult., inaugurated his ninth season, and was a decided success. It was essentially a ballad Concert, but the programme was agreeably varied by the excellent singing of the members of the Liverpool Vocalists' Union, the contributions of this well-trained choir being highly appreciated by the audience. The solo vocalists were Madame Lemmens-Sherrington, Madame Enriquez, Mr. Redfern Hollins, and Mr. Bridson. Mr. Frederic Cliffe accompanied, and also gave an excellent rendering of Thalberg's Fantasia "Don Juan," and Weber's "Invitation à la Valse."

SPILSBY.—Haydn's Oratorio the *Creation* was performed in the Parish Church on Tuesday afternoon, the 16th ult., preceded by a shortened form of evensong. The solos were sustained by Miss Rose Maddison, Miss Walker, Rev. T. W. Sale, and Messrs. Dunkerton and Shepley, of Lincoln Cathedral. Mr. G. H. Gregory, Mus. Bac., Organist of the Parish Church, Boston, presided at the organ; and Mr. A. L. Keller conducted. The offertory was devoted to the Church Restoration Fund. Both musically and financially the performance proved a great success.

STOKE-UPON-TRENT.—On Tuesday evening, October 26, the Stoke Philharmonic Society gave the first Concert of its fifth season in the Town Hall. The attendance was very large, the Assembly Room being crowded. Miss Yates and Mr. Maas were solo vocalists, and instrumental selections were given, separately and conjointly, by Dr. Heap (pianoforte), Mr. Abbott (violin), and M. Van Biene (violon-

cello). The items performed by the choir were Schumann's "Gipsy Life;" Dr. Heap's part-song, "Evensong;" Webbe's glee, "When winds breathe soft;" and Eaton Faning's chorus, "Song of the Vikings." Miss Butterworth accompanied the choir on the pianoforte with excellent taste and ability, Dr. Heap conducted, and Mr. Sherratt accompanied the violin and violoncello solos on the pianoforte.

SWINDON.—Mr. George H. L. Edwards's Concert-party gave a most successful Concert at the Mechanics' Institution on Wednesday, October 27, before a large and enthusiastic audience. The vocalists were Miss Agnes Larkcom, A.R.A.M., Miss Coyte Turner, Mr. C. A. White, and Mr. H. Prenton; all of whom met with a most enthusiastic reception. Mr. Edwards conducted, and contributed a couple of pianoforte solos in excellent style; Ascher's "Danse Nègre" being encored.

SWINTON, NEAR MANCHESTER.—On Tuesday evening, the 16th ult., the Swinton Musical Society gave the first Concert of the season in St. Peter's School-room. The artists were Miss Lowe, Mr. Banow (of Manchester Cathedral), and Mr. John Nichols. The vocalists were very successful in their songs, and Mr. J. Nichols (violinist) received loud applause for each of his pieces. The choir sang well and with much effect. Great praise is due to Mr. F. H. Dale, the Conductor, and also to Mr. Rawlinson, the accompanist. At the next Concert Mendelssohn's *Hymn of Praise* will be given.

SYDNEY, N.S.W. — On Wednesday evening, September 22, a special Choral Festival was held in St. James's Church (C.E.), the local choir being largely augmented by members of other choirs, and the full choir of All Saints, Paramatta. Previous to shortened evening service, an introductory voluntary from Handel's *Occasional Oratorio*, and Elliott's hymn, "Hark! hark! the organ loudly peals," were rendered, the large congregation joining in the latter with impressive effect. After the service, which included Barnby's Magnificat in D and Dr. Smith's Nunc dimittis in B flat, the choirs rendered several choruses and anthems with precision and spirit, including an original composition by the organist, Mr. H. R. McLean, which was much admired. Mrs. P. Wells sang with feeling and expression the solo from Benedict's *St. Peter*, "I mourn as a dove"; Mrs. E. Pratt giving "He shall feed His flock" (*Messiah*); and Mr. A. Parkinson, "If with all your hearts" (*Elijah*), with marked success. Mr. J. Massey, the Organist of All Saints, Paramatta, as assistant Organist, was all that could be desired; and Mr. Hector R. McLean, the Organist of the church, in addition to his duties as Conductor, proved his ability as an organist by performing, with considerable taste and execution, Batiste's Andante in G, Hummel's Andante in C, and Bach's Prelude and Fugue in B flat major, &c. The service was conducted by the Rev. Mr. Hough, in the absence, through indisposition, of the Incumbent, the Rev. Canon Allwood, B.A.

TENBY.—A very successful performance of Handel's *Messiah* was given in the Royal Assembly Rooms on Friday, the 19th ult., under the conductorship of Mr. W. Terence Jenkins, the soloists being Madame Lemmens-Sherrington, Madame Enriquez, Mr. Redfern Hollins, and Mr. Bridson.

WINDSOR.—Mr. Orlando Christian gave his annual Concert on the 8th ult., in the Albert Institute, and was well patronised. An efficient glee party, composed of members of the Eton College choir, assisted by Mr. T. W. Hanson, gave several favourite glees and part-songs, including Mackenzie's "A Franklyn's Dogge," which was encored. Miss Jessie Jones, Miss Florence Wydford, and Miss Emma Christian were highly successful in their songs, receiving several encores. Mr. T. W. Hanson and Mr. O. Christian were also well received. Madame Eugene Rogers (solo pianoforte), Mr. Samuel Hughes (solo ophecleide), and Mr. W. Liddle, Conductor, contributed greatly to the success of the evening.

WOLVERHAMPTON.—The first of the series of Public Organ Concerts for the current season, arranged under the superintendence of Mr. Bywater, took place at the Agricultural Hall, on Monday evening, October 25. The principal attraction was the magnificent orchestra of Mons. de Jong, which has earned for itself such a reputation in Manchester by the performance of classical music. The programme was well arranged, the selections being classical, and yet not too learned for the popular ear. The overture to the *Merry Wives of Windsor* (Nicolai), and Haydn's grand Military Symphony, No. 12, were splendidly given and highly appreciated. Flute and violin solos were contributed by Mons. De Jong and Mr. Henry Hayward; and the vocalists were Miss Clara Samuell and Mr. H. T. Bywater.——The Festival Choral Society opened its thirteenth series of Concerts on Monday evening, the 15th ult., at the Agricultural Hall, with a performance of *Elijah*, the principal singers being Miss Mary Davies, Madame Patey, Mr. Frank Boyle, and Mr. Frederick King; and the Conductor, Mr. Stockley. The band and chorus of the Society, recently considerably augmented, numbered altogether about 250 performers. The chief interest centred in the new exponent of the Prophet, Mr. King, whose rendering of the music assigned to him was on the whole decidedly successful. Miss Mary Davies, who has been favourably heard in Wolverhampton before, by her rendering of the soprano music of *Elijah*, increased her reputation. Her manner is simple and unaffected, her voice clear and musical, and her execution graceful, careful, and finished. Madame Patey, as usual, was heard with the greatest pleasure by her admirers. The overture was played with admirable precision by the band, which, indeed, throughout acquitted itself very fairly. Mr. Frank Boyle sang the air, "If with all your hearts" and the preceding recitative, with good effect. In the double quartet, Miss Steward, Mrs. Ridley, Mr. Smith, and Mr. Prior rendered valuable assistance to the principals.

WORCESTER.—The first of the Philharmonic Society's Concerts for the present season was given in the Music Hall on Wednesday, October 27. The principal singers engaged were Miss Clara Samuell, Miss Hilda Wilson, and Mr. Joseph Maas, all of whom were highly successful. The performance consisted of a portion of *Jephtha* and a miscellaneous selection embracing Gounod's "Festival March," and a new part-song, "Out on the waters," specially composed by Mr. A. J. Caldicott, Mus. Bac. The hall was crowded. Mr. Done conducted, and Mr. Quarterman presided at the organ.——Mr. E. J. Spark's first Concert of the season was given on the 4th ult., at the Music Hall. The vocalists were Miss Mary Davies, Madame Patey, Mr. Frank Boyle, and Mr. Frederick King; and the solo instrumentalists, Mr. Edward Howell and Mr. A. H. Thouless. The opening piece of the evening was the finale to Mendelssohn's Sonata in D, which was admirably played on the violoncello and pianoforte by Mr. Edward Howell and Mr. A. H. Thouless, who also contributed solos. The vocal part of the programme was excellently rendered, and highly appreciated.

WREXHAM.—Mr. Edwin Harriss, Organist and Director of the Music at St. Mary's, Bersham, and private Organist to J. L. Fitz Hugh, Esq., Plas Power Park, gave his forty-fifth Concert on the 19th ult., assisted by Miss Mary Davies, Madame Patey, Mr. Frank Boyle, Mr. Frederick King, Mr. E. Howell, Mr. Thouless, and Mr. Charles A. Harriss. The Concert was most successful.

YORK.—An amateur Concert, in aid of the York Home for Friendless Girls, was given on Tuesday, the 9th ult., in the Festival Concert Room. The first half of the programme was devoted to the production, for the first time in this city, of Gade's Cantata, *The Crusaders*. The solos were undertaken by Miss Adèle Myers (Armida), Mr. Benjamin Davies (Rinaldo), and Mr. R. E. Miles (Peter the Hermit). The chorus numbered over seventy voices. Herr Padel presided at the pianoforte, and Mr. O. Toes at the harmonium. The audience were enthusiastic in their demonstrations of approval of the rendering of Gade's descriptive work. The second part of the programme was miscellaneous, the most noteworthy feature being the pianoforte solo by Herr Padel—Sonata, F minor, Op. 57 (Beethoven). The other selections were very well rendered. Altogether the Concert was a great success.——At the Concert of the Musical Society on the 17th ult., Beethoven's *Mount of Olives*, and Spohr's Oratorio *The Last Judgment* were performed. The choir had evidently had most careful rehearsals, for it gave many proofs of finished touches that could not have been shown had there not been good practice. The band also did its work well, and a most creditable rendering of the two Oratorios was given. The solo singers were the Misses Tomlinson and Messrs. Blagbro and Jackson.

ORGAN APPOINTMENTS.—Mr. Edwin M. Lott, to St Ethelburga, Bishopsgate.—Mr. F. J. Dugard, Organist and Choirmaster to the Parish Church, Folkestone.—Mr. Horace Buttery, to St. Paul's, Bow Common, E.—Mr. J. K. Strachan, Organist and Choirmaster to Kelvingrove U. P. Church, Glasgow.—Mr. W. Aylett Perry, Organist and Choirmaster to SS. Peter and Paul, Godalming.

CHOIR APPOINTMENTS.—Mr. J. L. Bush (Alto), Mr. R. W. Cross (Tenor), Mr. Henry E. Vickers (Bass), to St. Mark's, Lewisham.

OBITUARY.

On the 6th ult., at Chain Pier Cottage, Brighton, GEORGINA, relict of W. H. WEISS, Esq.

On the 8th ult., at St. Andrew's, Hillingdon, near Uxbridge, HELEN MARY, the wife of LINDSAY SLOPER.

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